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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## SCOTTI OPERA SEASON NOT TO BE EXCLUSIVE CONSTANCE ALEXANDRE HAILED AT CALIFORNIA

Manager Frank W. Healy Wants All the People Interested in this Season and Therefore Will Avoid the Old Society Fad Idea—The Scotti Grand Opera Co. to Popularize the Art in Its Highest Form—Advance Sale Justifies Plan

By ALFRED METZGER

The extraordinary advance sale for the Scotti Grand Opera season which will begin at the Civic Auditorium on Monday evening points toward a drastic innovation in the usual attitude of the public toward the higher form of grand operatic productions. The innovation is represented in a change of character attending these performances on the part of public attendance. Hitherto it has been accepted as a fixed artistic policy that grand opera in its higher form should be the result of a society fad. That is to say in the past it was considered unthinkable that an opera season of the real kind could not be given unless society leaders in their jewels and fine dresses had an opportunity to combine art with fashion and give the people in the balcony and gallery a free exhibition of a fashion show in addition to the operatic performance on the stage.

Ever since San Francisco society has taken up its abode near San Mateo it has somewhat refrained from exhibiting itself at theatrical and musical performances. If our social leaders do attend public productions they do so upon the same footing as the rest of the people. This may be seen at our symphony concerts or at the first nights at the theatres. Society people and everybody else have become one as far as outward appearances are concerned, and in one respect this is an excellent thing for music, for it takes the art out of the narrow circle of social monopoly, only accessible to the rich, and brings it right down to the people at large. Since living conditions have improved for the middle or working classes and since the high cost of living has become a fixture in our experience, grand opera is not the luxury any more that it used to be, and consequently it is becoming more popular. It will attain the height of its popularity when grand opera, even in its highest phase, will be sung in English, and that is not so far distant as some may think it is.

Now, Frank Healy has taken advantage of this subtle change in the public's attitude toward grand opera and by giving it in the Civic Auditorium he has at the same time extracted the danger of social monopoly of the Scotti Grand Opera season. There is no "Horseshoe" to display jewels and fine dresses. There are no proscenium boxes to keep on an annoying conversation during the acts. There is no grand staircase from which to watch the socially elect in the lobby. In short, the Civic Auditorium does not lend itself to social display. The people of San Francisco have here an opportunity to mingle. Society leaders will sit next to those less fortunate in life, and they will find the experience most pleasant, and they, no doubt, have been finding it so on various occasions during the war.

Indeed, the war has done more to destroy social barriers in this country than anything else. And Mr. Healy is wise to take advantage of this psychological condition. Of course, it still takes lots of money to give grand opera such as Scotti brings us. But the Civic Auditorium holds sufficient people to distribute the immense cost of this enterprise among the largest number of people possible. And judging from the box office reports the people seem to take advantage of this opportunity. Ladies need not feel ashamed if they have no gorgeous dresses to display. Men need not feel humbled if they do not happen to be able to wear a full dress. No one will be singled out, because they happen to come in their modest apparel.

It is no exaggeration to say that more people will attend grand opera during the Scotti engagement than have ever attended grand opera in San Francisco before. People who imagined they

never could afford to spend the money necessary to hear grand opera will be given an opportunity to buy tickets at prices within their reach, for there are thousands of tickets at prices below the highest. Thanks to the seating capacity of the hall the highest price can be made \$5, instead of \$7.50 or \$10, as has been the case before the fire. So the principle obstacle toward making genuine grand operatic productions accessible to the people at large has been removed.

Now, there remains one feature that may scare musical people into a mental condition wherein they think they can not thoroughly enjoy the performances, and that is the faulty acoustics of the auditorium. But even this has been looked after by the management. In the first place there will be a regular stage which will reach far into the proscenium. Possibly one-third of the lower floor will be occupied by the stage. This does not only reduce the size, but encloses the sound in a so-called sound box that projects it directly into the audience. Besides the dome will be covered, thus preventing annoying echoes. We are certain that no music lover need to stay away from this season, because of acoustic faults. They will be surprised how

(Continued on Page 13, Col. 1)

Gifted California Mezzo Soprano Duplicates Artistic Triumph in Her Home City, After Delighting Eastern Audiences—Herman Heller Conducts Excellent Program of Orchestral Numbers Stella Jelica to Sing Sunday Morning

By ALFRED METZGER

As usual the California Theatre was crowded to the doors last Sunday morning, the lobby included, when Miss Constance Alexandre, the efficient and highly endowed young California mezzo soprano, made her first San Francisco appearance since her triumphant concert tour which, during a period of twenty-four weeks, took her through the principle cities in Eastern and Southern states last year. Once again it was demonstrated that California artists possess sufficient beauty of voice and intelligence of interpretation to be respected in the same manner as visitors, and a resident artist does not differ from a visiting artist as long as he or she possesses the necessary artistic endowments to justify artistic success. And herein Miss Alexandre met the most fastidious requirements.

The writer, ever since he has taken charge of the Pacific Coast Musical Review, has never stultified himself by expressing himself favorably in behalf of an artist, no matter how much he may have liked to do so, if favorable comment was not justified. There are so many ways in which to avoid direct statements that it is not necessary to bestow an unqualified endorsement, when it is not deserved. And so in Miss Alexandre's case we would not express our

aelous as being satisfied with her artistic efforts, unless we could do so absolutely without stultification and with the knowledge that our opinion is shared by others, qualified to express the same.

Miss Alexandre had chosen a particularly difficult aria for her opening number. The sonorous, sustained and luscious tones necessary to interpret the aria from the Pique Dame by Tchaikowsky can not be negotiated under a strain of severe nervousness. Therefore we are justified to state that Miss Alexandre possessed the necessary assurance and poise which only an artist of experience and adaptability reveals. Her voice came out strong and pliant. It proved rich and sonorous in the lowest and middle tones, and equally flexible and ringing in the highest tones. There was never any sign of strain even when the high notes were used with the utmost dramatic virility. Notwithstanding the occasional introduction of vigorous orchestral chords Miss Alexandre's voice could be heard easily above the combined tone of fifty expert musicians.

Miss Alexandre's enunciation was a joy to hear. Every letter could be easily distinguished. No effort was necessary to understand the meaning of the lyrics. During the course of the first encore number—My Curly Headed Baby—the quickly enunciated words were as clear as crystal, and herein lies a large part of a singer's success. Miss Alexandre's impression on her audience of three thousand people may be judged by the fact that, notwithstanding the severity of the musical value of the aria, the audience, consisting largely of people not conversant with serious musical works, listened in wrapt attention, until the close. Then a spontaneous thunder of applause broke forth which did not stop until the artist consented to sing again. Even after the second encore the audience continued to insist upon more, and, notwithstanding the singer's reluctance to come out again, she was forced to sing a third encore. Only a distinct artistic triumph can induce an audience of strangers to insist upon hearing an artist for the third time when the program is long and many are waiting for the picture to follow afterwards. That Miss Alexandre succeeded in enthusing her audience to this extent is ample proof of her ability and proficiency, and we believe that this will be the first of a series of artistic triumphs in California, such as the young vocal artist already achieved in the East.

The orchestral part of the program, under the able direction of Herman Heller, began with a March by Elgar, entitled Crown of India. It was presented with that inspiring rhythm and virile phrasing which California audiences have learned to like so much. Then followed one of Waldteufel's most charming waltzes, La Barcarolle, which was played with precision, fine color and graceful phrasing. Then came a vigorously interpreted selection from Muscagn's Cavalleria Rusticana, which brought the audience into a high pitch of enthusiasm justifying Mr. Heller to let the orchestra share in the ovation accorded both conductor and musicians. They deserved every bit of it. The concluding number of the program consisted of Tchaikowsky's Hamlet Overture, which, notwithstanding its splendid musicianly character, seemed somewhat too cumbersome and long drawn-out for the audience. However, it was given an excellent reading, considering the brief time obtainable for rehearsing.

We shall take advantage of another opportunity to show how much good Mr. Heller and his orchestra are doing for

(Continued on Page 13, Col. 2)



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ALFRED METZGER - Editor and Publisher  
H. W. GILMOUR - Business Manager

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TWENTIETH YEAR

## THE PASSING OF BARNETT FRANKLIN

The death of Barnett Franklin, press representative of the San Francisco Symphony Orchestra, the Curran Theatre, and many other enterprises of great musical and theatrical importance represents a great loss to the musical interests of this city. Mr. Franklin by reason of judicious, dignified and straightforward publicity assisted the cause of music in San Francisco in a manner that cannot be appreciated by anybody not familiar with the importance of this phase of effective educational work. The public's interest is easily aroused by adequate publicity, but what is more difficult is to retain the public's interest in an enterprise that does not change its fundamental character. Such a case is the San Francisco Symphony Orchestra which has been able to attract large audiences notwithstanding the fact that it did not offer anything new in the way of change of policy or introduction of new artistic features such as soloists. Mr. Franklin told the public how important it was to support the symphony concerts, while Alfred Hertz, the orchestra, and secretary-manager Widenham proved that the public announcements were true and not exaggerated.

It is such clean, honest and dignified publicity as Mr. Franklin used that helps to educate the public and that also helps to establish a greater artistic standard for a community. It will be difficult to fill the position left vacant by Mr. Franklin's passing. The writer has lost one of his dearest friends in Mr. Franklin's death. The convincing style of his writing, the frankness of his expressions, the uncompromisingly honest attitude toward artists and public, the dislike of anything that smacked of the sensational or mediocre which Mr. Franklin exhibited in his professional work, was admired and loved by his friends in his private character. He was true blue. No sacrifices were too many for him when he wished to appreciate friendship. He was the essence of loyalty, faithfulness and kindheartedness in his dealings with those who surrounded him. We feel his loss very greatly and are not ashamed of our grief. Our great sympathy goes out to his widow and we can not say anything more likely to express our feelings than the assurance that he has left the imprint of his great work upon this community in the refined conditions he has created. And what greater heritage can we leave our dear ones than the conviction that our life has not been lived in vain?

With this issue the Pacific Coast Musical Review begins its twentieth year. Much has happened during the past nineteen years during which the paper has been published. It has required much patience, perseverance and courage to continue publication at certain trying times. The fact that the paper is still in existence and bigger than ever proves in no uncertain terms the justification of our confidence in the musical

profession. The circulation of the paper has tripled in the last three years and we have now offices established in Los Angeles, San Diego and Seattle. In other words the Musical Review is now read from one end of the Pacific Coast to the other. Our fight for recognition of resident artists is at last bearing fruit, and many of our campaigns for musical progress have been successful. We shall write more concisely about the nineteen years of the paper's existence in the twentieth anniversary edition which will be published on October 23rd. In the meantime we can only say that we trust that the coming years will find the paper progressing in equal ratio to the improvement made during the last ten years.

Once more the printer has raised the expense of getting out this paper. This time it is thirty per cent increase. Of course, we shall not raise our advertising rates, nor our subscription price at present. The musical profession is taxed enough without our adding to its burden. Nevertheless we must find a means to meet this additional raise. The only way to meet it is by securing additional subscriptions and advertising patronage. Under present conditions it is impossible to publish a twelve page paper at a profit. If we wish our subscribers to get their money's worth in news, we can not add more advertising to our twelve page paper than we have already. Therefore we must publish a sixteen page paper. To do this, and permit the paper to exist, requires **TWO MORE PAGES** of advertising, and somehow this must be gotten. We have confronted graver problems than this one, and we shall not be discouraged, even though we have ample cause to be so.

We feel that our subscription list ought to be twice as large as it is. There are many students, music lovers and professional musicians who, we are certain, would subscribe to the paper if they were approached in the matter. Occasionally we write letters, but people evidently are not active enough to always respond to letters. Professional solicitors do not always gain access to the people they wish to reach. So we thought of a new plan. There are students with more than ordinary talent who do not possess the means to take lessons. Neither do they wish to ask for charity. We shall be pleased to make a proposition to such students in return for their soliciting subscribers. Instead of paying solicitors a dollar each for each subscription we will be glad to pay this commission to students who wish to pay for their lessons, and even allow them this commission on renewals, so that they will have a yearly income. Furthermore, if their teacher tells us that they are specially talented we will give them the publicity that will secure for them positions later on. We shall present this plan in a more elaborate form later. In the meantime if there are any students who wish to pay for their lessons by securing subscriptions for the paper we shall be pleased to tell them about the plan.

## PACIFIC MUSICAL SOCIETY OPENS SEASON

Mme. Anna Ruzena Sprotte, Contralto, B. Emilio Payana, Flutist, and Ruth Muzzi Conniston, Accompanist,  
Give Fine Program

BY ALFRED METZGER

A large and select musical audience crowded the apacious ballroom of the Fairmont Hotel on Thursday evening, September 23rd, when the Pacific Musical Society gave the first concert of the season 1920-1921. The change of place from the St. Francis was decidedly for the better. There was a minimum of noise and the acoustics were improved by reason of the seating arrangement, the stage being placed along the center of the east side of the room, while the chairs were placed in rows lengthwise facing the bay.

Miss Blumberg, the President, made a very graceful and interesting address in which she outlined the plans for the season. Specially gratifying were her references to the intentions of the society to raise its artistic standard and to engage the best artists available. Miss Blumberg pointed out that in order to give the best concerts a bigger financial backing was required than in the past. The officers were at present unwilling to raise the dues, and prefer to secure the additional financial support by a membership drive. Since Miss Blumberg states that the society is willing to pay adequate remuneration for artists this paper wants to do all in its power to see to it that the officers are backed in their endeavor to enlarge the membership list. It is the duty of every music lover to help a club which is willing to recognize merit in resident art-

ists by engaging them at adequate remuneration. This is one of the most important factors in the attainment of a musical atmosphere. Join the Pacific Musical Society! should therefore become a slogan for every conscientious music lover. By becoming a member you add just that much more toward the creation of a field for concert artists in San Francisco, and toward the justification of expenditures necessary for a musical education. For only by securing remunerative opportunities are artists justified to undergo the labor and expense of a thorough musical education. Teachers, students and concert-goers are all interested in seeing clubs like the Pacific Musical Society—clubs that **PAY** well for worthy services—succeed to the very limit of the public's financial resources.

If the opening concert of the Pacific Musical Society can be taken as a criterion of what is to follow, then the very nicest demands for dues are indeed negligible. For the soloists were Mme. Anna Ruzena Sprotte, contralto, and Emilio Payana, flutist. Both are artists of the first rank of whom any community has reason to feel proud, and whose presence among the musical colony adds lustre to the musical atmosphere.

Mme. Sprotte opened the program with Handel's *La ciao planga* and Meyerbeer's *Ah, mon fils*. Both these works represent the acme of vocal art. To interpret them adequately requires the ultimate refinement of expression and intelligence of phrasing. Mme. Sprotte here put herself on record as an artist of singular finesse and vocal power. Her voice—full, rich, sonorous, limpid—lent itself singularly well to the difficult phrases of these compositions. In the sustained as well as rapid passages Mme. Sprotte knew thoroughly how to bring out the beauties of her voice as well as those of the compositions. Her use of the bel canto in the Handel aria was delightful to the ear. Indeed, we know of no vocalist who is a greater expert in the use of the bel canto than Mme. Sprotte. To employ a big, resonant, robust voice like that of Mme. Sprotte in a mezza voce of such purity and limpidity, as this exquisite artist did in her phrasing of the Handel aria, is the essence of vocal art, and no praise is too big to recognize such proficiency.

In the Mendelssohn aria Mme. Sprotte acquired fine dramatic effects in contrast to the lyric expression of the Handel aria. And herein, too, she was equally successful. Later on in the program Mme. Sprotte employed her splendid art in the interpretation of Schuber's *Wanderer*, Brahms' *Sapphic Ode*, and Kaun's *The Victor*. It requires an artist of the highest rank to sing these classic songs with the necessary artistic intelligence. Furthermore, Mme. Sprotte proved that she is not only a consummate interpreter of the German songs, but that she can sing them in English without robbing them of any dignity or musical importance. We have always contended that all songs and operatic works presented before English-speaking audiences should be sung in the language that is understood by the public. To deprive the people of the import of the words is to deprive them of an important part of the composition. We admire Mme. Sprotte for her judgment and good sense. The spontaneous ovation and the enthusiastic recognition of her art is ample evidence for the fact that the musical public, even the most intelligent part of it, appreciates the fact that it is able to understand what is being sung, even though some are ashamed to admit it. Mme. Sprotte also sang a group of Bohemian folk song most charmingly and effectively.

In conclusion Mme. Sprotte sang a group of English songs, namely, *The Call of the Trail* (Fay Foster), *Sundown* (Mama-Zucca), and *Inter Nos and Spring's Shining* (MacFayden). In her selection of these compositions by American composers she certainly showed good taste for they proved to be among the best of this kind written. That Mme. Sprotte made such an excellent impression that her appearances in future will always be greeted with delight can not be denied by anyone who thoroughly enjoys the best kind of compositions interpreted in the most pleasing fashion.

B. Emilio Payana played: *Sonata in C major* (J. S. Bach), *Ruth Muzzi Conniston* playing the piano part, *Romance*, *Scherzo* (Widor), *Menuet* (Ravel), *Fantasia Pastorale* (by request) without accompaniment (Doppler). Mr. Payana played on this occasion in a manner to make us regret more than ever the fact that he is about to leave here. Mr. Payana has always delighted us with the refinement of his style, the smoothness of his tone, the warmth of his phrasing and the conscientiousness of his musicianship. Mr. Payana plays in a manner that convinces one that his heart and soul is in his work, and that he has devoted the necessary study and preparation to a composition that makes it possible to interpret it with intelligence and finished artistry. There is something inexpressibly appealing in Mr. Payana's work, and his affection for the old school of composition is so apparent in his playing that one does not hesitate to consider him an authority in such works as Bach and the earlier French school. This does not mean that Mr. Payana is not equally facile in his interpretation of the modern school. But the modern school is comprehended by most skilful flutists. It is the old school with which even some of our foremost flutists are not as familiar as they should be. Mr. Payana plays these compositions with the clarity and intensity of a master. Surely his departure from San Francisco will leave a vacancy for some time to come.

Mrs. Conniston played the piano part to the Bach *Sonata* and the accompaniments to Mme. Sprotte's songs and Mr. Payana's flute solos in a manner to entitle her to a prominent position among our resident pianists. She was thoroughly familiar with her work, played with intelligence and judgment and proved of decided help to the soloists. She was one of the distinct features of the event. The participants and the Pacific Musical Society have every reason to feel gratified with the high character of this the opening event of the season.



# CHAMBER MUSIC SOCIETY COMPLETE PLANS

Announce Six Concerts and Three Guest Artists—London String Quartet Greatest Sensation at Pittsfield, Mass.—To Make Second American Appearance in San Francisco

The Chamber Music Society of San Francisco announces the completion of its plans for the greatest festival season of Chamber Music ever given in San Francisco.

There are to be six concerts in the Colonial Ball Room of the St. Francis Hotel on Tuesday evenings, November 9th, November 22nd, December 7th, January 4th, February 1st and March 1st of unusual interest and international importance. At three of these concerts assisting guest artists of world fame are to participate in wonderful programs.

The season opens on November 9th with May Mukle, the renowned English 'cellist, assisting in the Schubert Quintet, Op. 163, one of the most beautiful and inspired works in musical literature. Likewise with Miss Mukle and Lajos Fenster, principal viola of the San Francisco Orchestra, the string quartet of the Society will play the famous Brahms' sextet for two violins, two violas and two cellos in B flat, a composition that can be heard only under such unusual conditions as the Chamber Music Society is enabled to present at this concert.

On November 22nd, the London String Quartet, brought to this country especially by Mrs. Coolidge for the Pittsfield Chamber Music Festival, has been engaged here by Mrs. Colbert, the Society's manager, to cooperate with the Chamber Music Society in the rendition of the octet for double string quartet by Georges Enesco, the celebrated Roumanian composer, and in the performance of a double string quartet by Mendelssohn. This will be the second performance in America of the Enesco work which has created a tremendous sensation in all the European capitals. The London String Quartet ranks as one of the greatest quartets in the world and their appearance in San Francisco as co-artists with the Chamber Music Society string quartet marks one of the most important and internationally significant concerts that has ever been offered the San Francisco public. The following telegram received by Mrs. Colbert from Antonia Sawyer, the manager of the London String Quartet, following the appearance of the Quartet at Pittsfield on Friday last, their first American appearance, speaks for itself:

September 28, 1920.

Jessica Colbert,  
Manager Chamber Music Society of San Francisco,  
San Francisco:

Success of quartet yesterday simply tremendous, never heard so much enthusiasm over anything; they are delighted to play with your quartet. People simply shouted and threw their hats in the air. I have never heard anything so fine.

ANTONIA SAWYER,  
Manager London String Quartet.

The concert of February 1 will mark the appearance of Leopold Godowsky, the master pianist, who will play in conjunction with Messrs. Persinger, Ford, Firestone and Britt, the great Schumann piano quintet, and will also be heard in the Brahms trio Op. 8 for piano, violin and 'cello with Louis Persinger and Horace Britt. This will be Mr. Godowsky's first appearance in chamber music in San Francisco and will afford pianists and piano students an opportunity of hearing him in this branch of musical art. The three other concerts of the series will be devoted to the presentation by the Chamber Music Society of San Francisco of the latest novelties and standard chamber music works for strings and piano with Mr. Ormay, string quartet, and strings and flute with Mr. Hecht, carefully selected and prepared by Director Persinger and the ensemble in the past three months' daily rehearsals of the Society at Castle Crags during the summer.

The remarkable feature about this stupendous Festival of chamber music is that the entire series of six concerts is offered to the public at \$10 per seat, plus war tax, there being no extra charge to subscribers for the concerts in which the guest artists appear. There are 500 subscription seats available and seat orders will be filled in order of subscriptions received. The sale of season tickets to subscribers opens on October 4th at the box office of the Chamber Music Society at Sherman, Clay & Company and information is obtainable here and at the office of Jessica Colbert, Mgr., 6199 Hearst Building. After the 500 season tickets have been sold, a limited number of single tickets to the various concerts will be available, but at a considerable increase in price over the season rate. Those wishing to attend the concerts are advised to secure their seats promptly, as advance inquiry indicates that the house will be sold out very quickly.

## STANFORD UNIVERSITY ORGAN RECITAL

Organ recitals at the Memorial Church will be resumed on Sunday next, October 3d, at 4 p. m., by Warren D. Allen, University Organist, assisted by Emile Rosset, violinist. Mr. Rosset is to play the Beethoven Romance and two Bach numbers. Mr. Allen plays a new Chorale-Prelude by Sowerby on the hymn Rejoice, Ye Pure in Heart, and two compositions by English composers—Evening Rest, by Alfred Hollins, and an epic Ode, by Ralph H. Bellairs. The organ numbers will be repeated on Tuesday and on Thursday afternoon (4:15 p. m.). Mr. Allen will play the following program: Thursday, October 7th, at 4:15 p. m.; Prelude in E flat (J. S. Bach); Scherzo in E major (Eugene Gigout); Nocturne (Edvard Grieg); Triumphant March (Alfred Hollins).

## ALICE GENTLE'S CARMEN CHARMS NEW YORK

Impresario Gallo Uses Her to Introduce the San Carlo Singers in Hammerstein's Manhattan Opera House—Metropolitan May Not Sing in London—Emma Nevada's Daughter Mignon Debuta in Paris—Composers Pay Tribute To Sousa

New York, Sept. 26.—The San Carlo Opera Company, under the direction of Fortune Gallo, began its four weeks' engagement last Monday night at Oscar Hammerstein's Manhattan Opera House, opening in Carmen with Miss Alice Gentle singing brilliantly the title role. It was an excellent beginning and Miss Gentle's Spanish cigarette girl met with the approval of the large audience and most of the critics. Her singing and acting were applauded in every scene and she was the recipient of many recalls. It was a vindication of the judgment of the late Mr. Hammerstein in having given her her first opportunity and of her subsequent engagement by the Metropolitan Opera Company. Miss Madeleine Keltie, a singer new to the stage, made a creditable debut as Micaela. She sang with a pretty, though small voice, in tune with some taste. Eugenio Cihelli made his first appearance in this country as Don Jose. He was nervous and therefore may sing better at a second appearance. Mario Valle as Escamillo won the inevitable applause for the full fighter's song. New scenery graced the production and there was a chorus of fair size and ability. The orchestra was under the direction of Gaetano Merola, and the chief dancer was Miss Sylvia Tell, formerly of the Chicago Opera. Impresario Gallo had the distinction of opening New York's operatic season this year.

Further plans for the season of the Chicago Grand Opera Company are announced by the executive director, Herbert M. Johnson, who arrived last week from Europe. First and foremost he said that Mary Garden would surely be with the company beginning on New Year's eve in Chicago, and would come to New York and be heard in a number of operas at the Manhattan Opera House. Other members of the company who have been re-engaged are Gall, Galli-Curci, Macheth, Maxwell, Raisa, and Santillan, sopranos; Van Gordon, contralto; Bonci, Johnson, Lamont, Muratore, Mojica, Oliviero, and Schipa, tenors; Baklanoff, Defrere, Dufranne, Galeffi, Rimini, and Ruffo, baritones; Cotreuil, Lazzari, Nocilay, and Trevisan, basses. Newcomers in the company will be Joseph Hislop, the Scottish tenor; Marcelle Goudard, Olga Carrera, Elsa Diemer, and Ganna Walska, sopranos; Gabriella Besanzoni, Philene Falco, Dorothy Francis, Rose Lutiger Gannow, Frances Paperte, and Carmen Pascova, contraltos; Albert Paillard, tenor; Sallustro Cicai, baritone, and Carl Bender, basso. Riccardo Martin, who sang with the Chicago company one season after he left the Metropolitan and was this season leading tenor at Covent Garden, London, has been re-engaged by Mr. Johnson for the Chicago forces.

Edward Ziegler, assistant general manager of the Metropolitan Opera Company, who returned last week from England by the Olympic, said that while it was possible the company would go to London for a spring season next year, nothing had been decided. "My mission abroad," he said, "was merely to look into the possibilities and report to the directors and Mr. Gatti Casazza. The latter will return from Italy by the Dante Alighieri about October 10th. After he gets back a meeting will be held and the matter carefully discussed. After that the decision will be made known.

A new series of Sunday evening concerts at popular prices, under the auspices of the Musical Bureau of America, began last Sunday night at the Lexington Theatre with a piano and violin recital by Harold Bauer and Toscha Seidel. Beethoven's Kreutzer Sonata was announced on earlier programs as the opening number, but Brahms' Sonata in D minor was substituted by the players. The concert this evening will again be a piano and violin recital, this time by Leopold Godowsky and Max Rosen.

By arrangement with J. J. Shubert a series of Sunday matinee concerts by opera singers will be given at the Century Theatre this season under the direction of the Allied Enterprises, Inc., of which Ota Gygi is the head.

The Boston run of Pitter Patter, the new musical comedy by William B. Friedlander and Will M. Hough, ended last night. The New York opening at the Longacre Theatre takes place tomorrow evening, in order to get the elaborate settings in place and to prepare the stage for the realistic rain effect that is the climax of the first act. Pitter Patter is based on William Collier and Granr Stewart's famous farce, Caught in the Rain.

The opening of the regular season at Charles Dillingham's Globe Theatre has been set for Tuesday evening, October 5th, when Fred Stone will return to Broadway in Mr. Dillingham's most recent production, Tip Top, a new musical comedy vehicle for the versatile comedian provided by the authors of Chin Chin and Jack o' Lantern, the book and lyrics being by Anne Caldwell and R. H. Buraside and the music by Ivan Caryll.

Morris Gest has announced the cast for Mecca, the big Oriental musical extravaganza by Oscar Asche, which F. Ray Comstock and Morris Gest will present at the Century Theatre on Monday night, October 4th. There will be 400 people in the big company, and the



MME. STELLA JELICA,

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list of the principal players includes Gladys Hanson, Hannah Toback, Kate Mayhew, Ida Mule, Genevieve Delora, Audrey Anderson, Martha Lorber, May Poth, Margaret Brodman, Elizabeth Talma, Lionel Braham, Herbert Grinwold, John Doran, Orville Caldwell and John Nicholson. Mecca is such a big production that it cannot be sent on tour for preliminary performances since no ordinary theatre could accommodate the big scenery for its fourteen stage settings.

John Alden Carpenter's Concertino for Piano with Orchestra" will be performed for the first time in New York by Walter Damrosch and the New York Symphony Orchestra with Percy Grainger as soloist. Mr. Carpenter was born in a suburb of Chicago. He is a graduate of Harvard and later studied music under Elgar. Mr. Damrosch and the New York Symphony Orchestra gave Carpenter's suite, Adventures in a Perambulator, in 1915 and his symphony, Sermons in Stones, was performed last season.

The National Symphony Orchestra, Arthur Bodanzky conductor, gave a concert last Sunday afternoon for the immigrants at Ellis Island. The concert was given on the lawn back of the receiving station, and 3000 immigrants and 1000 visitors from the city composed the audience. Mme. Marguerite Namara, soprano, sang the Jewel Song from Faust, the Waltz Song from Romeo and Juliet, and the Musetta Waltz from La Boheme. Scipione Guidi, concert master of the orchestra, played the last movement of Mendelssohn's concerto on the violin.

Word comes from Paris that Miss Mignon Nevada of New York, a young American singer, made her debut in the Opera Comique in the part of Mimi in La Vie de Boheme. She achieved a great success, and was accorded an enthusiastic reception. Miss Nevada is the daughter of Mme. Emma Nevada (Mrs. Palmer), one time celebrated prima donna, and Dr. Palmer of New York.

A tribute to John Philip Sousa by contemporaneous composers will be paid this evening at the Hippodrome, when he and his band of 100 will celebrate the twenty-eighth anniversary of that organization. Appearing on the stage with the "March King" at one period of the program will be Victor Herbert, Jerome Kern, Raymond Hubbell, Ivan Caryll, Victor Jacobi, Louis A. Hirsch, Elvino Hain, Rudolph Friml, Gustave Kerker, Irving Berlin and A. Baldwin Sloane. A laurel wreath will be presented to Mr. Sousa by the Musicians Club of New York, of which Walter Damrosch is president. Gavin Dhu High.

Maud Allan created a tremendous furor while in South America where she has just finished thirty-two recitals. So great was the impression that she made upon music lovers and those who appreciate the art of dancing that Miss Allan was re-engaged for another series at Buenos Aires. Miss Allan has gone to fill her contracts in England and Paris and later in the season will return to America to tour the United States and Canada. Her Pacific Coast engagements will be under the management of L. E. Behymer and will be in April, 1921.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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## ADDITIONAL NEW YORK NEWS

(Continued from Page 4, Col. 3.)

Charles L. Wagner, Loudon Charlton, R. E. Johnston and other concert managers, together with Milton Aborn, of the former Aborn Opera Company, are interested in a plan to give Wagnerian operas in English at the Manhattan Opera House and in several large American cities.

The harpists have decided to unite into an association for the propagation of harp playing. Their organization is known as the National Association of Harpists and is incorporated under the laws of the State of New York. The incorporators are Elizabeth S. Coolidge, Alexander Lambert, Annie Louise David, Gertrude Ida Robinson, Viola Gramm-Salzedo, A. Francis Pinto, Fredo Sides, Maude Morgan, Edgar Varese, Marie Miller, Clare Mallison and Carlos Salzedo. Mr. Salzedo is president of the association.

New York will probably have a new concert hall to take care of the increased number of musical entertainments that this season promises. The Town Hall at No. 113 West Forty-third street, which will soon be completed, having an auditorium seating about fifteen hundred, will be devoted to concerts and recitals as well as to the League for Political Education, for which it is being erected.

The seventy-ninth season of the New York Philharmonic Society will open in November with Josef Strinsky, conductor, beginning his tenth year at the head of the orchestra. The several series of Carnegie Hall concerts will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings, and twelve Sunday afternoons. First performances of American compositions will be features of the season's offerings. In addition to these novelties the program will include premier performances of several important European works. The orchestra will make three short tours in the East and Middle West, and at the conclusion of its New York concerts will travel from coast to coast in a spring tour of ten weeks.

The Berkshire Music Colony, Inc., announces for 1921 the competition inaugurated by Mrs. F. S. Coolidge to stimulate the creation of chamber music works. It offers a prize of \$1000 to the composer of the best trio for piano, violin and cello submitted to a jury, the names of whose members will be announced later. The contest will be open from now until August 1, 1921. Only compositions which are not published and have not been performed in public, either in part or their entirety, will be accepted. No composition which has already won a prize will be accepted. Transcriptions or adaptations will not be eligible. The compositions must be sent to Hugo Kortchak, South Mountain, Pittsfield. Mrs. Coolidge announces from Pittsfield,

Mass., the program for this fall's Berkshire festival of chamber music in her temple of music on South Mountain September 23, 24 and 25. As in other years, there will be five concerts. The first will be given by the Berkshire string quartet. The feature of the final concert will be the playing by the Berkshire musicians of Francesco Malipiero's \$1000 prize winning composition for string quartet. Gavin Dhu High.

## ZARAD ENGAGED FOR MORGAN SERIES

Francesca Zarad, the distinguished soprano, who scored a notable success in the famous Tacoma Stadium series of concerts, has been engaged for the Frank A. Morgan Distinguished Artists' Series of Chicago. Madame Zarad's recital will be given in Orchestra Hall Tuesday night, March 1st.

Marian Patricia Cavanaugh, the talented little nine-year-old pupil of Joseph George Jacobson, has been engaged again to give the half-hour of music at the Greek Theatre on October 10th, when she will render the whole program alone. The tiny miss is quite in demand. On Sept. 12th she played for the Transportation Club at the Palace Hotel, Sept. 26th at Mr. Jacobson's recital. She will play on October 10th at the Greek Theatre, October 13th at the Oakland Club and October 24th at the California Club.



## Scotti Opera Company To Open In Los Angeles Season

Under the Management of L. E. Behymer Season of Eight Performances Will Be Given at Philharmonic Auditorium—Thirty Members of Philharmonic Orchestra to Be Added to Regular Organization—Federation of Music Clubs Announce Plans for Season

By BRUNO DAVID USSHER

Los Angeles, September 28, 1920.—Our music season of 1920-21 could scarcely be inaugurated more auspiciously than with one week's season of the Scotti Opera Company under the local management of L. E. Behymer. The demand for seats is tremendous so that enthusiastic capacity audiences may well be expected. The ensemble is the same for the local season as already announced in the Pacific Coast Musical Review for the San Francisco engagement. The Los Angeles schedule announces La Boheme on the 11th and 15th of October, L'Oravolo and Pagliacci for the 12th, Madame Butterfly the 13th on the afternoon and Il Trovatore in the evening, La Tosca on the 14th, L'Oravolo and Cavalleria Rusticana on the afternoon and Faust on the evening of the 16th. All the performances will be given in the Philharmonic Auditorium.

Mr. Scotti, who heads the company, has made arrangements with the Philharmonic Orchestra so that his instrumental ensemble of thirty players will be augmented to over fifty players, and in some performances, as Faust, to sixty-eight players in the pit and behind the stage. This large orchestra will give his galaxy of stars an excellent tonal basis for high-class operatic work. In reality Mr. Scotti is giving the Middle West and Pacific Coast a genuine touch of Metropolitan Opera House tradition. By postponing his tour, or rather timing it before the opening of the Metropolitan season, Mr. Scotti has been able to select from Mr. Gatti-Casazza's best singers. In spite of the fact that his railroad expenses have gone up from \$35,000 to about \$50,000 on account of the raise in rates, Mr. Scotti has continued to carry the full complement of his company, numbering about one hundred members. As the entire tour will last only seven weeks such an additional expense naturally must be considered a financial blow. Nevertheless Mr. Scotti has gone ahead with his plans, his love for excellent operatic productions and his artistic ideals undimmed by a reverse such as this.

In his efforts to present first-class opera Mr. Scotti is being assisted by a vocal cast, unsurpassed in talent, and a staff of conductors and stage directors of equal ability. As an ensemble, the Scotti company is in a class almost of its own, not only on account of the superb individual qualities of the singers, conductors and instrumentalists, but owing to their splendid ensemble work. This is best testified by an incident that occurred during a Trovatore performance at Memphis when Wilfred Pelletier, assistant conductor to Carlo Peroni, was conducting. For a period of several minutes all the lights in the entire city, including every one in the theatre, went out completely, so that utter darkness prevailed, yet both singers and orchestra went on singing and playing unflatteringly and smoothly as if nothing had happened. When the lights dimly began to glow again a tremendous tempest of applause broke forth from the spell-bound audience, acknowledging this supreme test of artistry.

Mr. Scotti's advance business manager, Charles G. Strakosch, is in town, arranging the preliminary business affairs of the company, including the sending of ten picked musicians from Los Angeles to San Francisco, who will participate in the entire season there, so that their experience thereby gained will greatly enhance the quality of the local season. Mr. Strakosch himself is the descendant of an old family that has given prominent artists to two continents for the past 120 years. The Strakosch family has for generations been closely linked up with operatic enterprises. The Strakosch Opera Company, for instance, was the direct forerunner of the present Metropolitan Opera House.

Instead of the farewell concert of Arthur Kay as conductor of the Grauman Symphony Concert an organ recital was substituted by Manager Sid Grauman last Sunday morning, at which Henry B. Murtaugh made his first debut as solo-organist in a more pretentious basis. His brilliant technic and colorful registration made the concert a most pleasant event. Mischa Guterson, the new conductor, will direct his first Sunday morning concert on October 3rd.

May Macdonald Hope, a pupil of Carreno, solo pianist and successful chamber music player, announces that her first chamber music concert will take place on November 22nd in Symphony Hall. Associated with her will be Herman Beyer-Hane, who is accorded fame as a violoncellist, and Leonard de Lorenzo, solo flutist of the Los Angeles Symphony Orchestra, whose work here has attested his ability. Beyer-Hane was solo cellist with the Berlin Philharmonic under Nikisch and solo cellist with Campanini and Emil Bauer, and for the last two years was in the same position with the Minneapolis Symphony Orchestra under Oberholfer. The first program will include the three great B's—Bach, Beethoven and Brahms. Mrs. Hope and Mr. Beyer-Hane will play two sonatas, one by Beethoven and one by Richard Strauss, with a unique offering of a trio by Bach for piano, cello and flute. The revival of the Macdonald Hope chamber music evenings will be gladly welcomed by many music lovers and admirers of this fine artist.

Vocal pupils of Carl Bronson, critic of the Los Angeles Evening Herald, will be heard in a recital this coming Thursday at the Gamut Club Theatre.

An interesting newcomer is Alfred Busey Kleth, pianist-composer, also known under his Norwegian name of Hjordvard. When touring this country about 20 years ago he changed his name. He is a pupil of Hans von Buelow and was a classmate of MacDowell, with whom he was closely associated in Frankfurt for two years. An opera by Mr. Kleth has been given in England over 400 times where he conducted it himself, producing it with his own company, the Busey-Kleth Opera Company. Among his fellow students under Buelow was also the great Beethoven interpreter, Frederic Lamond. Mr. Kleth knew Brahms, Rubinstein and Leschetizky well and studied also with Dr. Feist, Lebert and Pruckner in Stuttgart. He was director of the Croydon Music School in London, where Coleridge-Taylor, the composer of Hiawatha, received his early musical education. Several of Mr. Kleth's artist-pupils have accompanied him out here from New York City. Mr. Kleth will teach piano and voice and plans to appear in a piano recital. Several of his compositions for piano and for violin have been published by Schirmer.

John Small, baritone, who just came back from Boston, is much satisfied with the selections for his new repertoire. He has been able to purchase some very beautiful French songs. The Los Angeles Oratorio Society, of which he is the conductor, has tendered him a reception after the first rehearsals. The rehearsals are being held at Berean Hall, Philharmonic Auditorium, on Monday nights. Over two hundred singers attended the first rehearsals and new enrollments are entered in promising numbers. The society will sing the Messiah on the Sunday before Christmas and Hadley's Ode to Music early in the spring. Another American work is under consideration for the third concert of the season. Like last year, the Philharmonic Orchestra will participate in the programs of the Los Angeles Evening Express, is a member of his staff and will attend to the musical publicity.

The seventy-acre site of the Theatre and Arts Alliance will soon be taken over by the Community Arts Alliance of Hollywood. Mrs. J. J. Carter, the indefatigable president of the Hollywood Community Chorus, has been mainly the moving factor in a campaign during which close to \$60,000 have been underwritten. The site was held by Mrs. York Stevenson and Mrs. Chauncey Clark.

Arthur Wenzel, late manager of the Superba Theatre, has been put in charge of the Grauman publicity office. Gilbert Brown, former music critic of the Los Angeles Evening Express, is a member of his staff and will attend the musical publicity.

Madame Anna Ruzena Sprotte will be the soloist on October 3rd at the first Grauman Sunday Morning concert to be given under the baton of the new conductor, Mischa Guterson, until recently at the Rivoli in Portland.

A set of new piano pieces by the gifted Los Angeles composer, Miss Fannie Charles Dillon, has been published by the John Church Company in Boston. This suite of pieces is entitled Melodic Poems of the Mountains and contains four numbers: Heights Sublime, Harp of the Pines, Birds at Dusk (companion piece to the charming composition Birds at Dawn), and Brooklet and Quiet Pools. Miss Dillon wrote this suite for the famous pianist Josef Hoffmann, who has some of Miss Dillon's works on many of his programs and who wrote her very appreciatively regarding the success he had with her compositions. There are really eleven numbers in the entire suite, but only the first four have been published now. The remaining seven will be brought out soon in two groups. Miss Dillon wrote Birds at Dusk the day after she received Mr. Hoffmann's letter telling her about the fine impression Birds at Dawn had made on his New York audience.

Brahm van den Berg, the excellent Dutch pianist, is preparing for an all-Chopin program about the middle of October in the ballroom of the Alexandria Hotel.

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Olga Steeb, the brilliant pianist, is more in demand than ever. A partial list of her dates for the next few weeks proves this fully. She will be heard in Compton on October 8th, in Pasadena the 11th, in Santa Barbara the 15th, in San Francisco the 18th, in Reno, Nevada, the 19th, in Covina the 21st, in Los Angeles the 22nd, in Long Beach the 25th, with several other dates booked before November 5th, when she will start for New York. On her way east she will play at Lorenz, before the University of Kansas, further in Chicago and other Eastern cities. Charles Hubach, Miss Steeb's husband, announces that he will act as impresario for western artists at the request of several of his musician-friends.

Harry C. Minor, Los Angeles impresario, reports a very busy season. He has much demand for leading western artists and meets with much ready response in booking eastern artists. Nearly all his dates for the New York Chamber Music Society in the Pacific West have been filled. In February he will bring out here Thurlow Lieurance, the composer-pianist, with a small company. Lieurance will give all-Indian programs, for which he is noted. He has done extensive musical research work among the Indians in collaboration with the Smithsonian Institute. He is said to have the largest collection of Indian flutes which he will demonstrate during his concerts, also an ancient American harp loaned to him by the same institute. Edna Wooley (Mrs. Lieurance), soprano and interpreter, and the flutist, George B. Tack, will form his company.

Mr. and Mrs. Thilo Becker, piano and violin pedagogues, have returned from their vacation, which they spent motoring with friends in Northern California.

Harry Bell, an old-timer among advance business managers and publicity agents, has returned to the old camping ground to take over the publicity affairs of the Philharmonic Orchestra. Mr. Bell was active along this line in Los Angeles until about fourteen years ago. Since then he has been in Los Angeles occasionally with concert and opera companies, but mainly toured in the East and Middle West.

Vincent Jones, gifted young composer, has been appointed head of the Department for Musical Theory at the College of Music, U. S. C. The interest in these subjects is so great, that five classes had to be organized in ear-training and harmony with one hundred pupils.

Miss Julia Howell, formerly with the music department of the Redondo Union High School, has been engaged by the College of Music as associate teacher of musical theory. Miss Howell is also an organist of much routine.

Almond Orlikoff, clever Russian violinist, pupil of Emile Sauret, has settled here to do studio and recital work.

Grace Carro Elliot, one of the best known members of the Woman's Lyric Club and widely known in the musical colony, has opened a vocal and instrumental booking bureau on the second floor of Blanchard Hall. Here she will meet young and unknown vocal artists and other artists of the city who desire booking on programs. The headquarters will also be a sort of "meeting ground" for musicians.

Nilo Trolli, tenor and successful vocal teacher, is offering a second scholarship to a specially gifted student of voice. Application must reach him not later than October 1st at Blanchard Hall.

Mrs. Leona Neblett, violinist, Earl Meeker, baritone, Miss Clara C. Drais and Miss Ida Selby will be heard at the first meeting of the Los Angeles Music Teachers' Association. Charles C. Drais will speak about the Music Teachers' State Convention held at San Diego. Mrs. Emma M. Bartlett, chairman of the reception committee, will be the hostess during the reception.

Patrick O'Neill, popular Irish tenor, has been asked to be guest of honor and special soloist at the first gathering of the Wa-Wan Club.

Agnes Osborne Carter, a pupil of Leschetizky, well-known as a pianist in New York, has opened a studio in Los Angeles. She will also appear in several recitals early this season.

Mrs. Graham F. Putnam, whose book, Edward MacDowell, Reminiscences and Romances, has proved such a fine contribution to the literature on this subject, has received a very appreciative communication from Mrs. MacDowell. With the exception of the large work from the pen of Lawrence Gilman nothing has been published

that serves so well its purpose than Mrs. Putnam's book. This author has another volume on MacDowell in preparation. Having been one of MacDowell's closest pupils for years, she is well in a position to write on this subject.

Gregor Chernlavsky, former assistant to Leopold Auer, will present several pupils in a recital next month. Mr. Chernlavsky's studio work has attracted much attention.

Mildred Marsh, whose appearance with the Philharmonic Orchestra last season proved such a success, has returned from several weeks spent in San Francisco, Berkeley and Del Monte, where she appeared at several concerts and recitals. Miss Marsh is the composer of Nanette, which will be featured with slides next week at Grauman's.

In Saint Anselm's Auditorium, San Anselmo, on Sunday afternoon, October 17th, at three o'clock, a brilliant concert will be given. The following artists will render the program: Madame Lizeta Kalova, Russian violinist; Madame Stella Jelica, coloratura soprano; Reverend Edgar Boyle, lyric tenor; Uda Waldrop, pianist; and Benjamin King, accompanist. Tickets at one dollar can be purchased at Sherman, Clay & Co.

The San Francisco Public Library Music Department announces a series of Symphony Lectures, illustrated at the piano, elucidating the programs of the San Francisco Symphony Orchestra during the season 1920-1921. At three forty-five yesterday (Friday) afternoon of October 1, 1920, Redfern Mason gave the lecture, while Hazel Nichols and Ada Clement assisted at the piano. The numbers under discussion were: The Beethoven Symphony No. 3, Op. 55; Don Juan, Op. 20, of Richard Strauss, and L'Italia by Cassella. On Friday afternoon, October 15th, the lecturer and pianist will be George Edwards and also at the piano will be Elizabeth D. Edwards.

The San Rafael Dominican College is the latest institution to introduce into its music department what is known as the Universal Music System. This excellent system was founded by Madame Anna von Meyer-Inck and is being successfully used by many leading teachers and schools of high standing.

"Way Down East," David Wark Griffith's twelve-reel screen version of the famous American stage classic, will be given its San Francisco premiere at the Curran Theatre tomorrow (Sunday) night.



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## Reviews of New Music

By ROSALIE HAUSMAN

I have a goodly pile on my shelf from Carl Fischer's, Cooper Square, New York City. Last week, I enjoyed their violin arrangements, for which the house is famous; this week, I want to bring their piano and more violin literature to your attention. Recently, I saw some charming songs by the American pianist, Harold Henry. Now I have a piano solo, called *Dancing Marionette*, a very effective and decidedly pianistic waltz-scherzo, about fourth grade piano music. It is tricky and demands a very light touch. Eugene Putnam has a Humoresque, dedicated to Mr. Henry, who should play it well. It is based on a pentatonic banjo melody and contains a lot of difficulties.

Alberto Jonas, a very prominent Spanish musician and teacher, now living in New York, has three compositions. His concert arrangements of Chopin's *Ecosaisies* are very playable, and prove that Chopin was thoroughly a Pele, though he labeled these Scottish Dances. In *Memorial Domenico Scarlatti*, are two little pieces, a *Pasterale* and a *Capriccio*, reminiscent in style and material of the Master they commemorate. They are not difficult and would serve splendidly as an introduction to Scarlatti's own music.

Julius Chaleff contributes *Souvenirs Lointaines*, a romanza of very Russian coloring and subtle modulations. The *Melodie Slave* is very difficult, full of imagination and has real melody of the cantilena sort, as a middle section. The first part is very sad and has the pathos of a folk melody. *Fantomes* (Scherzo), the last of the group, is a very difficult thing. Glissandos appear frequently, and most of the music is staccato, and goes rapidly. It is very interesting music and decidedly worth while.

Camille Zeckwer has two simple and melodious teaching pieces, an Irish Idyll and a charming Waltz. Both will appeal to young musicians; they are well edited and fingered.

We come now to three splendid solos from the pen of George F. Boyle. I hear he is a Bostonian; he certainly is a splendid musician, and I hope there are other pieces, which ought to reach a large musical public. There is a real Spanish *Hahenera*, with the capricious and rubate rhythms. It begins with a widely spaced left-hand figure, characteristic of the dance, and the melody has that curious touch of Orientalism which is akin to Rimsky Korsakoff's *Chanson Hindoue*; that vague indecision between a flat and a natural; this section is developed at length, with the rhythm persistently in the bass. The *meno mosso*, really the trio, has the sweet odor of Spanish patios, with a luscious melody, really a love song. The bridging ever section to a return of the first part is very bravura music and subsides quietly into the beginning. The music certainly will repay earnest study. There is a *Gavotte* and *Musette* inscribed to Arthur Shattuck. The old form is outwardly preserved; the contents, however, receive modern treatment, with a free use of 7th and 8th chords and a shifting of registers. I like the *Musette*, which is very cleverly written. The *Sostenuto* Pedal employed here, greatly adds to its charm, and the whole is pervaded with the spirit of other days. It is, however, the *Lake* (a nocturne), which touches one most. It is true poetry for the piano, and rare at that. It is decidedly free in form and line; the music being the message conveyed and the material used, counting as nothing. It is not often that one finds such a still small voice speaking so clearly and beautifully, and it is a joy to acknowledge the find, when one has the thrill. Mr. Boyle's name belongs to that group of imaginative poets, which contains names like Chas. T. Griffes, Henry H. Huss, and others.

Now to come back to the violin. First in importance is the book devoted to the Elementary Method by Maia Bang. It is founded on Prof. Auer's principles of violin teaching, and bears his personal endorsement. Part one, which is to hand, goes from the very beginning and contains more than the first year's work. There are scales, simple pieces usually based on some well known melodies; duets for the teacher and pupil, and various kinds of bowing. There is a Spanish version by Frederick H. Martens, and the English text is prepared by Gustav Saenger, who is the well-known editor of the Fisher publications. The book bears the dedication to Mme. Seidel, the mother of one of Auer's greatest talents, Toscha Seidel. Since Auer was compelled to come to America, owing to Bolshevik conditions, teachers and pupils alike have flocked to his studio. Therefore a preliminary book bearing his endorsement ought to be doubly welcome to spread his theories of playing, and as a preparation those who hope to work under his guidance.

Among the solos are Tod Boyd's *Samoan Lullaby*, which is a simple melody in 6ths for violin, but the double stopping is easy, and it will be a delightful encore number or teaching material. It would be even more attractive if played with a mute. There is *Harriet Ware's Caprice Gennet*, a most effective selection with all the stunts dear to gallery audiences. Glissandos, open fifths, plucked strings, are all here, and the rhythmic side is well defined. Miss Ware has had a personal success with it. *Arthur Troostwyk* has in *Arcaidian Days* an old English dance, which will greatly appeal in teaching, and also a *Dance of the Elves*, a (*Mote Perpetuo*) which is much more difficult, demanding a command of the bow. *Serenade du Tsigane* is dedicated by its composer, Chas. R. Valdez, to Kreisler. The beginning is founded on a 3-bar phrase in 9/8 time, which is unusual. The *Poco piu mosso* demands free use of frog and point, to give contrast to a typical little figure. The conclusion is again the first haunting melody over an arpeggiated piano part which lies well

for the pianist, and brings it to an effective finale. Winteritz's arrangement of *Tersaken*, a Carinthian Melody by Koschat, has a strangely similar profile to our own *Home, Sweet Home*. It lies first on the G string, to a simple accompaniment, later returning in double stopping to a more elaborate piano part. It has a lovely line. Joseph Achron has a transcription of Mendelssohn's *On the Wings of Song*, with a dedication to Jascha Heifetz. I have heard him play the music; it is very beautifully done. The melody sounds its richest on the G string, and later lies in the highest regions of the violin; all who have heard Heifetz know how that sounds. All good violinists will want to know this adaptation. The piano part is decidedly difficult.

George Clerbels (Op. 3) has two musically interesting soli; quite out of the ordinary is the *Chanson D'Ameur*, with a long flowing melody which really says something. I judge he is a very good violinist himself by his clever handling of material. In a *Chinese Temple* is decidedly Oriental; but never having been inside a temple, I am not so sure how Chinese this really is. The material is certainly based on the 5-note scale they use; and its use of the open fifth is what we always associate with the East. The harmonics at the end are certainly in the picture. Both represent a lot for such an early opus. They certainly promise much.

Herman Sandby, well known cellist, gives us a very lovely *Nocturne*, with a soothing melody. He has given us lovely harmonies, color, and a delightful selection. Maurice Dambols is also making a name for himself in solo work for his cello, and as well as a composer of some delightful music for his instrument. He is a Belgian, and has played for Belgian royalty, here and abroad. There is an attractive *Mazurka*, a *Chanson Dance* (which is just a sketch), a *Vielle Chanson*, based on a lovely old Wallon tune, and last, but by no means least, an *Elegie*, which is very beautiful. It is a nocturne, filled with deep and all but inexpressible sorrow; a finely declaimed passage, which is played with eute, has the calmness of resignation; when the first theme repeats, it has been comforted and the shadows are less dark.

Henry Hadley, ever prolific, has a *Prayer* Op. 86 dedicated by permission to King Alhert. I have seen other things more beautiful from his pen, but this bears the marks of a very skillful artist, who says his small word with tact and gracious manner. *Preghiera*, by Edmund Severn, has a more sincere inspiration. It is a religious aria for G string which will sound well in church work. He also has written an elaborate Spanish dance, dedicated to Czerwony, which is excellent teaching material. Not that it is easy; far from it, but it is just what an advanced student enjoys studying and performing.

Henriot Levy of Chicago has written a big musical work in his *Passacaglia*. It is the old conception of the dance, a theme and variations. The theme itself looks a little like Beethoven's *Eroica Marche* funebre. It is very simply stated and the variations begin almost at once. It is handled rhythmically varied, then very freely; always with a musical feeling. A *grazioso* part gives the theme to the piano in the relative major key of E flat, and the violin counterpoints delightfully above; a *marcato* section in G minor which follows, is fine, and it leads into a part in D minor, where rhythms are changed; then the theme reappears as a *Siciliano*. It is sprightly and entirely transformed. It has changing moods; we glimpse one theme; now it is restless and fickle, now pastoral or mysterious; Mr. Levy's command of variation and its possibilities is immense and his music is fine and sturdily made. You never lose your keen interest through its many changes. The finale, an *allegro vivace*, ends brilliantly and is broadly reminiscent of the father of this form, old Johann Sebastian. It is not a work for young fiddlers, but for mature minds, who will have found meat here well worth assimilation.

I have three of Leopold Auer's transcriptions to hand. His is a name to juggle with—his studio is the Mecca of every aspiring fiddler. No teacher has ever had a more wonderful list of great pupils. It must be a continued satisfaction to him to have such great talents to teach. *L'Alouette* (The Lark) was one of Glinka's lovely songs. Balakireff, Russian composer and pianist, transcribed it for piano, and now the third transformation by Auer—to the violinists' repertoire. The added harmonies are in keeping with the ethereal quality of the melody, and the added double stopping lies beautifully for the instrument. It is artists' fare again; Heifetz could make us sigh with contentment if he would play it for us. Auer has taken Schumann's wonderful *Nussbaum* and given it to us for his instrument. The dedication is to Max Resen, one of the most lyric of the Auer pupils. This truly sings; its lovely line is frequently enriched by sixths and other double notes. A true duet, and the times when it is but the single voice alone, it seems more lovely by this contrast. This is not so difficult technically, musically it is not so easy to grasp. To Heifetz, Auer had dedicated Schumann's famous *Dedication*, the song we all recognize under its familiar title *Widmung*—a worthy tribute to him, and Heifetz plays it superbly. It should be on the program of all our serious musicians, it is so delightfully handled, so beautifully felt. Auer has made many other adaptations, they are all very frequently played and worth while.

I have only two more big things to speak of now, last but by no means least. I refer to Kreisler's adaptations of Rimsky-Korsakoff's two famous melodies. The *Chanson Indoue* from Sadko, first made known by Gerville Reache. The second, *The Hymn to the Sun* from that ever delightful *Coq d'or* which Garrison sings so fascinatingly. It is entirely a matter of individual choice which of these is lovelier. The arrangements are very simply done—put into keys which lie well for the violinist and retain the original contour more than the

transcriptions of Elman or Auer. The violinist must have a very delicate sense of pitch to play these arrangements. The melodic line is based upon a scale which admits of B flat and B natural; in fact it is practically, though not truly, a chromatic one. One's intonation must be very precise or the rare beauty is lost. It is even more difficult in the *Hymn to the Sun*, where the cadenzas are decidedly tricky. As I have heard the opera five or six times, I can safely say this is the most popular selection in it, and these cadenzas which appear so difficult, are sung at the end of each verse. It is a ballet opera, the aria is danced, as it is being sung, but of course by another coloratura of the toes, Mme. Rosina Galli. Kreisler has done this frequently in New York and when he comes out for an encore and his pianist starts, there is always a veritable storm of applause. There is a Victor record of it, which helps to show its wide appeal. Carl Fischer & Co. should be congratulated for adding these worthy transcriptions to the violinist's repertory.

### MOISEWITSCH

Benno Moiseiwitsch, the world-famous Russian pianist, who will shortly be here in San Francisco and Oakland, is scheduled to arrive on the steamer Ventura from Australia on October 10th. Manager Selby C. Oppenheimer, who is directing the Western tour of this celebrated artist, predicts that music lovers in this section are destined to become amazed and delighted at the stupendous art of this young man.

The career of Benno Moiseiwitsch parallels that of his countryman, Jascha Heifetz. With small beginnings in their native Russia they rapidly rose to recognition in that land of marvellous musicians. From the time of their maturity in Russia until their conquest of America the careers of these two boys diverge only in that Moiseiwitsch proceeded to England while Heifetz came to America. The vogue of Moiseiwitsch in England was identical with the vogue of Heifetz here. Everywhere the musical public flocked to his recitals and worshipped at his shrine. Last season he came to the United States for the Wolfshon Musical Bureau, also managers for Heifetz, and conquered at the first touch of the ivory keys in Carnegie Hall. Since that



BENNO MOISEWITSCH,

The World-Famous Russian Pianist, Whose Titanic Art Will Be Heard for the First Time Here in Recital at Scottish Rite Hall on Thursday Night, October 14th.

day, side by side Moiseiwitsch and Heifetz have held the limelight of public attention wherever they have appeared.

This summer Moiseiwitsch invaded Australia and immediately the critical Australians recognized him as one of the world's greatest artists. Eight recitals were given in Melbourne, ten in Sydney, and a half dozen in Adelaide. So busy was Moiseiwitsch kept in Australia itself that the New Zealand tour had to be abandoned in order to fulfill his promises to return to America.

From every side only the highest praise of the Moiseiwitsch art reaches Manager Oppenheimer, therefore, the local impresario makes his prediction that his clients will be thrilled, amazed and delighted when the Russian plays here next month.

He will make his first appearance at a recital in Scottish Rite Hall on Thursday night, October 14th. The colossal program includes the Beethoven Sonata *Appassionata* and Schumann's *Carneval*. Other works in the list will include the Bach *Prelude in C*, Rachmaninoff's *Prelude in B minor*, a Stravinsky *etude*, Debussy's *Toccata* and a Chopin group, also a group by Palmgren and the brilliant Liszt *Tarantella*.

Moiseiwitsch will also play in Oakland on Friday night, October 15th, at the Auditorium Theatre.

Madame Adelina Patti's chateau Craig-y-Nos, which she occupied prior to her death at Wales, is to be sold at auction. No doubt one who is interested in souvenirs such as are likely to be possessed by such a great personage as the late prima donna will find many articles of value to purchase.



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## MUSICIANS TO GIVE BENEFIT CONCERT

What promises to be one of the most interesting concerts ever given in California will be that of the local branch of the American Federation of Musicians, to take place at the Exposition Auditorium, Wednesday evening, October 20th. The occasion, which will take the form of a benefit for the relief fund of the organization, will be memorable and the evening will be opened with dancing.

A little after ten o'clock all of the big orchestras in San Francisco will be released by the managers of the respective theatres where they play and at 10:30 o'clock between 150 and 200 musicians will begin a program under the batons of the leading directors of the Bay cities. Among those who have already signified their intention of conducting are Herman Heller, Gino Severi, Ulderico Marcelli and Giovanni Coletti, with more to hear from. After the concert dancing will be resumed and continued until a late hour. The general committee in charge of this big music festival and ball is composed of J. J. Atkins, Wm. A. Belard, Samuel Davis, G. A. Fabris, Josephine M. Fernald, A. A. Greenbaum, A. J. Haywood, Miss M. J. E. Hill, F. Hyman, John D. Hynes, C. H. King, G. W. C. Kittler, Wm. H. Lee, Mrs. H. C. MacQuarrie, J. J. Matheson, Harry Menke, J. H. Meyer, F. K. Moore, A. S. Morey, chairman, and Mrs. Anna Morse, F. J. O'Connell, Walter Oesterreicher, H. C. Payson, George Pinto, Philip Sapiro, Grant Saunders, Wm. Saywell, Mabel Smith, Virginia H. Thomas, F. Von Binna, M. F. Walten, George E. Williams and Dexter M. Wright.

Uda Waldrop has been congratulated for his excellent music which he composed for the recent Family Club play, the Fountain of Youth. We have heard Mr. Waldrop play for us some extracts from this music and enjoyed it thoroughly. Indeed, we liked it so much that we will refer to the play and its music in our next issue.



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## Moiseiwitsch

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Tickets \$1.00 to \$2.50 (tax extra), on sale at Sherman, Clay & Co.'s, Mason & Hamlin Piano

## NATALIE RAMOS RETURNS TO SAN FRANCISCO

Miss Natalie Ramos, the brilliant South American piano virtuosa, has returned to San Francisco, much to the delight of local music lovers. Miss Ramos will give a concert in October at the Bellevue Hotel, for which preparations are being made by the Consul of San Salvador and a number of prominent Central Americans who make their home here.

Since her concert here some three years ago, Miss Ramos has appeared in many of the largest cities of the world. Those who know the career of this brilliant pianist remember particularly her concert with G. Jollan, distinguished violinist. She studied at the Royal Conservatory at Milan under Giuseppe Frugatta, graduating as medalist in the year 1915.

The appearance of this gifted pianist will be greeted with acclaim by the musicians of the West as one of the splendid musical events which enrich the musical offerings of the present season.

## LE FEVRE-BRUSHER SERIES IN OAKLAND

An important musical event is the recent inauguration of the Le Fevre-Brusher Concert Series of Distinguished Artists which will open in the Auditorium Opera House in Oakland on November 16, 1920. The series will comprise five recitals, given under the direction of Louis F. Le Fevre and Gerald J. Brusher, who are engaging all their artists from Jessica Colbert, the impresaria in San Francisco. This concert series is destined to be one of the greatest musical features of the coming season, as only artists of renown are scheduled to appear. At the first recital will appear Alice Gentle, the beautiful mezzo-soprano, in conjunction with the Chamber Music Society of San Francisco, an organization that is now recognized as ranking among the world's greatest ensemble organizations.

The second attraction will be Serge Prokofieff, the remarkable Russian composer-pianist, proclaimed by James Hume as an artist of unqualified superiority. This will be his first Western tour, and he will appear on December 14th. The Chicago Opera Company is to give this season the premiere of his new opera, The Love for the Three Oranges, which was written at the request of Campanini. Prokofieff has been proclaimed by critics as "one of the most extraordinary pianists and one of the most stimulating composers that the Land of Unlimited Trouble has sent us in many moons." He is the most discussed musician of the season and his art makes him both sensational and compelling.

Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, will appear as the third attraction, and her operatic and concert successes in this country and Europe have been of a nature to put her in a distinct class by herself. It has been said of her that she is in song what Kreisler is in violin music. Her voice is so beautiful and she sings with so great a spirit and sympathy that she ranks foremost amongst the most distinguished artists in the world today.

Paul Althouse, America's most noted tenor, is to be heard on February 15th. This artist of the Metropolitan Opera Company is now enjoying the most successful tour of his brilliant career. In addition to his operatic triumphs, he has been heard in concert in practically every important city of the United States and always he has been received with the most flattering enthusiasm.

At the final recital on March 8th, will appear Kathleen Parlow, who is considered as perhaps the most interesting of all women violinists, as her tone is warm, her style broad, and her technique fluent and brilliant.

## TONIGHT'S SYMPHONY "POP" CONCERT

San Francisco's fall music season will have a fitting opening tonight when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give one of its big Pop concerts in the Exposition Auditorium. The popularity of these concerts is evidenced by the heavy demand for seats and by the remembrance of the last similar concert in the Auditorium, when the huge hall was taxed to the extremes of its seating and standing capacity.

Among the compositions to be played are two effective arrangements of Mendelssohn's Spring Song and Spinning Song by Ernest Guiraud. The scores, which have not before been performed in America, were secured by Mr. Hertz in Paris this summer. One of the principal numbers on the program is Tchaikowsky's Pathétique Symphony, of which the second and third movements will be played.

Louis Persinger and Horace Britt will be heard in violin and cello solos respectively, while Edwin Lemare will offer Bach's Fugue a la Gigue as an organ solo, and will also accompany the orchestra in Handel's Largo, the violin obligato being played by Mr. Persinger.

The complete program follows: Overture, Leonore No. 3 (Beethoven); Fugue a la Gigue (Bach), organ solo, Edwin Lemare; Largo (Handel), violin obligato, Louis Persinger; organ, Edwin Lemare; Two Movements from Symphony Pathétique (Tchaikowsky); Kol Nidrei (Bruch), cello solo, Horace Britt; Overture, The Mastersingers (Wagner); Overture, Poet and Peasant (Suppe); Prelude, The Deluge (Saint-Saens), violin solo, Louis Persinger; Spring Song (Mendelssohn); Spinning Song (Mendelssohn); Waltz from The Bat (Johann Strauss).



MISS ALICE BRACEY

A Clever Young California Pianist Who is Studying With Frank La Forge in New York

Alice Bracey, an exceedingly talented young pianist, whose home is in Fresno, has been studying in New York with Frank La Forge and Ernesto Berumen for the past two years. Miss Bracey, who is an accomplished accompanist as well, possesses an unusually brilliant technique, which she combines with a lovely singing tone and musical interpretation. Miss Bracey appeared recently at one of the summer recitals given at the La Forge-Berumen studios, and scored an instant success, playing a group of solo numbers, including a Prelude by MacDowell, Etude in F sharp major by Arensky, and the brilliant Scherzo-Waltz by Moszkowski. A great future is predicted for this young artist. Miss Bracey is spending a few weeks resting at her home with her mother before she returns to New York to continue her studies with Messrs. La Forge and Berumen. Incidentally, Miss Bracey will be heard at the Wanamaker Auditorium next fall, and will also appear at the La Forge-Berumen studios during the winter season.

## SALZEDO HARP ENSEMBLE AND POVLA FRIJSH

In the long list of superb musical attractions which Manager Selby C. Oppenheimer will bring to San Francisco next season, none perhaps holds more unusual interest than the Salzedo Harp Ensemble which is to appear here in conjunction with the charming Danish soprano, Povla Frijsh. The unique organization is composed entirely of harpists and has been called by one of the New York papers "a little bit of heaven." There are seven harpists, six of them American ladies, the seventh is Carlos Salzedo himself, one of the greatest harpists in the world.

It is doubtful if more charming programs have ever been set before music lovers than those presented by the Salzedo Ensemble and Madame Frijsh. Old Italian works of Martini, Marcello and Scarlotti, Folk Songs of Brittany in the 12th Century from the prolific pen of the arranger Bourgaunt-Ducoudry, old French works of Couperin, Dandrien, St. Amans; dainty and dramatic Scandinavian contemporary music, Debussy and sundry other rarely heard musical gems may be expected from these splendid musicians.

The Salzedo Harp Ensemble and Madame Frijsh will reach California next January and their only San Francisco appearance will be made in a series of matinee musical teas which Stanislas Bem and Alice Seckels are sponsoring in the Colonial Ballroom of the Hotel St. Francis.

This attractive series will begin on Monday afternoon, October 18th, with a piano recital by Olga Steeb, and Theo. Karle, the noted tenor, May Peterson, delightful soprano, and Samuel Gardner, famous American violinist, will be other attractions in the series.

## COMIC OPERA AT PLAYERS' THEATRE

The Players' Theatre has announced that Ruddigore, one of Gilbert & Sullivan's delightful operas, will be presented for the first time in San Francisco on Monday evening, October 11th, with a cast of 40 and an augmented orchestra under the direction of George Edwards. The little playhouse has been completely redecorated and everything is in readiness for the opening of the Fall Repertoire Season on next Friday evening with a bill of four new one-act plays by local authors. Richard III with William S. Rainey in the title role will be given at the second performance on Saturday evening, October 9th.

Madame Ernestine Schumann-Heink, most beloved of all artists, has recently given up her Chicago home and when in the East will take apartments at the Waldorf-Astoria, New York.



# MATZENAUER

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## THE SCOTTI GRAND OPERA SEASON

The Scotti Grand Opera Company will open its engagements for six nights and Saturday and Sunday afternoons at the Exposition Auditorium next Monday night, October 4th, at 8:15 o'clock. Attention is called to the fact that the performances will commence exactly at 8:15 and that late comers will positively not be seated until after the completion of the first act. This rule is necessary in order that those who do arrive early will not be disturbed.

Tickets are sold for all performances from 9 a. m. to 5 p. m. at Sherman, Clay & Co., and after 6 p. m.

## SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ - CONDUCTOR

CURRAN THEATRE

FRIDAY, OCTOBER 10, 2:25 P. M.  
SUNDAY, OCTOBER 8, 3:00 P. M.

### Program

Symphony No. 3, "Eroica".....Beethoven  
Symphonic Poem, "Don Juan".....R. Strauss  
Rhapsody, "Italia," Op. 11.....A. Casella  
(First time in San Francisco)

Tickets on sale at Sherman, Clay & Co.

(for the current performances only) at the box offices of the Exposition Auditorium. Here is the repertoire with the list of principal artists.

Monday, October 4th, La Boheme; Harrold, d'Angelo, Ananian, Easton, Paltrinieri, Scotti, Martino, Sundelius, Clarke.

Tuesday, October 5th, L'Oracolo; Scotti, Martino, d'Angelo, Chamlee, Frank, Sundelius, Kent, Paltrinieri. Followed by Pagliacci; Roselle, Kingston, Picco, Paltrinieri, Laurenti.

Wednesday, October 6th, Faust; Harrold, Rother, Laurenti, Ananian, Easton, Roselle, Kent.

Thursday, October 7th, Tosca; Easton, Chamlee, Scotti, d'Angelo, Ananian, Paltrinieri, White, Parker.

Friday, October 8th, Il Trovatore; Peralta, Gordon, Kent, Kingston, Evans, Rother, Paltrinieri, White.

Saturday, October 9th (matinee), Madame Butterfly; Easton, Gordon, Kint, Kingston, Laurenti, Paltrinieri, d'Angelo, Ananian, Martino, White. (Evening) L'Oracolo; Scotti, Rother, d'Angelo, Chamlee, Frank, Sundelius, Kent, Paltrinieri. Followed by Cavalleria Rusticana; Peralta, Fernanda, Chamlee, Picco, Kent.

Sunday, October 10th (matinee), La Boheme; Harrold, d'Angelo, Ananian, Sundelius, Paltrinieri, Laurenti, Martino, Roselle, Clarke.  
Conductors, Papi and Peroni.

## SYMPHONY SEASON OPENS NEXT FRIDAY

Beethoven's Eroica, Strauss' Don Juan and Casella's Italia to form features at Introduction Concert of the S. F. Symphony Orchestra

The regular season of the San Francisco Symphony Orchestra will open in the Curran Friday afternoon, October 8th, the program being repeated on the following Sunday. For the opening concert, Alfred Hertz has prepared a splendid program, admirably balanced between the classical and modern schools. The orchestra has been in rehearsal for the last two weeks, and Hertz has expressed keen satisfaction with the ensemble.

The principal work on the first program will be Beethoven's third symphony, Opus 55 in E flat (Eroica). This composition was originally written with Napoleon in mind as the great liberator from oppression, but the dedicatory page was destroyed by Beethoven in an outburst of righteous indignation after Napoleon had assumed his imperial pose. The symphony is one of the loftiest expressions of Beethoven's idealism, and might well be called an epic tribute to the heroic spirit in man. Its pages have an immortal beauty.

The second half of the program will contain the Don Juan of Richard Strauss and Italia by Alfredo Casella. The Strauss symphonic poem, based on a poem by Lenau, was written in 1886, and remains one of his unquestioned masterpieces. It has been heard before in the skillful interpretation of Alfred Hertz, and ranks in popularity with the Tod und Verklarung.

Italia is the Opus 11 of Alfredo Casella, a young composer who shares with Francesco Malipiero the leadership of the modern school in Italy. Casella was born in Turin, July 25, 1883. He has written two symphonies, several symphonic poems, many chamber music works, songs and piano pieces.

Italia is a rhapsody somewhat similar in spirit to the Roumanian Rhapsody of Enesco played here by Hertz two years ago. It is based thematically on popular songs of Sicily and Naples. The first part contains four themes from the provinces of Caltanissetta; a love song, a lamentation of the sulphur miners, a hymn of the Holy Friday procession, and a song of the women workers of Trapani. In the second part are incorporated Luigi Denza's Funiculi Funicula, Mario Costa's Lariula and Tosti's A Marechiaro. The composer has thus contrasted two types of Italian life, and has treated his material with brilliant and complex instrumentation. The orchestra will be augmented for this number.

Miss Frieda Hempel sailed for this country September 18th, bringing with her an exact copy of the Jenny Lind gown which the Swedish Nightingale wore the night of her debut in New York. Miss Hempel will start her season with the Jenny Lind Centennial to be given in Carnegie Hall, New York, October 6th.

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## Gossip About Musical People

By CONSTANCE ALEXANDRE

Ernestine Schumann-Heink, the world-renowned contralto, embarks in October on one of her triumphant concert tours under the management of Haensel & Jones. As usual this great singer is booked solidly until well into the spring, which is easy to comprehend as her popularity grows with each season till now it appears as if all her previous remarkable records for highly successful concert tours under this management would be eclipsed. Following are a few of the more important dates of her itinerary and some of the States she will visit: Opening in Convention Hall, Rochester, N. Y., Oct. 1, Schumann-Heink sings in Symphony Hall, Boston, on the 3rd, then after spending two weeks in the New England States, at the Hippodrome, New York, on the 17th, and at the National Theatre, Washington, D. C., on the 22nd. From here she continues through the States of New Jersey, Pennsylvania and Indiana, appearing in Pittsburgh on Nov. 22nd and in Indianapolis on the 28th. In December she sings in the States of Michigan and Ohio, appearing in Columbus on the 6th. Starting south after the holidays, January will find the great contralto in the southern seaboard States as far as Florida; in February, after singing at the Jerusalem Temple in New Orleans on the 6th, through the States of Arkansas, Oklahoma and Texas; March in Colorado, Montana, Kansas and Nebraska, on the 28th in Topeka and on the 30th in Omaha; in April north into Minnesota and back into Ohio and Indiana again. Thus will close the season of 1920-1921 tour of this superwoman and singer.

Mrs. J. W. Taylor, who is very well known in our community and the bay region, announces the opening of her new studio which is located at 2308 Buchanan street. Mrs. Taylor has many pupils who come to her for her splendid guidance in vocal development. Her new residence is large and contains the ideal surroundings for a music studio.

Rosa Raisa, who is today one of the world's greatest dramatic sopranos, has been resting during the summer at her villa in Italy. Madame Raisa will return to America to occupy here place with the Chicago Opera Co. in September. Her first New York appearance for the season will be at the Hippodrome on Nov. 7th.

Mischa Elman, who played recently at Verviers, Belgium, in honor of the centennial of Vieuxtemps, the founder of the Belgian school of violin playing, was decorated by the King of Belgium in recognition of his services. Elman was one of the soloists at the festival of which Eugene Ysaeye was the director.

Margarete Matzenauer and Eugene Ysaeye will render a joint recital in the New York Hippodrome on Sept. 19th. No doubt a capacity audience will greet these two world-famous artists.

The National Symphony Orchestra of New York which is conducted by Artur Bodansky of the Metropolitan Opera Co., has already engaged as soloist for the opening pair of concerts none other than the famous Russian pianist Ossip Gabrilowitch, and conductor of the Detroit Symphony Orchestra. Also heard as soloist with the National Symphony Orchestra will be the beautiful Yolande Mero, world-famous woman pianist. What a privilege to be able to hear such wonderful artists playing concertos of the great masters with such a splendid orchestra.

Arturo Toscanini, the idol of Italy and one of the most famous of all conductors, will sail from Naples in December and arrive in America to make his first tour of this country at the head of his own Symphony Orchestra. Mr. Toscanini will be accompanied on this long journey by his wife.

Two original letters of Wagner and two of Liszt are for sale and in the hands of Maurice Eisner, well-known pianist-accompanist, who is to give the proceeds of the sale to a Hungarian pianist who entrusted them in Mr. Eisner's care. It is to be hoped that these letters will bring sufficient funds as the young pianist is in needy circumstances.

Erno Dohnanyi, the eminent Hungarian composer-pianist, will tour the United States this season, appearing with different orchestras. Dohnanyi's music is well known in San Francisco as his piano works and one or two of his chamber music compositions have been heard here.

Povl Bjørnskjold, the distinguished tenor, who has established an enviable reputation for himself in California, will give a recital at the Woman's Club, in Petaluma, on the afternoon of Oct. 10th. On this occasion my Bjørnskjold will be assisted by Miss Leota Rhodes and Mrs. Edna Shaw Campbell will be the accompanist. It will be very interesting to those who have heard this excellent artist to know that Mr. Bjørnskjold intends to reside in San Francisco and will open a studio here.

Mary Garden and Frances Alda have spent quite some time together this summer at Venice and Monte Carlo. While in Venice Miss Garden and Madame Alda gave a joint recital, the proceeds of which were given over for a needy cause. Miss Garden will give her first recital on American soil under the management of Charles L. Wagner at Louisville, Ky., on October 27th, and will be assisted by Gutia Casini, cellist, and Isaac

Van Grove, pianist. Madame Alda will tour in America the early spring and will be assisted in her concerts by Charles Hackett, the American tenor, who has met with such success at the Metropolitan Opera House.

Sergel Prokofieff, the noted Russian composer-pianist, will sail for America on September 22nd. His first concert of the season will be in Chicago, and later he will come to California under the management of Mrs. Jessica Colbert. His appearances here are being anticipated with no small amount of interest.

Pasquale Amato, baritone of the Metropolitan Opera Company, will return to California next December after an absence of eight years, during which time he has created many a leading baritone part in the new operas of the Metropolitan's repertoire, and has as well repeated time and again great roles of the standard operas.

Josef Lhevinne, the famous Russian, will soon again play in San Francisco. Lhevinne's art is unique and he ranks high among the leaders of his profession.

Fitzhugh W. Haensel, of the musical firm of Haensel & Jones, has just returned from a vacation spent in Canada and at Derby, Vermont, and is now once more plunged into work on the extensive plans for the Haensel & Jones artists for the fast approaching season.

Horace J. Parmelee is now General Press Representative for Haensel & Jones. This position was formerly held by the popular and well-known Miss Blanche Freedman.

Mme. Andre Tarny, the distinguished operatic mezzo-soprano, who scored such a brilliant triumph while a member of the Paris Opera Company, that appeared at the Valencia Theatre a few years ago, has been engaged to sing at the Opera Comique in Paris during this season, and afterwards will sing in New York in grand opera.

Towner Brothers, the enterprising music publishers of Fresno, have just issued a neat little booklet entitled *Something New Under the Sun*, in which they announce the publication of five songs and two piano numbers in a very original and neat manner. The songs are: *When I Go Home* (Earl Towner), *God Keep You* (Earl Towner), *O Heart of Mine* (Earl Towner), and *Little Rose* (Earl Towner). The piano compositions consist of: *Reverie* (Pierre Douillet) and *Barcarolle in A* (Earl Towner). Prominent artists and teachers have spoken in the highest terms of these compositions, and their musical merit as well as originality of conception surely entitle them to serious consideration by teachers, students and artists. Towner Brothers have made a fine beginning. They are deserving of brilliant success.

The Metropolitan Opera Co. is not to go to Covent Garden next Spring as definite arrangements could not be made, so for the present at least the plan has been abandoned.

### MADAME CAILLEAU'S STUDIO RECITAL

The first recital of the season given by the pupils of Madame Rose Relda Cailleau took place at her studio on Saturday afternoon, Sept. 25th. As is always the case when Madame Cailleau presents her young students at one of these intimate recitals a large gathering was in attendance who were more than interested and delighted with the very marked improvement of the young singers. Naturally there are always those whose progress is more rapid than others; but as a whole Madame Cailleau has every reason to feel gratified over the excellent exploitation of her work demonstrated by the pupils on this occasion.

Ten pupils participated on the program, which consisted of only the very best songs. While all of the students reflected credit upon themselves as well as their teacher it is quite safe to say that there were three or four vocalists whose lovely voices are deserving of special mention. It is at all times a delight to listen to Miss Blanche Kollman, whose voice has always been of a lovely sympathetic quality of the lyric soprano type. In addition to Miss Kollman's unusual musicianship, which is noticeable in her work by reason of her artistic and tasteful phrasing, she has gained tremendously in poise and finish.

The intelligent interpretations given her numbers marked Mrs. B. Williams as a singer with a splendid future. In *les filles de Cadix*, she exhibited her limpid voice which is full of sweetness and color, meeting the difficulties of this aria with rare ease. Her performance was indeed praiseworthy. It is always a pleasure to hear the warm and luscious tones in Mrs. Carolyn Graham's voice. It is an organ of splendid range, rich in timbre; but better than this, she has absolute control and purity of intonation. Two songs by two of our well known American composers, Miss Mana-Zucca and Miss Rosalie Houseman, were delightfully rendered by Miss Margaret Mack, who invested them with notable vocalization and by blending in her own personal temperament she succeeded in thrilling her audience, who were more than charmed with her beautiful voice and unusual style in song singing. The other students whose promising voices have at all times given pleasure, and who again delighted their auditors, were Miss Myrell Rosenthal, Miss Corinne Keefer, Miss Mirlam Healey, Miss Elizabeth Magee, Mrs. J. Golden and Miss Helen Manser. At the piano was Mrs. J. Baalman, who never was in better form than at this time, and came in for her share of the honors at what proved to be a most interesting musical.

### DR. STEWART AND OUT-DOOR ORGAN PRAISED

In the San Diego Union of August 29th we find the following interesting article regarding the San Diego out-door organ:

"A recent appreciation of the great out-of-door organ at Balboa Park, and its talented organist, Dr. Humphrey J. Stewart, written by an Eastern musical critic and newspaper man visiting here, will be of interest to the San Diego music lovers who enjoy the daily afternoon concerts at the park. The article was written by A. W. Warnock, and appeared in connection with a descriptive story of San Diego, published in the Minneapolis Journal for August 8th. It reads as follows:

"West to Point Loma and its wondrous panorama. I think the second finest attraction San Diego hospitality offers the visitor is Balboa Park, the old site of the city's exposition in 1915 and 1916. The park contains 1400 acres, is located in the heart of the city and is valued at \$10,000,000. Many of the exposition buildings were of a permanent character, as well as being architecturally beautiful, and remain for the use and pleasure of the people. Every kind of tree, plant, shrub, bush, flowers from every country in the world here blooms. The foliage and flowers of the park are beyond description in their gorgeousness. The outstanding attraction in Balboa Park is the famous out-door organ, housed in a most distinguished enclosure with handsome encircling pergolas on either side, through which the audience, listening to the music, may catch glimpses of sparkling San Diego Bay and the Pacific. The setting of the famous instrument is unforgettably impressive. Free concerts are given every afternoon by a master organist. I say a master organist because he is an organist who knows his business. Furthermore I say he knows his business because he proceeds on the new, novel, pleasant and yet withal curious principle of everyday mind run of persons and understands and appreciates. Boston's biggest organ builder confided to me once that organists were not musicians, they only thought they were, but he must have overlooked the artist at Balboa Park. I have heard him play Believe Me, With All Thy Endearing Young Charms, Mendelssohn's Song Without Words, Beethoven's immortal melodies, and perhaps end up by playing Jerusalem the Golden in eight different variations while a great crowd was visibly moved as it sat under the spell of it all amidst palms and flowers arched by a Neapolitan blue sky. The organist who insists on running scales, developing fugues, or putting over some futurist or cubist stuff or who yearns to play his *Magnus Opus No. 208*, in *Q sharp*, 10th movement does not get a look in on Balboa's organ. An enraged populace would get after him and make him develop his footwork out of town."

### UDA WALDROP HOST AT BOHEMIAN GROVE

Nice customs bow to good musicians, and Uda Waldrop is a good musician. To entertain his friends he asked permission to invite them to Bohemian Grove and make music for them. The permission was granted and on Saturday last a couple of hundred people visited the famous grove. Mr. Waldrop played the organ, Rudy Seiger drew graceful strains from his violin, and Miss Kathleen Burns sang.

The Bohemian Grove organ is of recent installation. It is one of the few outdoor organs in the world. California has one other, the instrument played on by Dr. Humphrey J. Stewart at San Diego. To show the magic of a fresco organ music Mr. Waldrop played the *Largo* from Dvorak's *New World Symphony*, and I do not think it ever sounded lovelier than it did under the shadow of the redwoods. The woodland stops of the instrument, oboe, clarinet and flute seemed part of the natural music of the place.

Then Mr. Waldrop played *Le Cygne* of Saint-Saens, his own *Dance of the Water Sprites* from the *Grove* play, *Nec Natoma* and the familiar *Grove Song*. The air was dry and clear, and Rudy Seiger's fiddle disengaged a charming obligato to Mr. Waldrop's *Philomel* with *Lullaby*, in which the melody was sung by Miss Burns. Then Mr. Seiger, who had been hidden from view, came forward and played his own *Berceuse*.—S. F. Examiner, Sept. 19, 1920.

The Joseph George Jacobson Club gave the second monthly recital of the season on September 26th at the studio of Mr. Jacobson. Each pupil played one of Mr. Jacobson's compositions, which charmed through their individuality, pleasing melodies and clever harmonic inventions. The following of his compositions were played: *Erotik*, *Arabesque*, *Song of the Old Grandfather's Clock*, *You and I*, *Happiness*. Little Myrtle Harriet Jacobs made a fine impression with her numbers and displayed genuine talent. The same can be said of Miss Edina Kaas, who played the Beethoven Sonata with good understanding and intelligence. Miss Loretto Roumiguere showed a fine singing tone and delicacy in the Debussy *Arabesque* and the compositions of her teacher. Marian Patricia Cavanaugh played her numbers as usual with an understanding far beyond her years. She is progressing astoundingly. Much credit is due Mrs. Idelle Ruttenour for the beautiful rendition of the Brahms's *Rhapsody*. This grand work was well phrased and she played with more breadth and deeper understanding than usual. Miss Henriette Roumiguere distinguished herself in Liszt's difficult *E flat Concerto*. The young lady has gained much in maturity of interpretation and has well developed her technical resources. She has a fine musical memory and plays with assurance and expression. Mr. Higgins ended the program with three violin solos: *Air* by Bach, *Sunest* by Mr. Jacobson and the *Romance* by Svendsen, which were well executed. He was accompanied by Miss Spiller.



## SCOTTI OPERA SEASON

(Continued from Page 1, Col. 2.)  
much an improvement the stage and the covered dome will be. Indeed, we doubt very much whether anything annoying in the way of acoustics will be found at all.

There remains but little to add regarding the advisability of attending this Scotti season. The company is compiled from an organization that has no superior in the world—namely, the Metropolitan Opera Company. The repertoire is most interesting, containing one novelty and several of the best-liked operas. There is no greater impersonator of the role of Scarpia in *La Tosca* than Scotti. Indeed, there is no baritone superior to Scotti in grand opera today and never has been since Scotti became famous. And so attendance at the Scotti season will not only represent a musical education of the most thorough character, but an enjoyment such as is experienced but very few times in a lifetime. In addition to all this the success of a musical enterprise of this vast magnitude reflects most favorably upon the musical life of the community. It will mean eventually better encouragement of musical enterprises of all kinds. It will increase the concert-going public. It will stimulate desire for study. It will awaken greater desire for music in all its phases. Therefore the season of grand opera which begins on Monday evening will prove a stimulant for the entire musical season of 1920-1921.

## CONSTANCE ALEXANDRE'S SUCCESS

(Continued from Page 1, Col. 4.)  
music in this community, and particularly for resident artists. In this connection it is but fair to add that Stanislas Bem and Alice Seckels were responsible for Miss Alexandre's engagement at the California, as they have been for most of the artists who recently appeared there. They, also, have accomplished a great deal toward the recognition of resident artists of ability. The soloist for tomorrow morning will be Mme. Stella Jelica, the brilliant young coloratura soprano, whose voice has been such a delight to numerous concert audiences in this state. Mme. Jelica will sing the mad scene from *Lucia* and her coloratura work is such that it will beyond a doubt arouse the huge audience to spontaneous enthusiasm. Mme. Jelica has justly been establishing for herself an enviable reputation as a coloratura soprano of the highest rank. Her voice is limpid and flexible and of fine carrying quality. Besides she sings with intelligence and artistry. Mr. Heller has prepared another splendid orchestra program.

C. Sharpe Minor, the excellent organist of the California Theatre, again distinguished himself with a brilliantly rendered solo of Tchaikowsky's *Andante Cantabile* from the famous string quartet. He certainly understands how to use the California Theatre organ.

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## Gossip About Musical People

By CONSTANCE ALEXANDER

Madame Marcella Sembrich, the greatest of all coloratura sopranos, and exponent of the bel canto style of singing, sailed for Europe recently where she will visit Paris and also spend a little time at her home in Nice. Madame Sembrich's mother died a few months ago in Switzerland and before Madame Sembrich returns to America she will visit her grave there. This is the famous artist's first trip abroad since the outbreak of the war. Accompanying her on her journey is Miss Juliette de Coppet.

Stanislas Bem and Alice Seckels, who are managing the five Music Teas, which are to be given during the season at the Hotel St. Francis, have their offices in the Foxcroft Building, 68 Post street. The telephone number is Sutter 2948. Both Mr. Bem and Miss Seckels will be happy to give any information to those who are interested in subscribing to these series of musical events. Membership cards can be secured through these managers along with the information concerning the concerts that the subscriber desires.

The one hundredth anniversary of the first performance of Freischütz will be given at the Berlin Opera House in April. Opera is in full swing there and new works scheduled for presentation during the coming year are those of Busoni, Reznicek, Schrecker and Richard Strauss. Also destined for revivals are Tristan and Isolde, Falstaff, The Flying Dutchman and Cesi Fan Tutti.

Jean de Reszke, at one time the foremost tenor in the world, and one of the greatest operatic artists before the public, has just been honored by the French Government by being made an officer of the Legion of Honor. Mr. de Reszke lost his only son during the war and at the same time was forced to dispose of his estates. His present home is Paris, where he has his studio.

Lucien Muratore, the foremost French tenor of the day, will return to America on January 1st, going immediately to Chicago, where he will resume his place as leading tenor with the Chicago Opera Association. A warm and hearty reception will greet this wonderful artist as he is a prime favorite both in Chicago and New York. At the same time Mary Garden will rejoin the company and as both she and Mr. Muratore will appear in the same operas where they play opposite one another it is easy to foresee many marvelous performances taking place.

### NOTES FROM JESSICA COLBERT OFFICE

Miss Alice Gentle has written to her Western manager, Mrs. Jessica Colbert, that she will arrive in San Francisco about the 10th of November. Miss Gentle, who is already booked for over fifteen concert appearances in California which will take her as far south as San Diego, will give her first recital on November 12th, for the Saturday Club in Chico.

Lucille Folsom, a young harpist from New York, brought here by Mrs. Colbert, will play at the Maitland Play House. In the East Miss Folsom gave many noteworthy programs; also appearing with well-known artists, including Mabel Riegelman.

Evgenik Buyko, the talented young Russian singer and dancer, and a protegee of Mrs. Jessica Colbert, left last Saturday for New York City to accept a scholarship awarded her by the famous French Disceuse, Yvette Guilbert.

The first concert of the season given under the direction of Jessica Colbert will be the appearance of the San Francisco Symphony Orchestra in San Jose, Cal., which will be on October 15th. This will be the first big event to take place in the beautiful new Normal School auditorium.

The first Eastern attraction to appear under the direction of Mrs. Colbert in the West will be a joint recital of May Mukle, cellist, and Lawrence Leonard, singer. They will open the season for the Musical Art Club in Salt Lake City on October 27th. From there they will leave immediately for Los Angeles, where Miss Mukle will appear Friday, October 29th, with the Friday Morning Club and Mr. Leonard will sing with the Los Angeles Symphony Orchestra on the same day. On Sunday afternoon, October 31st, Miss Mukle and Mr. Leonard will appear in joint recital for the Visalia Musical Club. This excellent combination has been extensively booked for concerts in Northern California, the dates of which will appear later.

### ANDRE FERRIER'S FRENCH THEATRE

The attendance at the recent performance at the Alcazar Theatre for the benefit of the French Library shows that we have a sufficient public to support a small theatre where French plays, French music, and French wit may be heard. The cosmopolitan character of our population—in which, in addition to English, French, Italian and Spanish are spoken—the general interest felt in French culture, and the fact that French is an international lingua franca are additional reasons why San Francisco should have a French theatre. What is necessary?

1st A HEAD. M. Ferrier has already shown San Francisco that he has all the qualities of manager, actor and singer necessary.

2nd. A TROUPE. There was a troupe before the war, and it has now been re-organized and strengthened with M. and Mme. Ferrier at the head, seconded by Anna Young and the very talented personnel which was heard last season in the Chimes of Normandy, Portrait of Maon, the Jealousy of Barboville and other plays; thus we have the assurance that a capable company exists.

A SUITABLE BUILDING. M. Ferrier has leased for five years the large house at 1470 Washington street, the lower floor of which is being converted into a suitable hall capable of seating comfortably 150 or more people, with an adequate stage and with all necessary accessories; all is now being made ready in an artistic manner.

FUNDS. Does this cost money? It does. How much will be needed? About \$4500. In order to raise the money, all that is asked is that the friends of the enterprise subscribe (as in the case of the Symphony and Players' Club) the amount they desire, which sum entitles them to seats at the rate of \$1.00 per seat (war tax included).

GUARANTEE. In order to insure subscribers against loss, M. Ferrier has taken out necessary insurance, so that in case of any failure in performance the subscribers will be reimbursed.

CONCLUSION. As M. Ferrier has in the past borne all the expenses, and as in most cases the expenses (rentals, stage personnel, etc.), in former productions have been more than the receipts, to make up this deficit he has paid many hundreds of dollars out of his own pocket. This is not just, and should not, and need not continue to be the case. Ferrier should be given in advance the necessary subscriptions to pay for fitting up the hall and the stage, and for producing the plays. The enterprise will thus be made possible, and he will be secured against loss. What has thus far been accomplished is almost entirely the fruit of Ferrier's own labor; and the expenses of the same have, too largely, come out of his pocket.

It is believed that this presentation of the facts will result in generous subscriptions by the public which is interested in the enterprise.

Subscriptions by check can be sent to Mr. J. M. Dupas of the Franco-American Bank of Savings, 108 Sutter street, drawn to the order of "La Gaité Française" or to Andre Ferrier, 1470 Washington street.

### SCHUMANN-HEINK TO SING FOR IMMIGRANTS

On Sunday afternoon, September 26th, Mme. Schumann-Heink has graciously volunteered to sing before an audience of immigrants on Ellis Island. Frederick A. Wallis, Deputy Commissioner of Immigration, has arranged for a visit on this date to the "portal of the Nation" by the world-renowned contralto and her accompanist, Katherine Hoffman. The object of the visit is to make the immigrants feel welcome to their new home and to hasten their Americanization; and surely no one is better qualified to do this than that ultra patriotic American, Ernestine Schumann-Heink. America or The Star Spangled Banner will be on the program, besides which Mme. Schumann-Heink will sing several of her famous numbers.

### OLGA STEEB TO PLAY AT ST. FRANCIS

The first of the five Music Teas that are being arranged by Stanislas Bem and Miss Alice Seckels will take place at the Hotel St. Francis in the Colonial Ball Room, on Monday afternoon, October 18th. The artist engaged for this musicale is Olga Steeb, one of the finest woman pianists before the public today. So in demand is Miss Steeb that until her departure for the East, which will be the very first part of November, there is scarcely a possible date available in which to secure her services. Under these circumstances we should feel doubly grateful to Mr. Bem and Miss Seckels for giving us this wonderful opportunity of hearing Miss Steeb once again prior to her departure. In fact we have every reason to appreciate all that Mr. Bem and Miss Seckels are doing for the advancement of music in California.

Not only have they arranged with Selby C. Oppenheimer to exploit at these afternoon teas several of the renowned Eastern artists, but Mr. Bem and Miss Seckels are making special efforts to secure good engagements for many of our own California artists. They are achieving things which should have been accomplished long ere this for we have in our midst artists who are deserving of recognition. In California there are cities which are clamoring for good music. At last their desires are being satisfied and good artists are rapidly finding their way to the music clubs in these smaller interior towns where the visiting artist does not reach. These two energetic managers are singularly suited to secure fine results for besides being capable in business affairs they both are excellent musicians and able to judge what the public demands.

### SHEILA TERRY AT THE ORPHEUM

Did you ever hear of Sheila Terry? If you haven't, you will, so mark the name carefully. Because before long it will be one of the most prominent in the theatre. Here is a new star, one that shines most brightly, but nevertheless is still in the ascendant. She headlines at the Orpheum next week. Miss Terry's debut is under most auspicious auspices. William B. Friedlander has written a model and modern operetta for her use.

This is called Three's a Crowd and for her support he has given her Harry Peterson and Morris Lloyd, both of whom stand well in the fore of their respective lines. The staging of Three's a Crowd is both elaborate and novel. Three's a Crowd is an operetta. For years the word operetta has been avoided—so many of them having been ponderous without being musical. Mr. Friedlander, however, has been bold enough to fashion an operetta upon strictly modern lines. Here so-called classic music and jazz take each other by the hand, while romance and real comedy are pals, and besides there is a genuine story.

Song, dance and fun are all that is usually asked of a musical production, but when you get plot as well, it is never in the way. Here is a genuine plot, which proves to be a novelty. Two men are in love with the same girl. They decide to put it up to the girl and she makes them both shew cause why he should be accepted. Then she leaves the decision to the audience.

### MRS. NOAH BRANDT WRITES ON FINGERING

Comprehensive Treatise Occupying More Than a Page in the September Issue of the Etude in Which Well Known Teacher Sets Forth Fine Principles

In the September issue of the Etude Mrs. Noah Brandt, the well known San Francisco pianist and teacher, writes most intelligently and comprehensively on Practical Fingering and How to Study It. The article occupies more than a page and goes into details regarding this most important phase of piano study. We have never read an article on piano study quite so comprehensive and intelligent as this one by Mrs. Brandt, and we only wished we had the space to reproduce the article in full. However, by judicious selection we can whet the appetite of our readers so that they may buy a copy of the September Etude to secure the full benefit of this excellent treatise.

Mrs. Brandt introduces the article as follows: "After a theoretical analysis of a composition, thoroughly digesting the idea and intent of the composer, a practical preparation for its performance is of paramount importance. This consists, first, of providing for fingering to suit individual needs as a glove fits the hand. The student should, first of all, become acquainted with the arbitrary or mandatory fingering required in the art of piano playing. These may be grouped as follows:

- "1. The fingering of all the scales, major, minor and chromatic.
- "2. The fingering of all the arpeggies in their various phases in major and minor.
- "3. The fingering of double thirds and double sixths in the different scales, and scales in octaves where the fourth and fifth fingers are interchangeable.

"Unless such a background is built, that is, the general principles placed on a solid foundation, the student will flounder hopelessly in a morass of error, from which it will take years of continual effort to extricate himself."

Then Mrs. Brandt proceeds to explain how to avoid errors and unnecessary effort by enumerating ten examples of what not to do in fingering. The gist of these suggestions may be combined in the expression that simplicity is the best rule to follow and that complicated and roundabout ways to achieve results should be avoided.

Among the most important facts set forth by Mrs. Brandt is the following: "Fingering, admirable for one student's hand is often unsuitable for another; therefore the artist clever in his manipulation can simplify to suit his hand what would otherwise often deprive him of a composition in his repertoire that in every way appeals to his musical imagination."

Concerning practicing Mrs. Brandt says: "Hours of ceaseless practice may often be avoided by the change of a single fingering to one more practical for the individual case." Mrs. Brandt proceeds to explain how such fingering may be applied and cites illustrations to show how to acquire digital facility. Among other important things she says: "Equality of all the fingers is a necessity if all fingers are to be used in the execution of every conceivable difficulty, and this is acquired only by strengthening the muscles governing each finger. A hand narrow across the fingers, but with a long thumb and large stretch from the latter to the index finger, is not debarred from anything." Some may say that everybody knows that. But judging from most pupils, if they do know this, they do not seem to prove it by their playing.

Then Mrs. Brandt quotes examples by famous composers where certain kinds of fingering will attain certain artistic results. These examples are illustrated with brief passages from the compositions mentioned.

In concluding this brilliant article Mrs. Brandt says: "While thousands of ways and means are devised for developing the pianist with small hands and bodies, few contrivances are possible, either in the way of fingering or otherwise, for large hands and bodies. How often, after inspecting the hand of a great artist, do we hear exclamations of wonder at the feats performed, as it is indisputable that they are in many instances exceedingly small. It is not size, but manipulation that counts, and fingering can be considered one of the most important factors in the success of an artist. A medium hand, well proportioned, is a boon to a pianist, but even a very small, narrow hand, is not such an obstacle to the acquirement of a fluent technic as is the large, unwieldy hand with thick fingers, all out of proportion to the keyboard."



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### ALCAZAR

The thrills of this week's stirring mystery drama, At 9:45, at the Alcazar, will be followed at next Sunday's matinee by the laughter and romance of A Cure for Curables, in which the eccentric comedian, Wm. Hodge, acted with great success for a season at the 39th Street Theatre, New York. It now finds first release for the Pacific Coast. This comedy of health, happiness and humor is not without a stimulating tonic of melodramatic flavor; some of its episodes of intrigue are quite exciting. The play is founded on a popular story by Cora Harris, and is the joint work of Earl Darr Biggers, who wrote immensely successful Seven Keys to Baldpate, and Lawrence Whitman. It is an open secret that the latter is none other than Hodge himself, who is a fine actor with keen sense of stage values. The "curables" are a group of blase, fashionable hypochondriacs, gathered at a "rest cure," in the Blue Ridge Mountains of Virginia, willed to an optimistic young doctor upon condition that ten of his patients will certify to complete health restoration within a month. The doctor has a battle to win and he goes at it in a most original way. There are more than twenty in an exceptionally large cast, headed by Dudley Ayres as the cheery, resourceful young physician; and Inez Ragan as the loveliest but most languid of his patients, who becomes his powerful ally when her heart is aroused. All of Wm. Hodge's plays are wholesome and enjoyable and their popular appeal is unquestioned.

Diversity of offerings is an Alcazar policy. Sunday, October 10th, brings Henry Arthur Jones' tremendous emotional play, The Hypocrites, a dramatic classic and literary masterpiece that tears the mask off sham and pretense. It is even more vital under present social conditions, than when produced in New York and London with sensational success by Charles Frohman.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 2

SAN FRANCISCO, SATURDAY, OCTOBER 9, 1920.

PRICE 10 CENTS

## RECORD BREAKING ATTENDANCE AT SCOTTI OPERA SEASON

About Fifty Thousand People Attend Eight Performances of the Scotti Grand Opera Company Representing a Gross Box Office Income of About \$90,000—Greatest Operatic Season for Such Short Period in Point of Attendance and Income in American Musical History, as far as We Know—Scotti and Associates Score Great Artistic Triumph

By ALFRED METZGER

Possibly few people realize that San Francisco broke an operatic record of the United States and possibly of the world during the week just past. The Scotti Opera Company played before about fifty thousand people who spent nearly \$90,000 during a season of eight performances in seven days. As far as is known this is the greatest operatic season on record for such a short period. This success is due to the ingenious and energetic advertising campaign of Frank W. Healy in the first place, and to the seating capacity of the Civic Auditorium in the second place. During the Exposition, San Francisco broke the record of the country, and of the world, when the Boston Symphony Orchestra during thirteen concerts played to about 40,000 people in ten days to gross receipts amounting to about \$70,000 or \$80,000. That season was under the direction of W. H. Leahy and represented the greatest symphony season ever given, inasmuch as the concerts took place EVERY day for ten days.

Now comes Frank W. Healy and the Scotti Grand Opera Company who break the world's record of a six day grand opera season in point of attendance and receipts. The Pacific Coast Musical Review wishes always to give credit where it belongs. We have not always agreed with Mr. Healy in the past, and he does not always agree with us, but without regard to personal views we are always ready to bestow credit when it is deserved. This success of the Scotti Opera Company could not be expected in advance. It could only be attained through persistent and judicious publicity, and nothing else. Let us tell you why.

While the musically initiated knew that Antonio Scotti and his company were excellent artists, the public only knew Scotti himself. The names of the rest of the company were new and practically unknown to the people. Indeed we had to convince even some of our leading music lovers regarding the merit of the company. In other words there are no names to draw money into the box office. Then there was the impossibility of making a fashion show of the season, owing to the peculiar construction of the Civic Auditorium which makes boxes and a "horseshoe" impossible. No money could be attracted by means of social prestige. The auditorium had become a place shunned by real music lovers. The acoustics had been found wanting and many people were afraid that operatic performances would be impossible in what they considered "that barn-like structure." Hence hundreds of people were disaffected, and impossible to induce to spend money. It was thought unlikely that the Auditorium could be transformed in such a manner that an adequate stage with scenery could be introduced to advantage. So you see there were innumerable reasons, some of which we have no time nor space to mention, why this season could not be a success. Now, it remained for those in charge of the publicity to eliminate all objections and make the advertisements so tempting that IN SPITE of all objections people were willing to spend their \$5, \$3 and \$2 necessary to attract huge audiences. And we say it with every ounce of sincerity at our disposal that the publicity campaign conducted by Mr. Healy was principally, if not entirely, responsible for the success achieved on this occasion. Before the first performance about \$60,000 gross receipts had been assured.

Of course it was necessary for Antonio Scotti and his company to make a sufficiently artistic impression to justify the announcements. Otherwise the entire success would have re-acted and the possibility of future visits of the company would have become a thing of the past. However, as everyone familiar with the Scotti Opera Company could tell, the publicity was in no wise exaggerated. The opening performance of La Boheme set any possible doubt that may still have existed at rest. It was one of the finest performances of La Boheme ever given anywhere. It was the most complete, most enjoyable and most uniform presentation of Puccini's masterpiece we have witnessed. From the standpoint of stage appointment and direction it was without the slightest flaw. The smoothness of action, the ease of deportment, the fine displays of histrionic ability, the adherence to tradition and natural character portrayal all combined to show the finesse and craftsmanship of Antonin Scotti—past master of operatic art, and

an actor of supreme facility.

During this transcontinental tour—the first ever undertaken by Antonio Scotti and his Company, the great artist is doing a wonderful thing for the American opera singer. He proves by actual demonstration that the American artist stands on the same level as the foreign artist. And this is an object lesson the American public needed very badly. Could anyone imagine the roles of Mimi and Rudolfo interpreted with finer artistic instinct nor with better voices than was done by Florence Easton and Orville Harold? We cannot. The Mimi of Florence Easton stands out among the finest presentations of the role we have seen, and we assure you that we have heard this opera by the foremost companies of the world including the Metropolitan and Chicago companies.

In the first place Miss Easton possesses an ideal lyric soprano voice. It is clear and ringing. Her intonation is absolutely true and exact to the most fastidious degree. She is a consummate actress

whose every movement represents a reflection of the lines she sings. She sings and acts with ease and grace. Her appearance is in accord with the character. She phrases with the intelligence of the musician. Indeed we cannot possibly imagine an impersonation of Mimi, both from a vocal and histrionic standpoint, superior to that of Florence Easton. Her ideal impersonation of the part will serve in future as another standard by which we shall judge other impersonators of this role, and it is a standard very difficult to reach.

Another American artist who stands foremost among the operatic artists now appearing before the public is Orville Harold, who gave us an impersonation of Rudolfo that will long linger in the memory of those fortunate enough to witness it. Mr. Harold's beautiful tenor voice possesses the flexible timbre of a lyric organ and at the same time the range of a tenor of more robust quality. It is big and pliant and does not lose its nimbleness even in the high notes. Mr. Harold does not possess the fault of singing too "open." He covers up most judiciously and because of this many mistake his tone production as being placed too far back. The writer cannot admire those tenors who sing out with blaring tenors. It grates on the ear. Our idea of a real tenor is Orville Harold. He phrases exquisitely, putting every particle of emotional coloring into his work, and in his conscientiousness to secure the utmost shading of emotional expression he frequently employs the "tear" or "sob." We believe it to be in Mr. Harold's interest to tell him that as long as he confines this "sobbing" to emotional phrases of a sorrowful nature, he is justified to use this effect, but when he "sobs" during phrases of a joyful character, he does not attain the result he strives for. Singing through tears is an excellent thing when done discriminately, but it attains the opposite result from that intended when it is "overworked." In his final climax, when bearing of the death of Mimi, Mr. Harold most assuredly overdoes his part. He becomes almost hysterical in his vocal expression, and while this may be a justifiable interpretation, it does not exercise the same thrilling effect as if he revealed a more suppressed and dignified mode of sorrow. This is intended only as a suggestion, not as a criticism. We wish to go on record as being of the opinion that Orville Harold is one of the very best exponents of the role of Rudolfo whom we have heard, and he is on the way of becoming the best.

Another artist of the utmost excellence is Marie Sundelius, whose Musette stands out among the best we ever heard. Indeed we would not be afraid to assert that we liked her Musette better than any we have heard, for it is not only realistic from a histrionic point of view; it is more. It is vocally a remarkably fine presentation. To appreciate the wonderful performance given by Miss Sundelius, you must be familiar with the score of the opera, and realize how extremely difficult for the voice this role is written. It hovers constantly in the highest regions and its intervals are so unique and peculiar that it is almost impossible to hit the notes correctly at certain places. That Miss Sundelius occasionally managed to make a misstep cannot be counted as a fault. It would have been nothing short of a miracle if she had been able to hit every note correctly. It

(Continued on Page 13, Col. 1)



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## TWENTIETH YEAR

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1920.  
State of California,  
County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 433, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:  
Post office address—  
Publisher, Alfred Metzger.....26 O'Farrell St., San Francisco  
Editor, Alfred Metzger.....26 O'Farrell St., San Francisco  
Managing Editor, None.  
Business Manager, H. W. Gilmour.....26 O'Farrell St., San Francisco

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ALFRED METZGER,

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 30th day of September, 1920.

M. A. BRUSIE,  
Notary Public in and for the county of San Francisco,  
State of California.  
(My commission expires September 24, 1922.)

Our campaign for artists residing in California is bearing fruit, and we wish to express our appreciation to Stanislas Bem, Miss Alice Seckels, Mrs. Jessica Colbert, and L. E. Behymer for their hearty co-operation. If there are other managers who make special efforts to secure engagements for California artists, and of whom we have not heard, we should like to have them tell us about their success, so that we may include all this in our treatise on distinguished artists residing in California which will be published in the anniversary edition. It may interest our readers to know for instance that from the twelve artists whose announcements appear on the California Artists' Page of this issue, SIX have appeared at the California Theatre Sunday Morning Concerts, and one would have appeared, if he had not been obliged to cancel his engagement, while another, who had been asked to appear, was unable to do so. This makes really eight out of twelve, and among the remaining four the Chamber Music Society of San Francisco could not consider such an engagement as soloist; Edward Schlossberg has gone East, Frank Moss has not yet announced his intention to appear in concert, and Louis Persinger is too closely affiliated with the Symphony

Orchestra and the Chamber Music Society to appear with another orchestra in San Francisco. So it will be seen that the page is pretty well used. The artists who appeared as soloists at the California are: Olga Steeb, Povl Bjornskjold, Constance Alexandre, Mme. Kalova, Mme. Anna Ruzena Sprotte, and Mme. Stella Jelica.

Elsewhere in this issue will be found an announcement from the San Francisco Music Teachers' Association regarding a membership drive and renewed activity on the part of members and officers. We shall have more to say about this organization in a subsequent issue. In the meantime we wish to state that the Pacific Coast Musical Review is in full accord with the Music Teachers' Association and will try its best to secure for it the success it deserves.

## ALL-BEETHOVEN RECITALS AT UNIVERSITY

George S. McManus and Sigmund Beel to Give First Public California Performance of Complete Set of Beethoven's Violin and Piano Sonatas

Beginning on Tuesday evening, October 12th, Sigmund Beel, violinist, and George Stewart McManus, pianist, will give a series of three programs including the complete set of the piano and violin sonatas of L. van Beethoven. Both musicians are members of the University of California Extension Division and belong among the foremost of California's distinguished resident artists. This will be the first time in California, and no doubt in America, as far as is known to us, that two American musicians are giving public performances of the complete set of the Beethoven violin and piano sonatas. Therefore this splendid musical enterprise must be regarded as one of the most important achievements in the annals of chamber music in California.

As stated above the first of these notable events will take place at Wheeler Hall of the University of California in Berkeley next Tuesday evening, October 12th. The program will be as follows: Sonata in G major op. 96, dedicated to the Archduke Rudolph; Sonata in A major op. 12 No. 2, dedicated to F. Salieri; Sonata in C minor, op. 30 No. 2, dedicated to the Emperor Alexander I.

The second program will take place on Tuesday evening, October 19th, and will consist of: Sonata in A major, op. 30 No. 1, dedicated to the Emperor Alexander I; Sonata in A minor, op. 23, dedicated to Count Moritz von Fries; Sonata in F major, op. 24, dedicated to Count Moritz von Fries; Sonata in D major, op. 12 No. 1, dedicated to F. Salieri.

The third program will take place on Tuesday evening, October 26th, and will contain: Sonata in E flat major, op. 12 No. 3, dedicated to F. Salieri; Sonata in G major, op. 30 No. 3, dedicated to the Emperor Alexander I; Sonata in A major, op. 47, dedicated to Rudolph Kreutzer.

Both Mr. Beel and Mr. McManus being thoroughly efficient to cope with the difficulties of these works and also being of that intellectual type of virtuosi who present the classic in a manner to retain their pristine beauty, the demand for seats should be very great. This paper trusts that the recitals will arouse so much interest in Berkeley that there will be justification to give these programs in San Francisco during the season.

## SYMPHONY LECTURES AT LIBRARY

The second of a series of twelve Symphony Lectures will be given at the San Francisco Public Library Music Department next Friday afternoon at 3:45 o'clock. George Edwards will be the lecturer and he will be assisted by Mrs. George Edwards, pianist. The discussion will deal with the second program of the Friday-Sunday symphony series and will include: Symphony (Cesar Franck), Suite Mozartiana (Tschalkowsky), and Overture to a Drama (Korngold). Mr. Edwards being thoroughly conversant with his subject, having had a number of years of practical experience in research work, and Mrs. Edwards being a pianist of rare faculties, this lecture ought to attract many music lovers sufficiently interested in music to wish to know what they hear at the symphony concerts.

On Friday afternoon, October 29th, Ray C. B. Brown will lecture on the third symphony program of the season. He will have as associates Ada Clement, pianist; Hazel Nichols, pianist, and Hother Wismer, violinist.

Alexander Stewart, the well-known violinist, orchestra and choral director, and prominent factor in the Community Music movement, has just returned from a prolonged trip to the East, where he attended a convention of leaders in the new community music movement. Plans were discussed to continue the service in behalf of the public on a broader and more thorough basis. Mr. Stewart wishes it to be specially known that the Community Music Service as constituted at present does not intend to bring untrained musical people together for the purpose of singing in a haphazard manner. But to endeavor to bring people to the realization of practicing music, both vocal and instrumental, according to the principles of the art. We trust to be able to publish Mr. Stewart's ideas regarding this movement in one of our next issues. Mr. Stewart is the regional director for California of the Community Service.

## TWO IDEAL MOVING PICTURE ORGANISTS

Miss Sarah MacFarland and Fred Scholl After Establishing a Reputation Elsewhere Have Located in San Francisco

With the increase of musical taste among moving picture audiences, which is the result of the improvement of orchestral and organ music at the moving picture theatres, there has gradually arisen a greater demand for the best kind of organists. While the number of the organists who are clever technically is considerable, the number of those organists who possess individuality of style and depth of musicianship as well as discrimination in regard to musical settings of pictures is not very large. It is therefore gratifying to know that two of the best known organists in this field on the Pacific Coast have decided to locate in San Francisco and it will no doubt take but a short time before managers of moving picture theatres who wish to bring their organ music up to the very top notch of efficiency will have taken advantage of the presence of these two fine musicians and added them to the forces that contribute toward the constantly increasing tide of music lovers in this city.

One of these two organists in Miss Sarah MacFarland, whose inherent genius for this work has already established for herself an enviable reputation in the Northwest. During the last years Miss MacFarland has been playing with brilliant success in the leading moving picture theatres of Oregon and Washington, and she has gained the unstinted praise of press and public because of the fine taste she displays in her ingenious and judicious arrangement and interpretation of descriptive music accompanying the pictures.

According to those most competent to judge Miss MacFarland is especially efficient in her artistic and refined solo work and in her choice of numbers, both on her concert programs and the accompanying music to the pictures. Thanks to her three years of practical experience Miss MacFarland has been able to acquire a large and varied repertoire which she employs in a manner that her music is constantly varying, thus avoiding unnecessary monotony. It would seem that an artist of Miss MacFarland's ability should not be long without a lucrative engagement, and it is safe to assume that we soon shall hear her at one of San Francisco's leading moving picture houses.

Elias M. Hecht, founder and flutist of the Chamber Music Society of San Francisco, and an authority on the technical and artistic features of the instrument, has been invited to speak before the Alameda County Music Teachers' Association at the Technical High School Auditorium in Oakland on Tuesday evening, October 19th. Mr. Hecht will speak on An Insight Glimpse Into Chamber Music, a subject upon which he is thoroughly competent to dwell. This request for Mr. Hecht's services on behalf of higher musical education shows the decided increase of interest in chamber music, and no doubt his effective talk will lead to other demands for his discussion in the bay cities.

Mrs. Abbie Gerrish-Jones, one of the members of the Musical Review staff and a composer of national renown, whose works have become thoroughly known and which gain in vogue every day, left for Seattle where she will continue her fine work, and also take charge of the Musical Review office. We are sure that our readers will be pleased to bear what is going on in the Northwest, and, since Mrs. Jones possesses the knack of giving us the news in brief and interesting form, we shall all look forward to her messages with more than ordinary pleasure.

Fred Scholl is generally conceded to be the leading Wurlitzer organist on the Pacific Coast. He is a virtuoso of the highest type and an artist from top to toe. He plays with technical brilliancy, is an emotional interpreter and at the same time understands how to appeal to the public's taste without cheapening himself. He knows the intricacies of the large instrument and is able to secure from the finest artistic results. His repertoire is practically unlimited and his experience is such that his presence at the organ means additional enjoyment to every one in the theatre.

## NOTICE TO DELINQUENT ADVERTISERS

We have notified delinquent advertisers by letter, and through notices in this paper, of the impossibility to continue accounts that have accumulated during more than two months. We do not wish to be insistent, nor annoying nor brutal in our attitude toward our advertisers. We never resort to court methods leaving it to the honor of our patrons to treat this paper squarely. Nevertheless there are some delinquent advertisers who have not responded to our appeals, and we feel that in justice to them we should publish this final reminder that ALL DELINQUENT ADVERTISEMENTS on which no remittance has been made during more than two months, will be discontinued WITHOUT FAIL after October 15th.



# SYMPHONY ORCHESTRA'S PRE-SEASON CONCERT

Great Crowd Gathers at Civic Auditorium to Attend Pre-Season Concert of San Francisco Symphony Orchestra Under Hertz

By ALFRED METZGER

Notwithstanding the fact that the prices for the pre-season symphony "pop" concert were twice as large as they were for the previous Civic Auditorium events there were but few vacant seats in that vast place last Saturday evening when Alfred Hertz gave the signal to begin the Beethoven Leonore Overture No. 3. This goes to show that there are at least from eight to nine thousand people in San Francisco who are willing to pay from seventy-five cents to two dollars to hear a program of the best music presented by an orchestra of picked musicians under the direction of an expert conductor. This is certainly a very fine sign for the taste of the community.

Alfred Hertz and the San Francisco Symphony Orchestra were given a rousing reception by the thousands of music lovers who assembled on this occasion, proving that everybody is glad that the symphony season is about to begin. Surely when so many people are willing to pay the big prices for the popular pre-season concerts there will be even more to attend the regular popular concerts at half these prices so that the season promises to be a record breaker. Just as everybody was glad to see Alfred Hertz back upon the concert platform so was the distinguished conductor evidently pleased to be back again, for he was wreathed in happy smiles and while his beard seems to have lost some of its luxuriance, and his figure seems to have been somewhat reduced, his smile is broader than ever and his "salaams" have lost nothing in their profundity.

It was indeed good to hear the orchestra again after more than six months' intermission. It sounded excellently. The present condition of the Civic Auditorium, as prepared for the engagement of the Scotti Grand Opera Company, avoids any echoes, but it somewhat dampened the tone of the orchestra so that it was impossible to get the full benefit of dramatic climaxes, and in certain places the finer shades and pianissimo passages were lost. However, this was not sufficient to mar the thorough enjoyment of the excellent musical feast served to the public by Alfred Hertz and the orchestra.

The opening number consisted of Beethoven's Leonore Overture No. 3, which is always thoroughly appreciated by those familiar with symphonic literature. The orchestra played this excellent work with the necessary depth and uniformity of expression and succeeded astoundingly well in the attainment of the final climax which stirs the very depths of one's soul in its thrilling apotheosis. Edwin H. Lemare played Bach's Fugue a la Gigue, which requires astounding technical skill in its adequate interpretation, and which is charged with innumerable difficulties which must be overcome to give the interpretation an effective musical entity. The storm of applause that greeted the conclusion of this severely classical work was evidence for the enjoyment derived by the audience from Mr. Lemare's playing.

The third number on the program consisted of Handel's Largo interpreted by Louis Persinger, violin, and Edwin H. Lemare, organ. This beautiful, sustained work, with its broad and fervent phrases was given a most impressive reading by these two musicians. The familiar melody rang out with finely varying tone shadings and impressed the great audience very deeply. Two movements from Tschalkowsky's Symphony Pathétique—the second and third—showed that both the orchestra and Mr. Hertz have not lost any of those subtle qualities that combine to make these splendid compositions so pleasing to the ear. The graceful allegro and the spirited march movement were in striking contrast and thrilled the vast multitude to a demonstration of concentrated enthusiasm, and this spontaneous outburst was indeed well deserved.

Horace Britt, first cellist of the orchestra, was in excellent mood. His rich, flexible tone and his intensely poetic mode of expression as well as his singing style of interpretation succeeded in giving Bruch's Kol Nidrei that suavity of sentiment and that variety of color which makes it such an attractive work. Mr. Britt's playing was simply superb on this occasion and we cannot imagine a finer conception of this work than this master of the cello gave us last Saturday night.

The first part of the program concluded with Wagner's inimitable Overture to the Mastersingers. The throbbing musical periods, the truly marvellous contrapuntal treatment, the plasticity of the various themes as they appeared side by side, impressed one with the virtuosity of the organization and the genius of the conductor. Had it not been for the faulty acoustics that caused the tone to be muffled the climaxes would have been brought out with greater force and intensity than was actually the case.

The second part of the program consisted of a lighter musical fare than the first. Suppe's limpid Poet and Peasant Overture, notwithstanding its somewhat threadbare orchestral arrangement—threadbare after hearing Wagner's Mastersingers Overture—gained in musical intensity by reason of Mr. Hertz's luscious and rich interpretation. Notwithstanding the strength apparent in the uniform combination of orchestral groups, the lightness and grace of the work was not lost track of. Louis Persinger showed himself the true virtuoso when he gave us a taste of his skill during his "singing" of Saint-Saens' Le Deluge. His extremely mellow tone and fine colorful phrasing, combined with his intelligent expression, made this bit of musical poetry stand out as one of the striking features of the program. Two dainty bits of string arrangements were Spring Song and Spinning Song by Mendelssohn, both of which were interpreted with exquisite daintiness and effective phrasing.

The concluding number was Johann Strauss' Fledermaus waltz with its sensual strains and its swaying melodic colors. It was given a reading that brought out its numerous exhilarating accents and its unique swinging dance phrases. It sent the audience home in the best kind of humor. Among the features that impressed us as specially notable was Kujetan Atli's delightful harp playing and the beautiful, rich and warm tone of the new flutist, Mr. Lindner. Altogether it was a concert that left a pleasant impression with everyone who attended it.

## THE ORATORIO SOCIETY OF SAN FRANCISCO

This society will make its bow in the Y. M. C. A. auditorium at 8 P. M., October 28th, when Cowen's The Rose Maiden will be given in its entirety. It is a fact that singing societies with really worth while programs have not been the most notable of the musical activities in San Francisco since the Fair, and for this reason the Oratorio Society feels that its program for 1920-21 is the best gage of the society's sincerity. In addition to the Rose Maiden the following works will be given between now and July 1921. Saint Ursula (Cowen); The Crusaders (Gade); The Seven Last Words of Christ (Dubois); The Redemption (Gounod); The Golden Legend (Sullivan).

Desiring to attract singers of the most serious type, the management has been very careful in selecting the conductor, and so far their choice has been more than justified, the present reading being most scholarly and the characterization beyond their fondest dreams. As an inducement to serious students the management offers two scholarships each year, requirements for which will be announced later.

Another notable feature of the policy of this society is to encourage talented singers to appear in the solo roles at the various concerts, and wherever possible, deserving members of the chorus will be given such opportunity. The society is essentially an amateur organization and exists for the practice as well as the appreciation of the best in music. Amateur instrumentalists are invited to apply for membership in the orchestra which will appear as part of the society as soon as this section can be organized.

## SYMPHONY LECTURE AT LIBRARY

The Public Library (Dept. of Music) has just inaugurated a course of music lectures, preceding the symphony concerts, with the purpose of giving the general public an opportunity of knowing the music in advance. These talks are free to the public and are to be illustrated at the piano.

The first of these took place Friday afternoon, October 1st, with Redfern Mason, the Music Editor of the Examiner as speaker. The music discussed were the Eroica (Beethoven) and the Don Juan (Strauss). Miss Ada Clement and Miss Cummings illustrating. Mr. Mason very cleverly touched on the high points of Beethoven's life, relative to his music, pointing out the influence of the period on the man and musician. He specially stressed the human side, with its bold and fearless democracy. That Beethoven (and in fact, his period) were influenced by Voltaire and Jean Jacques Rousseau was clearly pointed out, and how he boldly enlarged his medium (the orchestra) to make it convey his thoughts. When speaking of Strauss, Mr. Mason also emphasized the fact that Strauss clearly represented his period, in his material and in his handling of it. So he made the strong contrast emphatic of the big musician and his music being absolutely and indelibly identified with his creative period; a fact many musicians even overlook. There was an interested audience, who also greatly appreciated the musical illustrations provided.

R. H.

Mrs. H. J. Krick gave a most interesting piano recital recently in which a number of her young students participated. Mrs. Krick has among these pupils several very talented pianists who cannot help but accomplishing splendid results, providing they continue on the excellent road Mrs. Krick has laid out for them. A program of only the best piano compositions was played and was as follows: Two Students, Duet (Blake), Mrs. Krick and Evelyn Nelson; Valse (Biedermann), Dorothy Carswell; The Robin's Lullaby (Krogman), Grace Pew; Birds in the Wood (Schotte), Evelyn Frostholm; Bugle Song, Op. 32, No. 1 (Heller), Lawrence Barsocchini; Minuet in G (Beethoven), Allene Wilson; Enchantment (Mari Paldi), Robert Hoedel; The Pixies' Good Night Song (Brown), Mary Tiedeman; Rosamunde, Op. 142 (Schubert), Albert Noteware; Valse, Op. 11 (Brown), Helen Frisselle; At Evening, Op. 270 (Sartorio), Marian Koch; Serenade (Schubert), Mary Robin Steiner; Menuet, Op. 14, No. 1 (Paderewski), Gilbert MacKay; Valse, E flat Major (Durand), Natalie Williams; Scarf Dance (Chaminade), Arthur Steiner; Valse, Op. 85, No. 1 (Friml), Betty Taylor; Valse, Op. 64, No. 1 (Chopin), Jeanne Krick; Barcarolle (Love Tales of Hoffman) (Offenbach-Spindler), Dorothy Angus; Overture, The Merry Wives of Windsor (Nicolai), Mrs. Krick, Marjorie Stibbens; Humoresque, G flat (Dvorak), Helen Goodfellow; Theme (Left Hand Alone), Op. 10, No. 5 (Pichert), Gladys Bunker; Love Dreams, Op. 4 (Brown), Maxine Long; Melody in F (Rubinstein), Alvin Sparhawk; Berceuse from Jocelyn (Godard), Mrs. R. Revelle James; Les Myrtes (Wachs), Lloyd Kramer; Valse Caprice, Op. 7 (Newland), Nellie Cary; Polichinelle, Op. 3, No. 4 (Rachmaninoff), Marjorie Stibbens; Elegie, C sharp Minor (Nollet), Leora Kibbe; Prelude, C sharp Minor (Rachmaninoff), Loyse Krippe; Hexentanz, Op. 17, No. 2 (MacDowell), Dorothy Brayton; Elfenreigen Etude, Op. 17 (Kroeger), Rhapsodie Hongroise No. 6 (Liszt), Irving Krick; Polonaise, Op. 40, No. 1 (Chopin), Rhapsodie Hongroise No. 12 (Liszt), Evelyn Keehner.



HELENE ALLMENDINGER

The Skilful Contralto Soloist Who Opened a Vocal Studio in Oakland Recently and Who Enjoys an Artistic Reputation in the East

Miss Ruth Viola Davis, the well-known piano instructor, gave a recital on Friday evening, October 1st, in the Century Club Hall, at which a number of her talented pupils participated. The program which Miss Davis arranged for the occasion ranked from the simplest to the more difficult and classic literature of the piano and served to exhibit the exact stages of the different pupils. Among these students Miss Davis can look forward to accomplishing splendid results as many have the makings for becoming excellent pianists. The following numbers comprised the program: Waltz (Kohler), Bertha Burgh; Duet—Dance (Elizabeth Quaille), Bonnie Fross, Flitcroft Fross; Minuet (Frederickson), Sophie Davis; Waltz (Orth), Russell Golly; Cheerfulness (Lange), Lucille Chekanowski; A Song of the Wind (Jenkins), Anna Hemphill; The Festive Dance (Gurliitt), Peggy Burgh; Tiddley-winks (Orth), Flitcroft Fross; Trumpeter's Serenade (Spindler), Julia Grace Dodd; March (Cramm), Maude Somers; La Cinqtaine (Gabriel Marie), Amelba Horner; Pixies' Good-night Song (Brown), Carol Sanborn; Dream Fairies (Ducelle), Marian Newton; Merry May-Day (Mallard), Jack Shaffer; Shadow March (Cramm), Evelyn E. Dodd; Under the Palms (Mallard), Marian Knight; On the Meadow (Lichner), Gladys Gillig; Mocking Echo (Schmoll), Margery Menne; Duet—Waltz (Rollinson), Julia Dodd, Evelyn E. Dodd; By the Brookside (Tours), Gladys Theawilla Worden; Love Song (Cadman), Fern Cochran; Poupée Valsante (Poldini), Alice Lyser; Serenade (Victor Herbert), Lois Elmendorf; Butterfly Waltz (Friml), Dorothy Becsey; Garden Dance (Vargas), Gladys Smythe; Aragonaise (Massenet), Blanche Smith; Two Pianos—Valse de Concert (Holst), Marjorie Moss, Marie McLaren; Caprice (Hucarter), Betty Menne; Murmuring Zephyrs (Jensen), Marie McLaren; Liebestraum No. 3 (Liszt), Marjorie Moss; Lucia de Lammermoor (left hand only) (Leschetizky), Grace Jones.

## VESPER ORGAN RECITAL

Vesper organ recitals at Mills College, given on the first Sunday of the month in place of the regular vesper service, are proving not only delightful but educational, and are attracting the attention of music lovers in the bay region. The recital Sunday evening, October 3rd, was given in Lissner Hall at 7 o'clock, by William W. Carruth, the college organist. The program follows: Sonata VI (Mendelssohn); Gavotte in A (Gluck-Brahms); Three Lyric Pieces (Grieg); Pastorale (de la Tombelle); Scherzo (Gigout); Meditation and Toccata (d'Evry); Morning Serenade (Lemare); Will o' the Wisp (Gordon Balch Nevin), Andante (Clark).

## NEW GRIFFITH PICTURE AT THE CURRAN

"Griffith has done it again," is the verdict of Eastern critics who have watched "Way Down East" take New York, Boston and Philadelphia by storm. In New York the picture established a record price for the screen when \$10 apiece was paid for some seats during the opening.

Lottie Blair Parker's original play, on which Wm. A. Brady's famous stage production of "Way Down East" was based, has been dear to the hearts of Americans for twenty-two years. Griffith, while elaborating for scenic and dramatic purposes, has followed closely the lines of the stage play. "Way Down East" on the screen is the same old favorite, plus certain features which only a Griffith could have conceived and carried out. The production was eight months in the making and cost \$733,000.

Lillian Gish and Richard Barthelmess head the strong cast in "Way Down East," the supporting players making up one of the most representative groups ever assembled under the Griffith banner. Burr McIntosh and Vivia Ogden are there, in their old stage roles. Lowell Sherman is the villain. Others in important parts are Mary Hay, Creighton Hale, Porter Strong, George Neville and Edgar Nelson.

Tonight "Buddies" will be given its final presentation at the Curran Theatre.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



## OLGA STEEB

PIANIST

Now Booking for  
Season 1920-1921

**KATHERINE A. BAMMAN**  
Management

53 West 39th, N. Y.

Pacific Coast Representative  
L. E. Behymer, Auditorium Bldg., Los Angeles



## Povl Bjornskjold

DANISH  
DRAMATIC TENOR  
Available for Concerts on  
Pacific Coast

Address: Albert Petersen

In Care Pacific Coast Musical Review  
801, Kohler & Chase Bldg., San Francisco

## FRANK MOSS

PIANIST

Solo Ensemble Accompanist

Studio: Rooms 1 and 2, No. 408 Stockton St.  
(Heine Bldg.)

Management:

**JESSICA COLBERT**

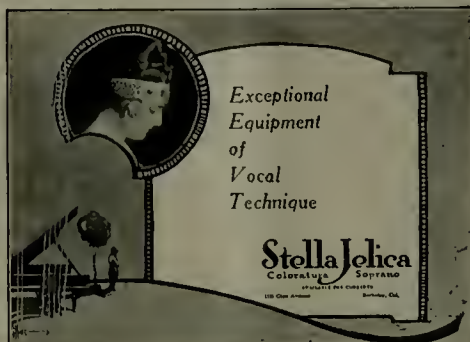
619 Hearst Building, San Francisco

## Constance Alexandre

MEZZO SOPRANO

After a 20 weeks' concert tour through  
Eastern and Southern States last season  
is available for concerts in California  
during season 1920-21.

Management Stanislas Bem, Alice Seckels  
68 Post St., San Francisco



## Edward Schlossberg

PIANIST

He reveals that innate sense of artistry . . . and  
that certain something that some call fire and  
others conviction—the quality that illuminates.  
—MUSICAL COURIER.

Management Bertha Slocum,  
419-20 First Natl. Bank Bldg., San Diego, Calif.

## HORACE BRITT

Belgian Cello  
Virtuoso

Season 1920-1921  
Now Booking

Exclusive Management  
**JESSICA COLBERT**

Hearst Building, San Francisco, Calif.



## Chamber Music Society of San Francisco

(Founded by Elias Hecht)

**LOUIS PERSINGER**, First Violin  
**LOUIS FORD** Second Violin  
**NATHAN FIRESTONE**, Viola  
**HORACE BRITT**, Violoncello  
**ELIAS HECHT**, Flute  
**GYULA ORMAI**, Pianist,  
Associate Artist

Musical Direction Louis Persinger

Season 1920-1921—Now Booking

Exclusive Management **JESSICA COLBERT**  
619 Hearst Bldg., San Francisco



## Mme. Kalova

Brilliant Russian Violinist

Available for Concerts on the Pacific Coast

Management Stanislas Bem and Alice  
Seckels

68 Post St., San Francisco

## MADAME Anna Ruzena Sprotte



Brilliant success at opening concert of Pacific  
Musical Society, 1920-21 season, at Fairmont  
Hotel, Thursday evening, September 23rd.

Available for Recitals, Oratorio or Opera.  
Management Stanislas Bem and Alice Seckels,  
68 Post St., San Francisco.

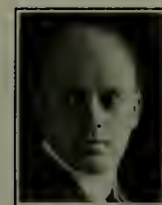
## Lawrence Strauss

TENOR

Management Jessica Colbert

Studio:  
807 Kohler & Chase Bldg.

(Mon. and Thurs. afternoons)



Residence Studio: 2904 Garber St., Berkeley

## THE BOHEMIAN CLUB GROVE ORGAN

We take pleasure in quoting from the San Diego Union of September 7th the following article regarding the Bohemian Grove organ: "The celebrated Bohemian Club of San Francisco now shares with San Diego the distinction of possessing an open-air organ. The club owns more than 1000 acres of redwood forest in Sonoma County, about 90 miles north of San Francisco, on the banks of the Russian River. Here the members meet every summer for the annual encampment, lasting over several weeks, and closing with the performance of a great music-drama, written and composed each year specially for the occasion. This year's encampment was memorable in the annals of the club on account of the installation of a fine three-manual organ, costing about \$16,000. The building containing the instrument is concealed amongst the trees, near the great natural stage on which the dramatic and musical performances are given; and the effect of the music in the grove, especially at night, is indescribably beautiful.

The organ, although not nearly as large as the great instrument at Balboa Park, is remarkably effective. It was built for the club by the Austin Organ Company of Hartford, Conn., which also constructed the Spreckels organ at Balboa Park. The photograph shows a group of California organists, all members of the club, who gave recitals on the new instrument at the encampment. San Diego's official organist, Dr. Humphrey J. Stewart,

will be seen seated at the keyboard. Dr. Stewart has been invited to compose the music for next year's play, entitled 'St. John of Nepomuk,' libretto by Clay M. Greene, and he is now busy at work upon the score."

## HARRY FOX AT THE ORPHEUM

Notable Harry Fox, vaudeville headliner, musical comedy star and motion picture player, is the Orpheum's headliner for next week. Fox was in vaudeville with the Millership Sisters, with Yanci Dolly, and by himself. His return here will be a sort of homecoming, a week of jollification in the Orpheum, for Fox is a symbol of levity. Beatrice Curtis, conceded by Harrison Fisher to be the most beautiful miss on the American stage, is Fox's partner. Willis Clark, also here next week, is a Christopher Columbus in the field of one-act plays. This season his vehicle will be A Good Bad Man, in which he portrays the middle-aged man of the world.

Earle S. Dewey and Mable "Billie" Rogers come in No Tomorrow, a vaudeville oddity, which affords them opportunity for singing, dancing and dialogue. Billy Shone's contribution will be a number of songs and stories tied with a thread of an idea. He is reputed to be extremely successful in his line of work. The Four Harmony Kings, negroes with a sense of harmony and humor, described as A Symphony in Color, will be another of the next week's Orpheum features. The

Three Lordons will offer an exceptionally clever far act with different variations from their predecessors. Their unusual tricks will be put over in a comedy vein. Two prodigies in the seal family are Wastiska and Understudy, noted for their intelligence and the number of amusing feats they perform. Sheila Terry, headliner of this week, continues. Films and orchestra provide the other ingredients of the bill.

The Ada Clement Piano School held their monthly Children's Concert on Saturday afternoon, September 25th. F. Mancini spoke on the clarinet and illustrated the possibilities of the instrument by playing Von Weber's Clarinet Concerto.

Miss Ada Clement will present one of her artist pupils, Miss Ethel Palmer, in a recital to be given in her studio, 3435 Sacramento Street, on Friday evening, October 15th. Miss Palmer will render the following numbers: Mozart, A Major Sonata; Schumann, Scenes from Childhood; Ravel, Jeux D'Eau; Chopin, Nocturne B Major and Scherzo B flat Minor.

Alice Mayer, the well-known and talented young California pianist, who is now in Paris, is to make her bow before the Parisian public some time during this month. Miss Mayer's debut will be with L'Orchestra de Paris, and we wish her as great a success abroad as she enjoyed whenever she appeared while in California.



# MME. JELICA CAPTURES CALIFORNIA AUDIENCE

Brilliant California Coloratura Soprano Thrills Three  
Thousand Music Lovers With Her Velvety  
Voice and Matchless Technique

By ALFRED METZGER

The twenty-ninth grand concert of the California Theatre 1920 season introduced Stella Jelica, the brilliant young California coloratura soprano. Mme. Jelica chose as her vehicle of expression the difficult *Mad Scene* from Lucia, which represents a test piece for every coloratura soprano. Mme. Jelica has reason to feel gratified with the reception accorded her by her large audience and also with the artistic success she achieved personally. In the first place this unusually gifted singer possesses a voice of the rarest timbre and quality. It is not only ringing and mellow, but it is big and carries well. It is a voice in a thousand. It possesses the "ping" without which no voice will ever reach beyond the commonplace. Mme. Jelica is a coloratura soprano that can easily assert itself beside the finest voices before the public.

Technically Mme. Jelica has attained the minutest details of vocal architecture. Although she sang the coloratura passages somewhat slower than we are used to hear them, which made them considerably more difficult to negotiate, there was absolutely no flaw nor error made in the various phrases. When singing with such deliberation even the more negligible errors are heard, but in Mme. Jelica's case there was not a noticeable slip. It was a masterly technical performance. The intonation was pure and the enunciation clear. We noticed specially that Mme. Jelica possesses a trill of fine vibration. This, too, owing to the slow tempo, was necessarily most difficult, but it was a genuine trill which but few vocalists are able to attain—even among the greatest.

As encore Mme. Jelica sang *The Last Rose of Summer* with fine shading and expression, after another enthusiastic ovation from the audience, which responded unambiguously and spontaneously, the brilliant vocal artist added a delightful bit of vocal expression with charming harp obligato. It was most effective. Mme. Jelica earned the enthusiastic and prolonged expressions of approval which the huge audience was happy to bestow upon her.

The opening number of the program was Jacoby's *Mathilde Overture*. This delightfully and ingeniously conceived work was given by Max Bendix at the Exposition and on this occasion it duplicated its success. It is bright in color, intelligently orchestrated and contains much brilliancy and rhythmic sprightliness. Strauss' *Simplicius Waltz* followed and was given that effectively appealing interpretation which keeps the audience in good humor. A most dramatic and extensive selection from *La Boheme* was played with fire and conviction.

One of the foremost features of the program was the *Najad's Idyl* from McCoy's *Bohemian Midsummer Jinks*, The *Hamadryads*. It revealed the master of composition and scoring. Its rustic character and its fine shading and tone color effects were given splendid and realistic interpretation by Mr. Heller and his excellent orchestra. Mr. McCoy was here shown at his best. The program closed with Weber's *Euryanthe Overture*, a most appropriate and bright bit of orchestral literature. As a Prelude to the program C. Sharpe Minor gave a most enjoyable performance of Sullivan's *The Lost Chord*, attaining a splendid and gripping climax.

There will be an unusually important musical feature introduced at the next concert of the California Theatre Orchestra, which will be the thirtieth event this season. It will consist of the performance of the *Bach Concerto* for two violins, to be performed by Eugenia Argiewicz and Lizeta Kalova. Both artists being musicians of the first rank and artists of international reputation this number should attract hundreds of music lovers who are seriously interested in the art. Judging from our former experience, when listening to these artists separately, the combination of the two will be one of the most delightful artistic experiences one is able to enjoy during the course of a musical season.

Herman Heller has prepared a specially attractive program for this occasion. The opening number will be Geunod's *Marche Religieuse*, which is to be followed by Fuchik's charming waltz, *Danube Legends*. An extensive selection from Thomas' opera, *Mignon*, will be the third number. Then follows the double violin concerto above referred to. The concluding number will be Wagner's brilliant *Faust Overture*. C. Sharp Minor will play Czibulka's enchanting waltz, *La Czarina*, on the organ.

## BENNO MOISEWITSCH

Benno Moiseiwitsch, the much discussed young Russian pianist, is due in San Francisco on the steamer *Ventura* today, and after a few days' rest will inaugurate his second triumphant American tour in this city with a recital at Scottish Rite Hall next Thursday night.

Manager Selby C. Oppenheimer, under whose direction Moiseiwitsch appears here, is enthusiastic in his expectations of a big triumph for his newest star, for from every place where Moiseiwitsch has appeared the most glowing accounts of his superior artistry have reached the ears of the local impresario. In England he is regarded as an institution; in the East last season vast audiences everywhere acclaimed him "the Heifetz of the piano," and recently in Australia his successes have been so colossal that in order to permit him to return to this country to fulfill his contracts his tour had to be cut short and he had to promise to go back there again next summer.

The program he has selected with which to make his local debut is colossal. Immediately on his first appearance he can be judged by the most discriminating musician from his interpretation of the *Bach Prelude* in C. He will further court criticism in the massive *Appassionata Sonata* of Beethoven, then will come the 20 wonderful movements of the ever-popular Schumann's *Carneval*, a *Rachmaninoff Prelude* in B minor, Stravinsky's *Etude* in F Sharp, Debussy's *Toccata*, a Chopin group including two *Etudes*, the *Nocturne* in E minor and *Valse* in G flat major, Liszt's *Tarantella* (Venice and Naples), and a group by the composer Palmgren, will further serve to display the Moiseiwitsch genius.

Pianists have long heard of this remarkable player and his recital next Thursday night will find Scottish Rite Auditorium filled with those who will become his admirers. Tickets are on sale at Sherman, Clay & Co.

## GREAT ARTISTS FOR NEXT SEASON

Manager Selby C. Oppenheimer has made arrangements to bring to San Francisco a wonderful array of the greatest artists—singers, violinists, pianists and dancers—that will be in the United States during the forthcoming season. His pianists will include Benno Moiseiwitsch, who is scheduled to play at Scottish Rite Hall next Thursday night, and who Oppenheimer expects will make a brilliant success in this city; Josef Lhevinne and Mischa Levitski, two other Russian pianistic stars of the first magnitude, and Josef Hofmann, the peerless genius of the keyboard.

Kubelik, one of the greatest violin virtuosos, and Samuel Gardner, America's famous composer-violinist, will play here during the season.

Oppenheimer's singers will include Ema Destinn, one of the foremost dramatic sopranos in the world; Anna Case, the unique American soprano; May Peterson, one of the leading American singers; Margaret Matzenauer, the glorious Metropolitan contralto; Tom Burke, delightful Irish tenor; Theo. Karle, American tenor; Emilio de Gogorza, the foremost concert baritone; Pasquale Amato, the Metropolitan's great baritone, and Povla Frijs, Danish soprano.

Special attractions will include the return of Anna Pavlova and her Ballet Russe, who will hold forth at the Curran Theatre for a week in February; Lada, the American dancer, at the head of her own organization; the Adolph Bolm Russian Ballet Intime, accompanied by the Barrere Little Symphony; the New York Philharmonic Orchestra under the direction of Josef Strinsky and Henry Hadley; the Salzedo Harp Ensemble, consisting of the world's greatest harpist, Carlos Salzedo and six assisting harpists; joint recitals by Mary Jordan, contralto, and Samuel Gardner, eminent violinist; the entire Harvard University Glee Club under the direction of Dr. A. T. Davison, and a number of other notable stars and attractions.

The list is fascinating and includes so many good things that the coming season will probably develop into the most attractive that San Francisco and California have had in many years.

## OLGA STEEB TO PLAY

Olga Steeb, the young California pianist, who has made an international reputation for herself, will play in San Francisco on Monday afternoon, October 18th, appearing as the first attraction of a series of matinee musicales, which are to be given during the season in the Colonial ballroom of the Hotel St. Francis.

Managers Bem and Seckels chose wisely when they selected Miss Steeb for their first offering for the beautiful Los Angeles girl is one of the most charming and gracious pianists now before the public. She is one of the most remarkably trained pianists living and is said to evoke from her keyboard a peculiar singing tone that has been the joy and marvel of musicians everywhere, and who plays the compositions of the masters as few have played them since their great writers first gave them to the public.

Miss Steeb will present a complete recital program following which tea will be served to the audience, who will have the charming pianist as the guest of honor.

Music lovers and society have united in evincing much interest in these unique events and invitations to become subscribers to the same have been eagerly sought. Five recitals have been arranged for the forthcoming season and besides Olga Steeb the artists will include Theo. Karle, famous American tenor; May Peterson, most charming soprano; Salzedo Harp Ensemble, headed by the world's greatest harpist, Carlos Salzedo, assisted by six young lady harpers in joint recital with Povla Frijs, wonderful Danish dramatic soprano, and Samuel Gardner, eminent American composer-violinist.

It is a rarely beautiful musical series and deserves the splendid support it is receiving.

## CHAMBER MUSIC FESTIVAL CONCERTS

The unusual Festival of Chamber Music Concerts, by the San Francisco Chamber Music Society, with May Mukle, the celebrated English cellist, the London String Quartet, England's greatest ensemble organization, and Leopold Godowsky, the master pianist, as guest artists at three of the concerts, has created a sensation in San Francisco musical circles. Never before in the history of the city has such a chamber music feast been offered. The seat sale opened on Monday and already over one-half of the 500 available subscription seats have been taken. The price of the subscription is \$10

per seat for six concerts, plus war tax, which puts this wonderful series of great concerts within reach of all. Single tickets for any of the events will be on sale after the subscription seats are gone but will, of course, be at a much higher rate than the subscription tickets.

The programs offered by the Chamber Music Society of San Francisco include some of the greatest works ever written for various string combinations and the opportunity of hearing them is only possible through the efforts of Mr. Hecht and Mrs. Colbert in securing these world-famous chamber music stars to co-operate with the wonderful string quartet of the Chamber Music Society. These concerts comprise one of the greatest musical events ever offered in San Francisco and have attracted national and international attention. The programs of the season follow:

### Tuesday Evening, November 9th, at 8:15

- May Mukle, Celloist, Lajos Fenster, Viola, guest artists.  
1. Schubert..... Quintet, Op. 162  
2 violins, viola, 2 cellos.  
2. Brahms..... Sextet, B flat major  
2 violins, 2 violas, 2 cellos.

### Monday Evening, November 22nd, at 8:15

- London String Quartet, Guest Artists.  
1. Mendelssohn..... Octet  
4 violins, 2 violas, 2 cellos.  
2. Enesco..... Octet (first San Francisco performance)  
4 violins, 2 violas, 2 cellos.

### Tuesday Evening, December 7th, at 8:15

1. Bach..... Trio, G major, for flute, violin and cello  
2. Haydn..... Quartet, C major, for strings  
3. Leo Sowerby..... Trio, for flute, viola and piano  
(First San Francisco performance)  
4. Dvorak..... Quintet, Op. 81, for piano and strings

### Tuesday Evening, January 4th, at 8:15

1. Joseph Jongen..... Trio, Op. 30, for piano, violin and viola  
(First San Francisco performance)  
2. Domenico Brescia.....  
(Three Eclogues, for flute and string quartet  
(Dedicated to the Chamber Music Society; first  
performance anywhere.)  
3. Schumann..... Quartet, A minor, Op. 41, No. 1, for strings

### Tuesday Evening, February 1st, at 8:15

- Leopold Godowsky, guest artist.  
1. Schumann..... Quintet, Op. 44, for piano and strings  
2. Albert Le Guillard..... Quartet, Op. 5, for strings  
(First performance in America)  
3. Brahms..... Trio, Op. 8, for piano, violin and cello

### Tuesday Evening, March 1st, at 8:15

1. Mozart..... Quartet, E flat major, for strings  
2. Weber..... Trio, Op. 63, for piano, flute and cellos  
3. Beethoven..... Quartet, F major, Op. 69, No. 1, for strings

Miss Rosalie Housman, after spending the summer in San Francisco, has returned to New York. In addition to her resumption of musical activities in the way of composition, Miss Housman will represent the Pacific Coast Musical Review in New York in conjunction with Mr. Gavin Dhu High. Miss Housman will keep us informed regarding the appearances of artists in the American metropolis and will attend the more important musical functions, such as symphony concerts, chamber music recitals and operatic productions. In addition Miss Housman will continue her music review column and tell us about new compositions heard at the concerts. We shall look forward with much interest to Miss Housman's letters, and no doubt will find her to be specially solicitous about artists hailing from California.

Emil Hahl, a well-known viola player, formerly of the Philadelphia Orchestra, in which organization he played during the last seventeen years, is now a member of the San Francisco Symphony Orchestra. He strengthens the viola section. While here Mr. Hahl will accept a number of pupils for violin and viola and his card will be found upon another page in this paper. Mr. Hahl is one of Fritz Scheel's discoveries. The distinguished director brought Mr. Hahl to this country when he founded the Philadelphia Orchestra. Mr. Hahl studied at Hoch's Conservatory in Frankfurt and is a pupil of Hugo Heermann and Hugo Becker. He was a member of the Schmidt Quartet of Philadelphia, of which Emil F. Schmidt is director and founder. He is surely a most valuable addition to San Francisco's musical colony.

Mr. and Mrs. Samuel Savannah announce a recital of chamber music at their residence, 452 Pacheco street, to take place next Thursday evening, October 14th. The program will be presented by the Savannah String Quartet and Mrs. Romaine Hunkins, piano. The Savannah String Quartet consists of Samuel Savannah, violin; Mrs. Samuel Savannah, violin; Eric Weiler, viola, and Albert Rosenthal, cello. The following program will be interpreted: String Quartet, op. 41 No. 3 (Schuman), First movement from cello concerto (Dvorak), from the Suite for two violins and piano—Prelude, Fete Champetre (Severn), Quintet op. 34 (Brahms).

Georgiana Strauss, the delightful mezzo soprano, who scored such a brilliant artistic triumph as a member of the International Opera Company that appeared in this city a few years ago, was on a visit here and coached with Frank Carroll Giffen. We had the opportunity to hear Miss Strauss sing and were delighted with the sonority of her voice and the musicianly taste of her phrasing. For a time, owing to sickness, Miss Strauss had lost her voice, and it is gratifying to say that under Mr. Giffen's guidance Miss Strauss is becoming her old artistic self again. We trust that before long this rare artist will again appear before San Francisco audiences.

## STUDIO in San Jose For Rent

Centrally located. Completely furnished. Reception room and large music room. Available for two days per week. Address M. M. Fishery, 715 Hedding St., San Jose.



## RECEPTION IN HONOR OF DORIA FERNANDA

The many friends of Miss Fernanda Pratt, or rather Doria Fernanda, for that is her professional name, were given the opportunity of welcoming her home at a most delightful reception and tea given in her honor by Mrs. L. S. Sherman. The beautiful Sherman residence on Green street was very artistically decorated for the occasion and in their magnificent and spacious music room Miss Pratt received and greeted many of her former friends.

Miss Pratt has always had a host of friends and admirers in San Francisco and these same friends and admirers I am sure feel very proud in seeing that their predictions and faith in her musical ability has in such a short time been realized. And it is only just and natural that she is today occupying the place in the musical world that she is. At the very beginning of her career she is a member of the Scotti Opera Co., and that has been accomplished only by her own merits and sincere and conscientious hard work. There is no telling what Miss Pratt is destined to become artistically for she has every qualification for becoming one of the foremost American operatic singers of the day. She has a glorious contralto voice, she has the necessary dramatic ability to make a success of her chosen work and above all else she has the brains and the musicianship necessary to become an operatic singer of distinction.

I congratulate Miss Pratt upon her triumphs and I know and feel absolutely confident that the artistic and excellent reputation that she has created for herself is but the stepping stone to bigger and greater attainments. I shall follow her future with the keenest interest as will many of her other friends and admirers as we feel that she is one of us—a daughter of the Golden West. C. H. A.

## THE PLAYERS' THEATRE

The opening of the fall repertoire season at the Players' Theatre in Bush street near Octavia, on Friday evening of this week is an event of importance to local drama lovers. Four one-act plays by local writers are to be given their first productions that evening. Charity, a humorous episode by Charles Caldwell Dobie, will be interpreted by Charles Trowbridge, Carl Kroenke, Rosetta Baker, and Jane Parent.

A dramatic episode of early California by Dan Tothoroh, is entitled The Breaking of the Calm. In the cast are Hilda Denivelle, Harold Wenle, Percy McGuire, Carl Kroenke, Joseph Carson Sturgis, and Rudolph Hess. Henry Kirk is contributing a colorful Chinese extravaganza. The China King's Daughter, which has a cast of Chinese actors.

Thieves, a delightful whimsicality by Helen Mitchell, completes the bill. Carolyn Green, Estelle Loney, Kathleen Rucker, Talmazetta Wilbur, Beatrice Bacigalupi and Madeleine Harrington play the parts. On Saturday evening, a request performance of Shakespeare's historical tragedy, Richard III, is scheduled, with William S. Rainey as Richard, and a big supporting cast. All performances are open to the public.

## CONCERT IN SAN ANSELMO

A brilliant and instructive program will be presented at the concert to be given on Sunday afternoon, October 17th, in Saint Anselm's auditorium, San Anselmo. The concert will commence at 3 o'clock. Auditors coming from San Francisco can take the 1:45 p. m. boat, Sausalito ferry, and get off the train at Bolinas Avenue Station. Tickets are on sale at Sherman, Clay & Co. The following artists will appear: Madame Stella Jelica,

coloratura soprano; Madame Lizeta Kaleva, Russian violinist; Reverend Edgar Boyle, lyric tenor; Uda Waldrop, pianist; Albert Klug, accompanist.

Josiah Zuro is again wielding the baton at the scene of one of his first and earliest successes. At the Manhattan Opera House, New York, in the old Hammerstein days Zuro was first discovered and his opportunities as a director and chorus master were given full sway. It was Zuro who conducted in San Francisco for Alice Gentle when we were first given a chance to hear this artist in her conception of the role of Carmen. Now both Alice Gentle and Zuro are back at the Manhattan, she singing Carmen as well as other parts, while Zuro is again in the conductor's desk.

Alice Gentle in relating many of her early experiences states that among the disagreeable ones was her being forced to appear in new roles without rehearsals. On one occasion she was asked to sing the part of the page in Salome at the time when Mary Garden was scoring one of her greatest triumphs in the title role. Miss Gentle says that Miss Garden's helpfulness was beyond description and throughout the entire performance the page received her cues from none other than Salome herself.

Mischa Elman scored a success in Berlin such as heretofore has been unknown. The Philharmonic was completely sold out and even upon the stage seats were not available. The receipts of the concert were 20,000 marks.

Jacques Thibaud, the French violinist, created such a success in Holland that the Dutch Concert Bureau immediately engaged him for appearances there for three successive seasons.

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# LOS ANGELES SYMPHONY ORCHESTRA TO RESUME CONCERTS

Notwithstanding Rumors to the Contrary Board of Directors Announce Resumption of Plans—  
Mrs. Dean Mason to be the New President—Nicola Donatelli Dies at Age of Forty-two—Mischa Guterson Directs His First Sunday Morning Concert at Grauman Theatre With Marked Success

By DAVID BRUNO USSHER

Los Angeles, October 3, 1920.—Nicola Donatelli, popular band leader and successful director of picture house orchestra, has joined the grand orchestra of that world where the music of the spheres sounds its eternal harmony. He died at his home late Friday night, having suffered severely from a nervous breakdown. The first indications of acute ill-health made themselves noticeable about a year ago, but Mr. Donatelli "carried on" until about two months ago when he resigned as musical director of the Kinema Orchestra. Rene Williams became his successor. He attracted attention as band leader in Ocean Park and Santa Monica, beach resorts close to Los Angeles. He directed at the opening of the California Theatre, conducted later at Grauman's and was afterwards called to the Kinema. Half his life Donatelli spent in America, the last seventeen years in Los Angeles.

Donatelli's musical work was of high quality. He arranged the music to D. W. Griffith's super-film Intolerance and took an orchestra with him appearing at large houses where the film was shown. He gained several awards in contests for compositions and was also connected at one time with the Los Angeles Symphony Orchestra.

Donatelli was only 42 years old, a native of Italy, horn at Bovina. All members of his family are accomplished musicians. Both his father and mother and two brothers are living. He leaves a widow, nee Martha Stool and a son, Victor, ten years of age.

Donatelli's death leaves a gap in the musical-theatrical ranks of Los Angeles. He had many friends and a large following among music-lovers.

After a week of great demand for Scotti Grand Opera season tickets the single ticket advance sales opened today with a stampede. The local season of the Scotti Company starts next Monday with La Boheme.

A capacity audience witnessed yesterday the debut of Misha S. Guterson, the new conductor at Grauman's Million Dollar Theatre, who directed the first Sunday Morning Pop Concert with decided success. The new musical director won quickly the sympathy of the public so that the applause rose from number to number and the concert closed with a spontaneous acclamation of conductor and orchestra.

The program, somewhat lighter than it was the custom heretofore, opened with Mendelssohn's Overture to A Midsummer Night's Dream, followed by the Valse Des Fleurs from Tchaikowsky's Nutcracker Suite, Serenade by Piere, Robespierre Overture by Litoff, Rachmaninoff's Melodie and the ever-popular Blue Danube Waltz by Strauss.

Mr. Guterson showed himself familiar with his scores and directed in a manner that bespeaks his musicianly qualities. Since there are not two conductors in the world who will direct a piece alike the question of directing an orchestra is very debatable. Guterson seems to incline somewhat towards the stretching of phrases and over-emphasis of the lyric element in his selections, yet he achieved great dramatic climaxes in the Robespierre Overture. As soon as his orchestra is more fully acquainted with his mode of conducting and interpretation, greater precision in the ensemble work and better tempi may be safely expected. It is much to be hoped that Sid Grauman will increase the orchestra again to its previous strength of 75 players. Mr. Guterson suffered the disadvantage of having only 62 players under his baton. The fact that he was able to attain such good results with this complement should encourage the management to develop the possibilities Mr. Guterson has shown, particularly as it would offer him an opportunity to perform more pretentious works of the popular kind. A more definite judgment about his work must be postponed under the circumstances for some time.

The string section of the orchestra played particularly well. Both the woodwind and brass were uncertain at times. The tonal qualities of the orchestra could be improved by placing the woodwind players more centrally and bringing the double-bass section closer to the left foreground. This would solidify the tutti effects and increase the tone color of the orchestra.

The soloist of the concert, Madame Anna Ruzena Sprotte, mezzo-soprano, is a fine artist, both from a vocal and interpretative viewpoint. Her rich voice, her careful tone production, clear enunciation, and appealing expression were well evinced in the aria from Mignou, Knowest Thou the Land by Thomas. She was most cordially applauded and responded with Carrie Jacobs Bond's I Love You Truly.

Whether Los Angeles theatre patrons must attend musicless shows depends upon the outcome of meetings to be held Monday by members of the Musicians' Protective Association. Musicians admit they have made demands for more money. The extent of their demands will be known following their meeting. It was understood the men would ask for a raise approximating from 35 to 40 per cent.

A representative of the Los Angeles Theatre Owners' Association affirms the willingness of the association to meet with the men, with a view to arbitration of their demands. According to the owners' representative this is the third demand for an increase made since January, 1919. In that year the men were receiving \$38 per week and \$60 for the leader. In January of 1920 the men were

given \$50 for side men and \$75 for leader. Their present demands would bring the salaries up to an average of \$63 and \$67 for side men and 50 per cent additional for the leader.

The owners say that while they are willing to meet and discuss the matter, they believe the present demands are not in line with the trend of things, in view of the recent price reductions, and the evident desire of everyone to "get back to normal." The Owners' Association was formed a week ago, following the granting of an increase to stage hands. All theatres but the Orpheum are represented.

The Board of Directors of the Los Angeles Symphony Orchestra held a meeting in the offices of the organization in the Story Building. A statement was issued in order to counteract various rumors afloat for the past few days that the Orchestra would not play this season and be disbanded, or at least be severely restricted in its activities. The statement was given out by Mrs. Dean Mason, the secretary of the orchestra, indicates that the concerts would be given as announced under the baton of Adolf Tandler. The first concert will take place on October 29th in Trinity Auditorium.

J. A. Campbell, the business-manager of the L. A. Symphony Orchestra, announced that a meeting of the officers and directors of the association would be held at which various resolutions adopting definite policies for the season would be adopted. A canvass among the officers and directors promises large attendance, so that a quorum will be present. One of the most important actions to be taken will be the election of a new president. Mrs. Sherman Hoyt, who definitely resigned a little while ago, declares that business interests which will take her to New York this winter, will prevent her from accepting the office of president for another year.

The latest statement coming from the L. A. Symphony Orchestra announces the election of Mrs. Dean Mason as the new President, succeeding Mrs. Sherman Hoyt. For a number of years Mrs. Mason has rendered valuable services to the organization as secretary. She held this office until her election to the office of President. Mrs. H. W. B. Strong, former President of the organization, has been honored with the office of Vice-President. Mrs. Hector Alliot, former Assistant-Secretary will fill Mrs. Mason's office of Secretary.

Managing Director W. G. Stewart is giving his Vocal Ensemble of the California Theatre a little well-deserved respite, preparing at the same time the production of a large-operative offering. The week before last his audience was acquainted with Massenet's Elegie, very agreeably sung by Roy Smoot, tenor, "cello obligato" by H. Beyer Haue, under accompaniment of the orchestra. The number was a full success as was the tasteful lighting arrangement. That considerable thought, experimental labor and artistic endeavor is put into the stage settings and color effects at the California Theatre was again demonstrated the week after when the California Theatre Ladies Quartette, Melba French Barr, Maerie Horton, sopranos, Leonora Schiller, Elva McDowell, contraltos, sang excerpts from the Geisha and Richard Whiting's The Japanese Sandman. The four singers were warmly applauded.

Victor Schertzinger, one of the leading directors at the Goldwyn studio, skilful violinist and for many years musically active, has written a new light opera, The Sympathizers, of which the Overture was played at the California Theatre. The work will be produced soon by Charles Dillingham in New York City. The book was written by a Californian, Luther Reed. Schertzinger wrote effective incidental music to Everyman, produced here in 1916 by the eminent stage director, Richard Ordynsky, now at the Metropolitan Opera.

Upon numerous requests Miss Gertrude Ross, well-known composer, has decided to continue her classes in program analysis which she holds with the concerts of the Philharmonic Orchestra.

Hans Linne, director of the Vocal Ensemble of the California Theatre, is working at an invention which will cause a sensation in theatrical circles. He has developed a method by which stage settings can be constructed without the use of painted scenery. Linne has brought his invention close to perfection with the help of a model two feet wide, sixteen inches high and twelve inches deep. Col. Bray of the Orpheum Circuit is much interested in this new venture. It will probably be tried out at one of the Orpheum houses on the Coast, very likely here. Linne says that his method can be used for interior and exterior settings. While he uses light effects, he uses lighting only in a secondary manner to achieve his results. Until the process has been patented Mr. Linne declines to divulge further details. He has been working at this idea during the last seven or eight months. An incident during the opening performance at the Grauman Theatre of which he was in charge at that time, gave him the idea. Mr. Linne is planning also to concertize. He is working at his repertoire which includes a Mozart piano concerto.

Much progress is being reported about the work of the Hollywood Community Orchestra under Hugo Kirchofer, which made such an auspicious debut.

A campaign has been launched in Hollywood which will include Los Angeles to raise \$350,000 for the devel-

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opment of the seventy acre site held by the Theatre Arts Alliance into a Community Arts Center for theatrical and musical purposes. Wm. A. Bibb and W. A. Kling are in charge of the drive. Mrs. J. J. Carter, president of the Hollywood Community Chorus, is taking a very active part towards the realization of this great plan. From a third party, experienced in matters of this kind, the remark has been made that the full success of the Hollywood Community Arts Center, financially and otherwise, will depend on the possibility of uniting the various artistic movements and enterprises of Hollywood to the extent that the Community Theatre, the Pilgrimage Play Association, the Community Chorus, Community Orchestras, etc., will all make this Community Arts Center their home and scene of their production. Such a unification of efforts and pooling of resources alone would make the realization of so large an object feasible for a greater length of time.

Mrs. Bertha Svedroffsky, a pupil of the famous Hungarian viola pedagogue, Professor Hubay, appeared in recital at Ramona College. Mrs. Svedroffsky is the wife of Henry Svedroffsky, Assistant Concertmaster of the Philharmonic Orchestra. Mrs. Svedroffsky is a clever violinist and will be heard frequently during this season.

The famous Zoellner Quartet will open its season next Monday evening, October 11th, at the Ebell Club House. The program consists of the Mozart Quartet in E flat Major (Kochel 428), the Beethoven Quartet Op. 18, No. 6 and three short pieces by Ljadov, Glazounov and Rimsky-Korsakoff. The other five concerts of the series take place on October 25th, January 10th and 24th, February 7th and 21st. As during the past seasons the Zoellners will introduce to Los Angeles a large number of novelties, among them a quartet by Fannie Charles Dillon, and works by Skilton, Bragdon, Moszkowsky, Wolfe, Emerson Withorne and others. On the twenty-eighth of the month the quartet will start on three months' concert tour through the Middle West and East when it will appear in close to one hundred concerts.

Miss Alice Carey, late of Saratoga, N. Y., vocal pupil of Madame Harlette de Ment Packard, has been chosen a member of the musical faculty of the Redondo Union High School.

Irving Scherke, pianist-lecturer, will start soon on an extensive concert and lecture tour throughout the Pacific West, appearing mainly before large clubs. Mr. Scherke has made a special study of folk-lore. He has assembled interesting material pertaining to negro folk music which he will publish soon.

Kate Beirne-O'Rourke and Lewis A. Kerwin, two local composers, have collaborated in a number of compositions which found hearty acclamation recently before the Knights of Columbus. A vaudeville novelty, I Love the Name of Kelly, by Miss Beirne-O'Rourke, will be given at one of the local theatres soon.

Madame Geneva Johnstone Bishop, singer and teacher of voice, has returned to Los Angeles where she was noted for her work. Madame Johnstone appeared in recitals and oratorio performances in England. For the past few years she settled in Chicago where she taught at the College of Music, concertizing also with orchestras and great artists, such as Maud Powell. Madame Bishop will open a studio in the near future.

Maude Fenelon Bollman, well-known voice teacher, has been chosen to head the vocal department of the musical faculty of the State University, Southern Branch.

Mrs. Anna Mortrain Craig, who gave a special course at the State Normal School in Santa Barbara, has recently returned to the College of Music, U. S. C., where she will act as student-advisor and teacher of voice.

Songs by Vincent Jones, with Earl S. Meeker, well-known baritone as soloist, were one of the most attractive features in the program given during the closing exercises that ended the summer session of the University of Southern California.

Lucy E. Wolcott, whose clever purpose programs have attracted attention, gave an all-Indian recital at the Stillwell Hotel.

Winifred Hooke, gifted English pianist, member of the Egan School, has returned from Carmel, where she spent her summer vacation. She gave two programs there which found favorable comment on account of their artistic charm.

An interesting pupil recital is being arranged by Arnold and Carlotta Comer Wagner. Mr. Wagner has recently become head of the Public School Music department at the College of Music. He has made extensive vocal studies and had considerable experience in pedagogical work with classes for teachers. Mrs. Wagner is a pupil of Rudolf Ganz.

O. Heywood Winters, baritone, choir director and prominent vocal teacher of New York City, who came to Los Angeles last year, decided to settle here definitely.

Grace Welch Blondia, teacher of piano and keyboard harmony, has formed a Philharmonic Symphony Study Club among her students. Her pupils will attend concerts together and then meet afterwards, discussing and analyzing the works heard.

Daval Sanders, head of the violin department, College

of Music, U. S. C., an excellent musician noted for his all-round training, will give a series of lectures on the Development of the Sonata before the students of the College of Music.

Arthur Farwell, composer and strong factor in the promotion of music settlements and community music enterprises, now at Santa Barbara, was in Los Angeles a few days ago. On this occasion it became known that he has been commissioned by Mrs. Christine Yorke Steverson to write the music for next year's production of the Life of Christ, the National Pilgrimage Play. Mr. Farwell will also direct the chorus of thirty or forty voices and he will begin at once on the work, making weekly visits to the city for the purpose, coming from Santa Barbara where he is leader of the great community chorus. The music for the Christ Play is the musical end of the Pilgrims' Club, recently formed in connection with the play.

[When commenting on the music of the Pilgrimage Play several weeks ago in these columns, the suggestion was made that an American composer be asked to write the music for a play, the annual production of which is to become an event of national interest.—The Editor.]

Dr. Carlo de Mandil has been appointed musical director at the new Mission Theatre by Robert E. Wells, the managing director. Dr. de Mandil has been conductor at the T. and D. Theatre in Oakland. Dr. de Mandil is a graduate from the Conservatoire de Paris and winner of the first prize given by this famous institution. He is of Spanish descent. Mr. Wells plans to devote much of his attention to the musical side of the Mission Theatre program. A medium-sized orchestra composed however of first-class players, will render artistically selected compositions. The Mission Theatre is owned by several famous producers, Tournier, Tucker, Parker Read and Mack Sennett, who will control the policy of the house. The building is just now being renovated and was known as the Victory Theatre.

Jess Crawford, until recently solo-organist at Grauman's, has accepted a position at the Riviera Theatre in Chicago, where he will make his debut on December 1st. Balaban and Katz, who own the Riviera, will transfer Crawford to their new four-million-dollar theatre in Chicago by February 1st, when the formal opening will take place.

Marion Morgan, teacher of dancing, is writing a book on the history and aesthetics of the dance. She will deal with the dance from its early ritual phases to the modern dramatic dance-pantomime of the Russians. The book will be profusely illustrated with pictures of dance scenes, costumes and stage settings.

Another film, now running at the Kinema Theater, which included operatic settings, is Allen Holubar's picture, Once to Every Woman. The leading role is that of an opera singer who at the climax of the play loses her voice while singing an aria accompanied by a large chorus and orchestra. Much rehearsing was done in order to make the work of the make-believe prima donna, impersonated by Dorothy Philips, of the chorus and of the orchestra, convincing. At Holubar's request Miss Philips studied with a vocal instructor in order that she might absolutely simulate the poise, method of breathing, and natural mannerism of the opera singer. The opera of the film has a Chinese subject. Holubar ordered therefore that Oriental music be played during the shooting of these scenes, so that the utmost genuineness of "atmosphere" would be achieved.

The growing importance of music as an incentive to proper production, to spontaneous acting and pulsating emotional expression is being recognized more and more by the producers of films. Certain directors have what might be even termed their musical bodyguard. Mary Pickford, for instance, in a recent picture preferred harp music. And harp music there was.

"During the last year a wave of music madness has swept the studios," says Henry King, director for Jesse D. Hampton, when interviewed on the question of music and taking scenes. "Liaison orchestras have made their appearance and have become an established part of many companies. They accompany the actors on their travels to various locations, play for them on the stages of the home studio, and act as a sort of eternal obligato to their every movement. Some stars, both male and female, have become so enamored of their music that they now declare it impossible to register proper emotion without accompaniment.

"The psychological effects of music on the emotions, must be admitted. At present studio music is an innovation. Eventually, I should not be surprised to see it an institution. And why not? Have you ever been in a theatre when the music suddenly stopped? Absorbed as you may be in the picture you will immediately become aware that there is something lacking. The picture seems to lose its reality. A good deal of the glamor of it is gone, too.

"If the effect on staid audiences is so great, why should not the actor, whose profession hangs upon the sensitiveness of his or her emotions, be even more radically affected? The producers are awakening to this. The incongruities are slowly being eliminated; the reactions of the artists are being noted. Watch studio music. It will astonish you by its development."

Basil Ruysdale, formerly with the Metropolitan Opera, basso, has opened a studio. Mr. Ruysdale toured with the Savage Opera Company. His father is Dr. Mills-paugh, the Curator of the Field Museum in Chicago.



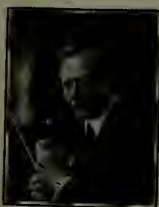
## Gossip About Musical People

By CONSTANCE ALEXANDRE

Reginald Travers, Director of the Players Theatre, will accept a limited number of pupils for a course of twelve lessons in Acting and Stage Technique. The instructions will consist of voice development, bodily carriage, make-up, pantomime, and the actual performance of plays. In addition a special course of individual instruction is offered, designed for singers preparing for light and grand opera. Emphasis will be placed on the analysis of pantomime, gesture, stage deportment and the "business" of the different operating roles.

The Berkeley Musical Association announces five splendid attractions for their eleventh season, 1920-21. A great deal of credit is due Julian R. Waybur, who has given his energy in building up this society to the successful position which it occupies today. Every season at least five or six of the world's greatest artists appear before the association which can now boast of a membership of over two thousand members. During this year those who will give their art to the members of the Berkeley Musical Association will be Josef Lhevinne, the great Russian pianist, Emilio de Gogorza, the famous Spanish baritone, The New York Chamber Music Society, Miss Anna Case, one of the most popular American sopranos, and Margaret Matzenauer, one of the greatest living contraltos and a member of the Metropolitan Opera Co. The exact dates of each concert will be announced in due time.

The San Francisco Musical Club held their last meeting on October 7th at the Native Sons' Hall. The program consisted of the Influence of Music of Remote Antiquity upon Subsequent Compositions. The participants were Mrs. John Cogan, Miss Elise Young, Mrs. R. E. Whitcomb, Mrs. Blanche Ashley and S. Chatterji.



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Kreisler

Has re-opened his Studio after his return from Europe.

of India. A fuller and detailed account of this concert will appear later. The next meeting of the Club will take place October 21st at the Native Sons' Hall, and this program will be devoted to Hebrew and East Indian Music Interpreted by Miss Cecil Rauhut, Miss Laura Anna Cotton, assisted by Miss Eva M. Walker, Mrs. Edward Everett Bruner, Mrs. Eva Gruninger Atkinson, Mrs. Roy Herbert Elliott, assisted by Cantor Benjamin Liederman, Harry Perry and Carl Anderson.

Miss Helene Allmendinger announces the opening of her vocal studio at 1331 Castro street, Oakland. Miss Allmendinger, the possessor of an exquisite contralto voice and a charming personality, was a former pupil of Frank King Clark in Paris. Miss Allmendinger appeared throughout Europe in concert where the critics spoke most favorably of her vocal attainments and artistic interpretation. Upon her return to America Miss Allmendinger taught at the head of the vocal department in Lake Erie College and was for three years in Cleveland, Ohio, where she had many pupils, and also appeared with great success in many recitals and concerts.

Marian Patricia Cavanaugh, the gifted little nine-year-old pupil of Joseph George Jacobson, will give the entire program at the Greek Theatre October 10th, when she will play the following compositions: Sonata D major (Haydn), Impromptu Op. 142, No. 3 (Schubert), You and I (Jacobson), Song of the old Grandfather's Clock (Jacobson), Raindrops (Jacobson), Happiness (Jacobson), The Butterfly (Lavalée), Mazurka (Chopin), Rhapsody No. 2 (Liszt).

Madame Etelka Gerster, who succeeded in electrifying the musical public by the wondrous beauty of her coloratura voice and perfect art, died on August 20th, at her villa near Bologna. Madame Gerster's reign as a queen of song while not of long duration was one consisting of brilliant and successful triumphs. With the passing of Madame Gerster we lose one of the few remaining artists of her period and one of the most famous and beloved of all singers.

The Pacific Musical Society announces for their second concert, which is scheduled for Thursday evening, October 14th, in the ballroom of the Fairmont Hotel, a program rendered by Madame Rose Relda Cailleau, coloratura soprano; Miss Christine Howells, flutiste, with Mrs. John McGaw at the piano and Raymond White, pianist.

The following meeting of the society will take place on October 28th, at the Fairmont Hotel, and those participating will be: John A. Patton, baritone, with Henrik Gjerdrum at the piano; Miss Tedelinda Teran, celliste, accompanied by Mrs. E. E. Young, and Miss Myra Palache, pianiste.

E. Friedman, who was former manager of the sheet music department of Kohler & Chase during the absence of Mr. Schloh, is now manager of the music department of the H. C. Hanson Music Co. on O'Farrell street. Mr. Friedman, through his business capabilities and genial personality, has built up a splendid following of patrons who are at all times assured of cordial treatment and personal attention from this energetic young manager.

### S. F. MUSIC TEACHERS' BEGIN DRIVE

Letter of Appeal for Reorganization and Arousing of Interest Among Leaders of the Profession Deserves Serious Attention

We trust that our readers will scan the letter addressed to the musical profession and printed below with serious attention. It is not only worthy of perusal, but of immediate adherence to its suggestions. The music teachers of this city and state will not be able to combat the various attacks on their rights until they are thoroughly organized and include every important member of the profession. This paper is in full sympathy with the desire of the San Francisco Music Teachers' Association as expressed in the following interesting letter:

San Francisco, September 20, 1920.  
To Friends and Members of the San Francisco Music Teachers' Association:

Arouse friends and co-workers and lend your valuable presence to the cause of the general good, and incidentally to the benefiting of your own welfare. That an organization of a body of thinking men and women has more power, more vitality, and the bringing about of infinitely more pressure to effect its aims and purposes than a single individual can have, is a familiar fact. Right now is an excellent moment for co-operation, for united and spirited action in our profession for selfish and unselfish reasons, and last but not least—for work. Therefore let us confer together and allow no obstacles to cloud our vision.

At this very moment a problem of no small consequence is facing us and forces our attention to the fact that more vigilance upon our part might have prevented the imposition of an excessive license tax not thoroughly analyzed by the authorities making it. In order to acquire justice in this and similar matters we must be strong in numbers so that our word and demands may carry weight.

We therefore earnestly urge every teacher in San Francisco to enroll at once in the Music Teachers' Association, and become an active instrument in furthering the musical interests of our city and state.

We must endeavor to raise the standards of our profession by activity and interest at our monthly meetings, where all questions of musical and professional

significance may be discussed with general satisfaction and final helpfulness.

Some of us may wonder if there will be eventual benefit in becoming a member of this association, forgetting that our first aim should spell usefulness and not selfishness. If you will join the association in this spirit of usefulness there will be no question as to the ultimate benefit to all concerned.

The first meeting of this season will be held at the Native Sons' Building, 414 Mason street, in the Los Angeles Hall, Tuesday evening, September 28th, at 8:15 o'clock. A number of our members have promised to give short addresses.

You are particularly invited to attend.

(Signed) The Board of Directors of the San Francisco Music Teachers' Association. Olga Block Barrett, President; Pierre Douillet, Vice-President; Alvina Heuer Willson, Secretary; Mary Alberta Morse, Treasurer; Domenico Brescia, Mrs. N. S. Stevenson, Julian R. Waybur, Directors.

### STANFORD UNIVERSITY CONCERTS

Prelude and Fugue in D major (Bach). The most brilliant of all the products of Bach's youthful period. The Prelude has the dignity of an overture of the Handelian type and the fugue has a vivacious theme which is incisive and easy to follow.

Prelude to The Blessed Damsel (Debussy). The Blessed Damsel is a cantata for female voices with which Debussy won the Prix de Rome. The text is based on Rossetti's poem and the ethereal music typifies well the story of the maid who looked out "from the gold bars of Heaven." The arrangement for organ is by Palmer Christian.

Minuet in C major (Mozart). Arranged for organ by Edwin Grasse.

Festal Procession (Gordon B. Nevin).

Tuesday, October 12th

Program same as above.

Thursday, October 14th

Solemn Prelude, Gloria Domini (T. Tertius Noble). Mr. Noble is organist at St. Thomas' Church, New York City, having come to this port from York Minster, England.

Minuet in A (Baccherini). An adaptation of a famous movement from a string quartet by an old Italian master.

Chorale—Prelude on the tune St. Flavian (Seth Bingham). A modern gem in the Bach spirit by an American organist.

Toccata in B minor. Mr. Barie, a pupil of Vierne, is one of the most gifted of modern French composers.

### CALIFORNIA CLUBS FEDERATION OFFICERS

Mrs. Cecil Frankel, President of California Federation of Music Clubs, Announces Officers and Plans for Season

Mrs. Cecil Frankel, president of the California Federation of Music Clubs, has announced the staff of officers of the federation for this year and the details of the national contest for young professional musicians. Mrs. Frankel has long been prominent in musical matters, both local and general. As a member of the Woman's Club of Hollywood she was organizer and chairman for two years of the music and drama section. She has also served as first and second vice-president of the club and as chairman of the Public Affairs department.

The officers of the Federation of Music Clubs, as announced, are: First vice-president, Mrs. Mattison B. Jones, Glendale; second vice-president, Mrs. E. E. Bruner, San Francisco; vice-president-at-large, Miss Bell T. Ritchie, Fresno; corresponding secretary, Mrs. Hazel Ismond White, Los Angeles; recording secretary, Mrs. Clifford Payson, San Diego; treasurer, Julius V. Seyler, South Pasadena; auditor, Anton H. Embs, Berkeley. Department Directors—Education, Charles Wakefield Cadman, Los Angeles; Publicity, Charles C. Draa, Los Angeles; editor Federation Bulletin; Philanthropy, L. E. Behymer, Los Angeles. Chairmen of Committees—Public school music, Mrs. Emma Bartlett, Los Angeles; festival, Llewellyn B. Cain, Eureka; course of study, Mrs. Josephine Crew Allyn, Oakland; church music, Mrs. Grace Widney Mabey, Los Angeles; junior clubs, Mrs. Mattison B. Jones, Glendale; printing and publishing, Mrs. Alexander Saslavsky, Los Angeles; American music, George Edwards, San Francisco; young artist contest, Mrs. Philip Zobelein, Los Angeles; extension fund, G. Vargas, Oakland; artists and club information bureau, Mrs. Percy Brown, Ocean Park; legislation, Mrs. Alfred L. Bartlett, Los Angeles. County directors appointed to date are: San Francisco, Miss Ethel Johnson, San Francisco; Tulare, Mrs. Bessie Turner, Tulare; Stanislaus, Mrs. Rose H. Ireland, Turlock; Orange, Clarence Gustin, Santa Ana. In the list of chairmen of standing committees those of library extension, general publicity, community music and Americanization are yet to be named.

In making announcement of the fourth biennial national contest, attention is called the benefits that accrue to young professional musicians of America. The purpose of the contest is (a) to recognize superior ability of American teachers by bringing into prominence their artist pupils; (b) to encourage and inspire music students to greater effort in artistic achievement; (c) to give opportunity and publicity to the most talented young musicians of America and to launch them upon a professional career. These contests are arranged in sequence: State, district, national. State contests shall be held in each state between March 1st and April 15th; district contests between April 22nd and May 15th; national contest to be held at the biennial meeting in the tri-cities, Davenport, Ia., Moline and Rock Island, Ill., in the month of June, 1921.

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### FIRST SUNDAY SYMPHONY CONCERT

On Sunday afternoon the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give its first Sunday symphony concert at the Curran Theatre, repeating the program played yesterday. The symphony will be Beethoven's third, the famous Eroica, dedicated "to the memory of a great man," Beethoven wishing to pay homage to Napoleon by writing a great orchestral work. With it will be played Richard Strauss' Don Joan, and Italia by Alfredo Casella, the latter work being performed for the first time in San Francisco.

The Don Joan tone-poem, one of the unquestioned masterpieces of Strauss, is already familiar on the programs of the orchestra and will be heard with enjoyment. Italia is the eleventh opus of Alfredo Casella and is a rhapsody on Italian melodies, akin to the Hungarian Rhapsodies of Liszt. The first part is based on Sicilian folksongs drawn from the collection of Alberto Favaria, while the second part is woven of themes from popular Neapolitan songs by Denza, Costa and Tosti.

The first popular concert of the season will be given next Sunday, October 17th, for which an attractive program has been prepared. The principal numbers will be the overture to Weber's Euryanthe, the prelude to the third act of Wagner's Lohengrin, Saint-Saens' symphonic poem, Le Rouet d'Omphale, the melodious Coppelia ballet suite of Delibes and Schumann's ever-welcome Traumerel. The complete program follows:

Overture, Euryanthe (Weber); Symphonic Poem, Le Rouet d'Omphale (Saint-Saens); Ballet Suite, Coppelia—Slave Theme and Variations, Festive Dance and Waltz, Nocturne, Dance of the Automaton, Czardas (Delibes); Wedding March (Mendelssohn); Love's Dream No. 3 (Liszt); Aubade (Luigini); Traumerel (Schumann); Prelude to Act III, Lohengrin (Wagner).

### MME. ROTHWELL GUEST OF MRS. HERTZ

Madame Elizabeth Rothwell, wife of the eminent conductor, Walter Henry Rothwell, herself a vocalist of unusual qualities, will sing before the Woman's Saturday Club of Stockton on October 12th, this coming Tuesday. Madame Rothwell will visit San Francisco the following day and be the house-guest of Mr. and Mrs. Alfred Hertz for a few days. Madame Rothwell had to postpone her New York recital in order to fill several urgent engagements in California. Her western debut with the Philharmonic Orchestra last April was a great triumph for this splendid soprano. In Stockton, where Mme. Rothwell will be accompanied by Mrs. Blanche Ebert Seaver, Los Angeles composer-pianist, she is to sing (a) A Night in May, (b) During the Rain, (c) At the Forge (Brahma), (d) The Morning Hymn (Henschel), Un bel di, aria from Mme. Butterfly (Puccini); (a) Beau soir (Debussy), (b) Lettre a une Espagnole (Laparra), (c) Now Like a Lantern (Walter Kramer), (d) At the Well (Hageman).

In New York Mrs. Rothwell enjoyed an enviable reputation as vocalist and teacher of voice. Writes Emilie Frances Bauer as follows in the Musical Leader about this interesting artist:

"One of the most interesting artists of today is Elizabeth Rothwell, soprano, who may be regarded, at the age where most artists begin their careers, as having achieved the greatest distinction in three fields. Mrs. Rothwell, wife of the conductor, Walter Henry Rothwell, who is now meeting with much favor in Los Angeles, first came to this country as a leading operatic star after such emphatic success in Europe that she was selected by Henry Savage to sing the role of Cio-Cio-San in his English production of Madame Butterfly. Her English diction at that time won enthusiastic praise from all parts of the country, and that was long before she was the wife of Mr. Rothwell, whom she met through his identification with Mr. Savage as conductor and producer of the English Parafal and Madame Butterfly productions. Her voice, too, was regarded as one of the most beautiful and best schooled voices brought to American opera houses from abroad. "That her performances and charms were well remembered is frequently proved from the offers that she constantly receives from different parts of the

country where people are eager again to hear the lovely Elizabeth Wolff. One of the most recent calls came at the opening of this season, when Tamaki Miura could not get to this country in time to sing as announced with the Chicago Opera Association when it made its tour. Unfortunately Mrs. Rothwell could not arrange dates so as to accept the compliment, as she was already preparing her recital program and adjusting a class which had a long waiting list.

"Between the seasons spent in this country during the several tours she made with Colonel Savage and later when she returned after each season that Mr. Rothwell spent in St. Paul, she worked assiduously with Jean de Reszke, of whom she was a favorite pupil, expected to do great things in Paris at the Grand Opera. But Fate willed otherwise, and she merged her life more completely into that of her artist husband, and so that she might keep up her own high plane of singing she began to accept the steadily besieging pupils. Her fame as a teacher spread as rapidly as her success in opera, and she soon was compelled to refuse pupils because she was filling many engagements in concert wherein she achieved great results whether in recital, oratorio or orchestral concert."



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## Reviews of New Music

By ROSALIE HAUSMAN

I have a handful of songs from Huntzinger and Dilworth, who specialize on good, singable material for every type of voice. You won't find the art song which is difficult, both vocally and pianistically, but always a melodic piece of music, easy to get. First, there is a broadly dramatic song, My Madonna, which owes its strength to the splendid text by Robt. Service; the music is by Gertrude Ross. There is one called To Madalon by Louis Koemmenich, a popular ballad of the returning A. E. F. soldier, and there are hints of the Marsellaise in the piano part. Young men will find it welcome. Another song recalling war is The Vow, words and music by Ralph Grosvenor. Two songs, frankly ballads, are Highland Joy, music by Wm. Stickles, and The Like O' Him, John Prindle Scott; both have a touch of the Scotch in their melody. The poems are both very lovely, specially the former from the pen of Cale Young Rice.

Turning to Carl Fischer, are several other songs which just came to my attention. They are by Bainbridge Crist of Boston, whose Chinese Mother Goose rhymes are a classic. This is the Moon of Roses to a poem of Henley; it has warm color and is a song to make a tenor rejoice. Girl of the Red Mouth, is also of a man's song and is more modern in harmonic aspect. The middle part (for this is a regular song form), has a big climax, to the text "Oh girl of the blue eyes, love me." Into a Ship, Dreaming, is dedicated to Reinhold Wernherath, America's own baritone. He ennobles everything he sings, and this song (which is full of atmosphere), ought to appeal to all serious-minded singers and musicians, and has a poem by Walter de la Mare, one of the loveliest lyric voices in England. Coloratura sopranos will have a fine time in O Come Hither, the words of which are middle 18th century. The music is in keeping, and it makes a bully end to a group. Students will find it an excellent vocalise. I also have the Pochon arrangement for String Quartette of the old English love song, Drink to Me, Only. The Flonzaleys use it as encore material, which speaks volumes for its quality. The Fischer people will bring out others later on.

From G. Schirmer there are four Jubilee Songs arranged by Carl R. Dilon for five-part mixed choruses. They are all negro spirituals, a capella, Little David, Play On Your Harp, comes first to hand. In the first part the alto has the text, to accompaniment of all other voices, humming. This gives the crooning effect, so spontaneously given by the negroes themselves in mass singing. Later all voices join the soloist; it is lovely. Pilgrims Song has similar treatment—the first soprano bears the melody, all others hum. Deep River, probably the best loved of them all, has most beautiful counterpoint to accompany the first soprano. The harmonization is primitive, and true to type. Every time I feel the Spirit demands text all through, and is the most vigorous melodically of all. This group would be delightful for many places. Schools and colleges will not find them too difficult, and any town which boasts of a mixed singing society, (and many do), will enjoy learning these for their public programs. The simple child spirit of the black race has been charmingly preserved. Gaston Bosch, whose works have two opus numbers of 173-174 must certainly be a prolific writer. His name is new to me, and I am glad I can introduce him to the West as he stands for good voice writing in General Anthems. Bring Us Where No Clouds Conceal is for chorus of mixed voices and has a soprano solo. It will be appropriate to Episcopal service. Father, I Stretch My Hand is for chorus of eight parts, a capella, simple and singable. A church cantata The City of God, by H. Alexander Mathews, is also published by Schirmer's. As has been said of it, the music is written in the loftiest spirit. Soprano, alto, and baritone are the soloists required. Also a full chorus and organ accompaniment. The solo parts are broadly treated and the choruses handled freely. The cantata is also scored for orchestra, and its approximate time of performance is one hour.

Clayton Summy, Chicago, of whose well-known Educational series I have had occasion to write, gives us a number of part songs for mixed voices, of secular character; Ye Singers All is a madrigal by Walter Spry, A Red Red Rose (Burns), music by William Lester, and Oh Silent Land, by the same composer, show a firm command of voice parts which move freely and melodically. Howard Gordon Bennett chooses poems of olden days and sets them in appropriate fashion. Phebe and Jellcooe will test the chorus' legato phrasing and also its staccato singing. It is decidedly effective music. To the Western Wind (Robt. Herrick) is really a double canon with delightful fugato bits. It will well repay those who sing it for it is both charming and well written. Under the sacred series are a Magnificat by Wentzel, Hymn to the Evening Star by Adolf Weidig of Chicago (for female voices). A Te Deum by Stanley Avery, which is suitable for congregational use. Blounts' Hark What Sounds, an anthem for mixed voices, which is just what comfortable people enjoy having at a Sunday service, a unison Anthem by Mrs. Crosby Adams, better known for her splendid teaching material; and Gordon B. Nevins' As Now the Sun's Declining Rays, an evening anthem. It is simple and very soothing. There are two volumes by Laura Smith (lyrics), and H. J. Stover (music) containing high school trios. The first contains material for two sopranos and alto, the other includes a male voice; the words are very appropriate to school use.

The Witch of Fairy Dell is a light opera in three acts, for girls' voices. The book is by Frances V. Hubbard,

the music by Fred W. Mills. The Summys have issued it in most attractive form. The cast includes 14 distinct parts and also demands a chorus. It is, of course, to be played "en costume," which is dear to the girl's heart. The choruses are very unpretentious in three parts. There are vocal solos for the principals and quite a lot of dialogue. It ought to serve splendidly at a girls' school for holiday performance. None of it is difficult to learn, and there are tunes which young girls will find easy to remember.

## LOHENGRIN REVIVED IN NEW YORK

San Carlo Opera Co. Breaks the Wagner Ice Barrier by Singing the German Masterpiece in Italian—Kubelik Returns—Schumann-Heink Buys a New York House—Hammerstein Fund Investigated—Sousa's Celebration

New York, October 3.—It remained for Fortune Gallo, impresario of the San Carlo Opera Co., to break the ice and let Wagner come back to New York in other than the English language. Last season the Metropolitan Opera House allowed Parsifal to be sung in English. Last Monday night the San Carlo company, as the initial performance of its second week at the Metropolitan Opera House, produced Lohengrin in Italian. Thus we can enjoy all the beauties of orchestration of Wagner even though "lieber schwan" became "l'cygno gentil." It was an ambitious undertaking on the part of Mr. Gallo to present Lohengrin, but he emerged from the trial with credit. Much of the merit of the performance was due to Ernest Knoch, the conductor. Miss Anna Fitzu was the Elsa, while Giuseppe Agnostini was the Lohengrin. Pietro de Biasi was the King. As a matter of record it may be added that Mme. Stella de Mette as Ortrud, Mario Valle as Telramund (never mind the Italian names), and Manuel Lopez as the Herald, were the other members of the well-balanced cast.



BENNO MOISEWITSCH  
Pianists Are Admitted Not to Miss the Recital by Benno Moiseiwitsch, Russia's Newest Pianistic Genius, at Scottish Rite Hall Next Thursday Night

Jan Kubelik, the violinist, who has been abroad six years, returned last Monday on the French liner La Savoie for a concert tour in this country. His program this season, he said, would contain three concertos which he had composed while living in Czechoslovakia. He said his twin daughters, now sixteen years old, had become exceptionally good violinists and would soon join him in this country.

Mme. Schumann-Heink, who has for several years been making her home in Southern California, last week bought a home in this city on fashionable Murray Hill, near the town residence of J. P. Morgan. The news was divulged in the real estate columns in the following matter-of-fact note:

"Brown, Wheelock Company, Inc., sold for the estate of Ruth Dana Draper, 123 East Thirty-sixth street, a five-story English basement dwelling, to Madame Schumann-Heink, 14x98.9."

The distinguished contralto, after having owned country homes both in New Jersey and in California, finds that as a base of operations for her musical activities she needs a house in the metropolis, where she can hang up her hat when necessary.

The Oscar Hammerstein Memorial Foundation, intended to provide money for sending American music students of small means to foreign conservatories, has been under investigation in District Attorney Swann's office for three weeks. George Blumenthal, manager of the Manhattan Opera House, and business associate of the late impresario, appeared before Judge William H. Wadhams in General Sessions, accompanied by Assistant District Attorney Edwin P. Kilroe, with members of the additional September Grand Jury, asking that Mr. Blumenthal be compelled to show cause why he should not be held in contempt of court for refusing to answer certain questions. The investigation was instituted on complaint of W. Percival Monger, a

musical critic, that money taken at benefits for the foundation had been diverted to channels remote from the authorized work of the memorial.

The opening performance of Mrs. Frederick S. Coolidge's third annual festival of chamber music began last week at Temple of Music on South Mountain, Pittsfield, Mass., before a large and enthusiastic audience, composed of some 500 musicians, musical students and men and women prominent in society of the Berkshire region. The Berkshire String Quartet, Hugo Kortschak, first violin; Jacques Gordon, second violin; Clarence Evans, viola, and Emmerman Steeber, cello, played with skill Beethoven's quartet in C sharp minor. Guy Maier and Lee Pattison in the second half played two numbers, comprising selections from Brahms, Debussy, Casella and Repartz.

Tom Burke, Irish tenor, star of the Royal Opera Company for the last two seasons at Covent Garden, arrived here last week on board the Carmania from Liverpool. With him were Mrs. Burke and Harry Foster, the London representative for William Morris, under whose direction Mr. Burke will make his first American concert tour.

"My first impression of America is so wonderful," said Mr. Burke, "that we are going to send immediately for our baby. I spent five years in Italy with Ernesto Colli and made my debut in Rigoletto at Milan before going to Covent Garden in 1919. I have now a repertoire of thirty-five operas."

A regular Rialto opening occurred at 181st street and Broadway last week when B. S. Moss' new Coliseum Theatre swung wide its doors. After the 3500 seats had been filled, hundreds were disappointed, unable to get in. Those inside not only viewed an up-to-the-minute bill of Keith vaudeville but had speeches by some of the performers thrown in as a bonus to those who managed to pass the barrier. The house, which will have its bill changed twice weekly, grew flowers everywhere. It has ladies' and gentlemen's rest rooms and many other accommodations. The Coliseum gives the Washington Heights district one of the handsomest theatres in New York, in which good music will play an important part in all programs.

Guy L. Brigg, sports and theatrical promoter, who recently hanged himself in the cellar of his home in River road, near Bound Brook, N. J., left his entire estate, valued in excess of \$500,000, to his adopted sister, Libbie McCarty Conger, who had lived with her husband on Brigg's estate for several years. Mrs. Conger was formerly a prima donna under the stage name of Dorothy Morton. She filed the will for probate yesterday at Seneca, N. J. No explanation was given of the suicide, but it was reported that Mr. Briggs had lost heavily on the failure of a show he was backing. He was about 45 years old. He inherited the income of \$500,000 from his father, Benjamin Brigg, a former president of the Cunard Steamship Company and at the time of the death of his mother, eight years ago, was reputed to be worth \$1,500,000. Dorothy Morton is best remembered on the Pacific Coast as the star of The Fencing Master, a romantic opera by Reginald de Koven.

Enrico Caruso, the world's most popular operatic tenor, started last week to make a record in the concert world. He has given concerts sparingly for the last decade, but this time he will go to most of the cities in the Middle West and South that have auditoriums large enough to seat 5000 persons or more. His managers refuse to let him sing to smaller audiences. This will be Mr. Caruso's longest tour. He is accompanied by F. C. Coppicus, concert manager; Ernest Henkel, financial expert, to look after the box office receipts; Albert Stoessel, violinist, and Alice Miriam, soprano. There are two accompanists, a secretary and the usual personal attendants.

John Philip Sousa and his band celebrated their twenty-eighth anniversary last Sunday night with a gala concert at the Hippodrome. For a quarter of a century his marches have been the standard military band works and at the head of his musicians he has ever been a picturesque figure. Among those who aided in the celebration were eight other composers, who are responsible for the music of fifty popular musical comedies, Gustave Kerber, Raymond Hubbell, Jerome Kern, Irving Berlin, Silvio Hein, A. Baldwin Sloane, Louis Hirsch and Earl Carroll. Four soloists and two orators also appeared. De Wolf Hopper spoke in behalf of Mr. Sousa's admirers in the theatrical world and John M. Fulton, of the Musicians' Club, for the musicians of New York. The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; H. John Dolan, cornetist, and George J. Carey, xylophonist. Mr. Carey is a virtuoso of the drumsticks. He was, next to Sousa's marches, the sensation of the concert.

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## SCOTTI OPERA SEASON

(Continued from Page 1, Col. 4)

is the ensemble effect we are after. Miss Sundelius represented the real Musette, not the artificial one. She sang the role with distinction and discrimination. She exhibited a soprano of fine timbre and warmth. Indeed it was a privilege to hear her.

Paolo Anania in the role of Benoit was a great and pleasant surprise. We had become so used to finding this role entrusted to a mediocrity that it was indeed a relief to discover it in the care of an artist who does not mistake humor for buffoonery and comedy for clownishness. He also appeared in the role of Alcindoro and in this part as well as the preceding he exhibited the rare art of repression which manifests itself by accentuation of elimination, if you know what we mean by that. Giovanni Martino in the role of Colline was thoroughly in harmony with the rest of the excellent cast. He sang the famous Coat Song with even, dignified and calm artistry and in a voice the smoothness, warmth and surety of which still clings to our ears. It was a performance of the highest artistic finish.

We have waited until the last with Antonio Scotti, because it is the most pleasant part of the performance to dwell upon. To describe Scotti's art, baffles the possibilities of the vocabulary. He is the personification of the essence of histrionic vocal art. The ease of his declamatory expression, the grace of his movements, the strength of his mimicry, the grasp of his character delineation, the beauty of his voice and the ease and intelligence of his vocal expression are things that must be heard to be truly valued. He is the personification of the

operatic artist at his highest development. Scotti represents to us the last word in operatic singing and acting. There is no superior. There cannot be any superior. After Scotti—the Deluge. And his delightful and charming portrayal of Marcello is something that we cannot reproduce in words.

But the imprint of Mr. Scotti's genius upon the performance was not confined to his individual artistic efforts. The stage direction was without a flaw, and when it is known that the stage was an improvisation and the producers handicapped in many ways, the smoothness of the performance and the even stage action become more miracles to be admired. The second act was splendidly handled in its realism. The waits between acts were comparatively short, the big production being concluded a little after eleven o'clock. It was an admirable contribution to operatic art.

While the roles of Louis d'Angelo, as Schunard, Paltrinieri as Parpignol and William Clarke as the sergeant were not predominating, it was gratifying to note that they were entrusted to artists who lent distinction to even the small parts. Carlo Peroni was entitled to the hearty ovation accorded him and justified to bow his thanks from the stage. The orchestra was excellent and played with the precision and musicianly taste of a virtuoso organization. If the tempi occasionally seemed to us somewhat deliberate, this is a matter of personal taste, and may possibly be ascribed to the individual ideas of the artists on the stage. Altogether it was a splendid performance, and will be cherished by us as one of the dearest recollections in our long experience as chronicler of musical events.

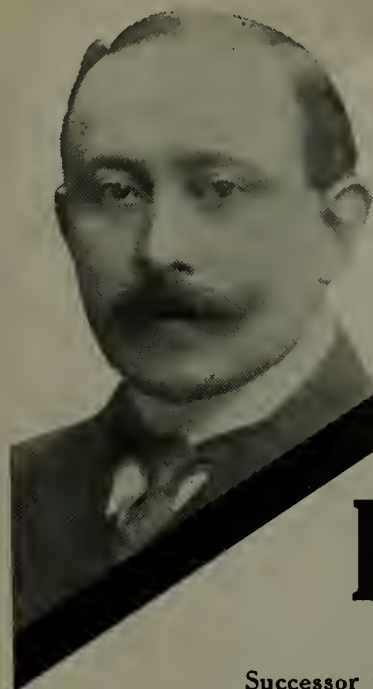
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# Scotti Opera Season a Brilliant Success

(Continued from Page 13)

## L'ORACOLO AND PAGLIACCI

If anyone had been in doubt regarding the impression made by the Scotti Grand Opera Company upon the opera loving people of San Francisco such doubt was rapidly dissipated when the attendance on Tuesday evening was as large, if not larger, than on the first night. Surely more than five thousand people must have been in attendance. Unless the company was in every respect worthy such big demand for seats would have been absolutely impossible. And the performances again proved the proficiency of the casts, although in Pagliacci the standard set of the first night was not quite equalled.

On this occasion San Francisco heard for the first time the one act music drama *L'Oracolo*, based on C. B. Fernsld's gripping Chinese atmospheric play, *The Cat and the Cherub*. There must surely have been an object lesson for those who do not believe in grand opera sung in English. When you endeavor to take up the cudgel in behalf of opera being sung in the native tongue of this country you are told that it is not artistic to sing opera in anything but the language in which it was originally written; that the music is set to words and it is impossible to fit this music to other words but those originally employed.

Surely this could not be true of *L'Oracolo*. It is originally written in English. It was then translated into Italian. Then an Italian wrote music to it. It is now given in San Francisco, where we are supposed to listen seriously to Chinese people sing Italian music in the Italian language, and yet those opposed to hearing grand opera in English do not see any humor in this situation. Surely when one seeks stubbornness it is found in its most primitive and incurable form among music lovers who have cultivated prejudices against imaginary artistic proprieties.

We presume that Antonio Scotti with his fine sense of artistic details is presenting this so-called music drama according to the ideas of the composer and librettist. Having witnessed Mr. Scotti's thoroughness in this direction at other times we know that his share of the work is beyond criticism. When we, therefore, are compelled to say that the operatic presentation of *The Cat and the Cherub* lacks conviction, atmosphere, realism and dramatic sincerity, we are aiming our shafts of criticism at the compilers of the work. The opening scenes of the opera do not in any way resemble the merriment of a Chinese New Year's Day, even though it be the fifth of a series, as we remember it from olden days. Indeed the scene as depicted in *L'Oracolo* and described in the libretto, does not differ from any scene during the balance of the year.

The Chinese music is also notable by reason of its absence. Franco Leoni seems to be an excellent contrapuntist, orchestrator and orchestral trickster, but as to individuality of treatment, specific musical ideas and realistic interpretation of the sentiments contained in this vivid drama from Chinese life, he does not appear to have the remotest conception. There is not even the inkling of a characteristically Chinese strain. What may be considered a little oriental color in the music, like the strumming on the strings, the high pitched violin tones, the occasional introduction of a gong, the graceful and mellifluous bells could be anything oriental, not necessarily Chinese. Even the rarely employed high notes of the oboe do not really describe the Chinese character of that instrument which sounds somewhat like the oboe.

While Puccini did not entirely succeed in attaining the glimpses of Japanese melody during the *Mme. Butterfly* story, nevertheless he succeeds in getting sufficiently close to the Japanese musical idiom for it to be recognized. But Franco Leoni does not seem to have the slightest smattering of what Chinese music sounds like. At no time does there appear a real thread of Chinese music. It is a pity for there are innumerable opportunities for such strains, especially during the religious ceremonies. The music is essentially, and almost exclusively, Italian, and even here Leoni is not original. He proves to be only too well acquainted with Puccini, Mascagni and others. However, the work is richly and thoroughly orchestrated and notable for the delightful passages of tone color effects. But *L'Oracolo* from a musical standpoint does not add anything worth while to our library.

From a dramatic standpoint there is also much to be desired. In the first place it is ludicrous to listen to a Chinese drama in the Italian language. The principal effect of Oriental expression lies in the poetic and flowery character of the phrases. We can imagine how well the lines given to Win-San-Luy, the lover; Ah-Yoe, the youthful Chinese maiden; Win-Shee, the doctor, and also the prophesy of the Fortune Teller must sound in English, as we know the Chinese and their picturesque language. There is music in the very lines of such sentiments, and it should be easy enough to transpose them into instrumental and vocal phrases. But neither the music nor the words in the libretto exhibit that lucidity of expression which the original play so aptly reveals.

You will see how little Antonio Scotti and his co-artists had to use as a foundation whereupon to build their artistic structure, and yet it is surprising how they succeeded in gripping the attention of the huge audience. It is the sheer force of the artistic atmosphere created by the interpreters of the roles that represents the most admirable factor in the presentation of *L'Oracolo* as we witnessed it at the Civic Auditorium last Tuesday evening.

There is above all Antonio Scotti's unforgettable impersonation of Chih-Fang, the proprietor of the opium den. His make-up was a masterly portraiture of the typical Chinese. His facial expression was eloquent in its varying moods. His attitude, even the holding of his hands, which seemed to be cursed with long, eely fingers, was peculiarly Chinese. His leer sent the shivers down responsive spines. His death struggle will not easily be forgotten by those who heard it. Surely to witness Scotti's graphic and realistic impersonation of the character of Chih-Fang is an experience that stands out boldly among the few truly great artistic masterpieces of the operatic stage.

From a musical as well as dramatic standpoint the Doctor of Giovanni Martino was a close second to Mr. Scotti's role. Mr. Martino grasped exactly the calm, unruffled, dignified character of the Chloese. He comes through the most thrilling ordeals without an apparent movement of his face or twitching of his body. Nevertheless, the even flow of fervid language comes easily from his lips. His vocal expression surpassed even his splendid work of the previous performance in *La Boheme*. The deep, sonorous, resonant bass tones rolled forth with delightful ease and clear intonation. That Mr. Martino, after lifting the heavy body of Chih-Fang upon the bench, so as to escape the notice of the passing policeman, was able to continue singing with as much ease as if he had not strained himself to lift a dead weight was one of the truly remarkable phases of the performance. It would seem as if he would have no more breath left to sing with.



ANTONIO SCOTTI.  
The Famous Baritone and Impresario of the Scotti Grand Opera Company

Mario Chamlee, who in the role of Win-San-Luy sang the leading tenor role, also revealed himself as one of the true artists of the company. He acted and sang with ease, revealed a pure lyric tenor voice of singular pliancy and acted his part naturally without strain and without undue exhibition of darsartian emotion. Among the principal roles remains the part of Hua Quee, the young Chinese maiden, who in the care of Marie Sundelius became a charming and likeable picture in this intense ensemble. The aria sung by the girl at the window is the first and only musical portion of the production that seems understandable and that stands out as distinct among a long series of ensemble effects. This gives us an opportunity to say that there is no aria, duet or other feature of a similar character that can be remembered. *L'Oracolo* must be heard as a complete production rather than a series of individual vocal achievements in order to be appreciated. However, Marie Sundelius stands out among the pleasant pictures. She sang delightfully, looked charming and acted her part with conviction and versatility. It was truly an excellent artistic and musical performance.

Louis Angelo as Hoo-Tsin and Mary Kent as Hua-Quee, fitted well into this dramatic action and musical setting. They contributed their share toward a well-rounded out and impressively presented production. The orchestra under the able direction of Carlo Perni added another victory to its excellent performances. Indeed, we urge you to hear *L'Oracolo*, not so much as a composition, but as a work of masterly ensemble effects, vocal expression and histrionic art. We are sure you will not regret hearing this performance, even though blonde and titian haired Chinese maidens in queer costumes are not known in San Francisco's Chinatown.

After hearing two such excellent performances as *La Boheme* and *L'Oracolo* it would have been indeed astounding if Pagliacci would have been equally excellent. This could not be expected. After an intensely artistic production there must come eventually a reaction. And we believe that no matter how excel-

lent Pagliacci would have been presented, it would necessarily have suffered after such an exceptionally fine performance of *L'Oracolo*. Then, too, the singers who appeared in Pagliacci had not yet become accustomed to the peculiar acoustic character of the auditorium. It seems that the singers cannot hear their voices. This naturally leads them to sing louder than they ordinarily would do. Thus there is created a strain. We are sure that both Morgsn Kingston and Anna Roselle, who interpreted respectively Nedda and Canio, were influenced by that condition. However, both revealed excellent voices which under more satisfactory conditions would undoubtedly be heard to better advantage. We shall hear them again before the end of the season, and give them due credit.

Millo Pico as Tonio did not reveal the depth of the baritone voices required by the part. While his voice has resonance in the middle and high position, it seems to lack color in the low tones, with the result that considerable of the vocal score of Tonio is lost. But the surprise of the evening was Mario Laurenti, whose beautiful baritone voice, fine phrasing and excellent acting was surely a treat. It was the finest impersonation of Silvio we have witnessed in years. Orchestra and conductor again added greatly to the artistic character of the performance.

In conclusion we wish to express thanks to Bradford Mills and Merle Armitage for booking the Scotti Grand Opera Company in the far West. They certainly showed excellent judgment and we trust Mr. Scotti recognizes the service performed by these managers for the good of music and the financial welfare of the distinguished operatic baritone. It is impossible to review the rest of the performances until next week, when the company will be in Los Angeles.

This afternoon the company will present *Madame Butterfly* and this evening *L'Oracolo* will be repeated, this time together with *Cavalleria Rusticana*. Tomorrow afternoon *La Boheme* will be given again. Tomorrow evening a concert program will be presented.

## MUSICIANS' FESTIVAL AND BALL

The thousand and more members of the local branch of the American Federation of Musicians are looking forward with keen anticipation to the big music festival and ball which they will give at the Exposition Auditorium on Wednesday evening, October 20th. Nothing has been left undone to make the affair a stupendous success, and the relief fund of the organization, which is to be benefited by the affair, will doubtless be handsomely augmented. The musicians only call upon their friends once a year for aid to their charity fund, and hitherto these calls have been in the form of picnics and outdoor celebrations.

This year the music festival and ball will be substituted and from present indications the event will be repeated annually. Dancing will begin the evening, to the music of a wonderful band, and at half-past ten a concert will be given, with the largest orchestra ever assembled in California, directed by Herman Heller, Ginn Severi, Ulderico Marcelli and Giovanna Coletti. When the 200 picked instrumentalists, who will constitute the orchestra, finish their numbers dancing will be resumed and continued until a late hour.

The various committees in charge of the big affair are as follows:

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Miss Ruth Florence, an unusually gifted soprano soloist, who has been quite successful professionally during the last few years, created such an excellent impression at the T. & D. Theatre in Oakland last week that she has been re-engaged for a second week. She scored a special success with her delightful interpretation of the Musetta aria from *La Boheme* and the Waltz Song from *Friml's Firefly*. Miss Florence is the possessor of a clear, ringing soprano which she uses with spirit and vivacity. She never fails to arouse the enthusiasm of her audiences.

Frank H. Colby, editor of the Pacific Coast Musician of Los Angeles, and one of California's leading organists and composers, was in San Francisco last week on his way to British Columbia, where he will spend a well merited vacation. Mr. Colby was busy calling on friends and possibly will spend a day or two in San Francisco on his return trip. He spoke in glowing terms of the musical prospects of Los Angeles for the ensuing season and expressed himself pleased with the progress made by the Pacific Coast Musician.



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### ALCAZAR

The laughter and optimistic cheer of A Cure for Curables that finds joyous response at the Alcazar this week, will give you next Sunday to the tense and grippy emotionalism of The Hypocrites, one of the few really great plays of the present generation. It is by Henry Arthur Jones and achieved sensational success when produced in London and New York by the late Charles Frohman. The Hypocrites is one of the most tremendous dramatic documents that ever reached the English speaking stage. Its emotional sweep is big; its scorching satire burns and hislers. In adroitness of construction, in faultless technique, in superb literary quality, as well as in forceful acting opportunities this simple story of a girl's betrayal, and her rehabilitation, stands recognized as one of the great masterpieces of the modern stage. Its scenes are laid in England, depicting the terrific struggle of a fearless young clergyman, with the full force of noble convictions, and the amug Pharisees who vainly seek to dominate him.

But it might just as well be a portrayal of present American conditions, more vital and timely now than when it gave the playwright world-wide recognition and enduring fame. There is a picked cast with Dudley Ayres as the curate of Weybury; Inez Ragan as the wronged girl, Rachel Neve; Brady Killas as the master of Plugnet Court.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 3

SAN FRANCISCO, SATURDAY, OCTOBER 16, 1920.

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## Hertz and Orchestra Hailed at First Two Concerts

**Greatest Enthusiasm Ever Witnessed at Friday Afternoon Concert of Opening of a Season—  
Masterly Interpretation of Beethoven Eroica (No. 3)—First Hearing of Richard Strauss  
Composition in Three Years—Casella Rhapsodie Makes Fine Impression  
at First Performance in San Francisco.**

By ALFRED METZGER

The Symphony Season 1920-21 opened under most auspicious circumstances at the Curran Theatre on Friday afternoon, October 8th. As far as we were able to perceive the house was practically sold out. Anyway, the lower floor did not reveal one vacant seat and all boxes and loges appeared to be occupied. It was one of the very largest Friday afternoon houses we have seen during the history of the present Musical Association of San Francisco. The cordiality toward the conductor and the orchestra could be felt even before the program began, and this presentiment was given full justification at the moment Alfred Hertz entered the stage, for as if by pre-arranged signal a burst of applause, intermingled with cheering, broke forth spontaneously and lasted for quite a while, until the director gave the sign to begin the Eroica Symphony. It was a reception that told in no uncertain terms that Alfred Hertz's popularity is as great, if not greater, than it ever was, and that everybody was happy that the symphony season had once more started.

It would have been difficult, if not impossible, to chose a composition better suited to open the season than Beethoven's Eroica Symphony. Apart from its technical and emotional beauty, which we shall refer to later on, it represented a certain evolutionary historical period of the day—a period that signified a new order of things, an abandonment of political fetters, the welcome of personal liberty and freedom, the crushing of autocracy, and the gradual creation of order from chaos. It represents the apotheosis of the French revolution as personified in Napoleon Bonaparte. That is the Napoleon before his emperor ambitions changed him into another autocrat. The symphony, as is already so well known, represents the public or political life of Napoleon, the French consul, whom Beethoven admired as the great Liberator. It is equally well known that as soon as Beethoven heard that Napoleon had accepted the offer to become emperor from the French parliament, the master tore up the title sheet containing the dedication and thereafter disassociated this great composition from the memory of the famous French hero, until he heard of his death in St. Helena, when he told a friend "I have already written his funeral march," meaning that when Napoleon became emperor he had died as far as Beethoven was concerned.

When it comes to extracting the very essence from a composition, Alfred Hertz stands among the foremost exponents of the classics. There is no composer before the world who was so effective and so decisive in his opening movement of a symphony as Beethoven. He spoke straight from the shoulder and the beautiful theme allotted to the cello that is heard right in the beginning is one of the most striking examples of Beethoven's genius in this direction. One often hears fanatics of the ultra-modern school exclaim that melody is "saccharine," that it lacks body and decision, that it fails to transmit authorily and that it does not reveal power. Surely such people cannot possibly have listened to Beethoven's symphonies with that intelligence necessary to grasp their significance.

We know of no symphony conductor before the public today who so unerringly puts his finger upon the high lights in the Beethoven symphonies as Alfred Hertz does. Like the school teacher explains to the child the meaning of words by means of pictorial illustrations, Alfred Hertz succeeds in making clear to his audiences the meaning of a Beethoven symphony. Take the allegro con brio movement for instance with its joyous, dignified, broad and impressive opening strains. Then the simple second theme—simple in style, beauty and grace, and yet so difficult to appropriately transmit to the hearer. But it is too late in the day to analyze this Eroica Symphony, it has been done so much better than we could possibly do it that we shall merely refer to Mr. Hertz's charming and matchless reading of the Scherzo, which really seemed to assume the form of a minuet, so daintily limpid, so ethereally swaying were the tones wafted to the hearts of the hearers. This was so much more striking as it formed a contrast to the preceding solemnity of the funeral march with its sombre, mournful cadences that express the very acme of sorrow at the passing of a great soul.

In the main the orchestra responded nobly to the suggestions of the conductor. The horns could have been purer and less "muddy." But the horn passages are so difficult and so delicately poised in the work that

more than ordinary virtuosity is necessary to always bring them out without a flaw. Specially well done was the fugue passage in the last movement which was given a throbbing, clean, and healthy expression. It was one of the best things we have heard the orchestra do. Surely the performance of the Eroica will long be remembered by those who heard it and so justly showed their appreciation by one of the noisiest and longest ovations on record here in the annals of symphony music.

The stage was banked with beautiful floral tokens of admiration presented to Alfred Hertz by a host of friends and admirers who realize the great good in behalf of music that has been the result of Mr. Hertz's wonderful achievements at the symphony concerts during the last five years. In beginning the program

with the Eroica Mr. Hertz sensed the wishes of the master who specially states that by reason of its length the symphony should be given as near the beginning of the program as possible. Today, we think this note would not be necessary. For if some of our modern symphonies are not exactly longer, they surely seem twice as long.

It was good to hear Richard Strauss' Don Juan after several years' intermission. While certain fanatics and bigots, who would like to see German music disappear from our concert programs, may be right in saying that we could live without them, there certainly has not been presented any evidence that we are better off without them. Without desiring to be prejudiced either for or

(Continued on Page 3, col. 2)



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## TWENTIETH YEAR

### FIRST SYMPHONY POP CONCERT

Tomorrow afternoon, October 17th, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give the first popular concert of the season in the Curran Theatre, beginning at 2:45. A delightful program has been arranged consisting mostly of favorites which are always welcome when played by a large orchestra. A number which has never been played before by Mr. Hertz, but which is well-known to most music lovers, is the charming Coppelius Suite of Delibes. Another new number on the program is Luigini's Aubade, a composition for woodwinds, French horn and harp. The complete program is as follows: Overture, Eurysythe (Weber); Symphonic Poem, Le Rouet d'Omphale (Saint-Saens); Ballet Suite, Coppelius (Delibes); Wedding March (Mendelssohn); Love's Dream No. 3 (Liszt); Aubade (Luigini); Traumerei (Schumann); Prelude to Act III, Lohengrin (Wagner).

At the second pair of regular concerts, to be given in the Curran Theatre on Friday and Sunday afternoons, October 22nd and 24th, Cesar Franck's great D minor symphony will be played. This work stands as the most important creation in "absolute" music of the modern French school. Its thematic loveliness, its nobility of treatment and its spiritual beauty are unsurpassed by any other Gallic composer.

The second part of the program will consist of two works which have never been played by the San Francisco Symphony Orchestra, the Mozartiana Suite of Tschaiakowsky and Erich Korngold's Overture to a Drama. Mozartiana was written by Tschaiakowsky with the desire to give a new impulse to the study of a number of the smaller compositions of Mozart which he greatly admired. Erich Korngold, one of the youngest of the modern composers, wrote a pantomime at the age of 11, two years later his Overture to a Drama was produced. Since then he has written considerable chamber music, many orchestral works and several operas.

### ORGAN RECITALS

The Northern California Chapter of Organists announces a series of fall recitals to be held at the First Congregational Church, Oakland, on Tuesday afternoons at four o'clock, commencing October 26th. These recitals will be given in connection with the Music Section of the Public Schools of Oakland, under the auspices of the Guild. The first recital will be given by the Dean of the Chapter, Miss Virginie de Fremery. Successive recitals will be announced in these columns. The admission will be free. These recitals will be of an educational value and are especially adapted for the High School pupils of Oakland. The attendance will in no sense be limited, the general public being invited.

### CECIL COWLES TO MAKE NEW YORK DEBUT

Brilliant Young California Pianiste to Give Recital at Aeolian Hall Under Management of Loudon Charleton

The many friends of Miss Cecil Cowles will be happy to learn that this brilliant young pianiste is about to make her debut in New York under the management of Loudon Charleton. The concert will take place at Aeolian Hall on Monday evening, October 25th, and the prices will be \$2, \$1.50, \$1, 75c and 50c. The Pacific Coast Musical Review will be represented at this concert by Miss Rosalie Housmao, who has just returned to New York, and this able musician will no doubt give us a correct review of the event.

The program is an unusually ambitious and extensive one and will consist of the following numbers: Sonata, No. 12 (Mozart); Melodie (Gluck-Sgambati); Chaconne (Handel); Papillons (Schumann); Nocturne, Op. 48, No. 2, Valse, Op. 42, Ballade in G minor (Chopin); Amourette de Pierrot (Stojowski); Minuet (Debussy); Two Sketches—(a) Persian, (b) Chinese (Cecil Cowles); Romance d'après une chanson de Liszt (Hugo Mansfeldt); Hungarian Rhapsody, No. 13 (Liszt).

### FIRST PAIR OF SYMPHONY CONCERTS

(Continued from page 1, col. 3.)

against German music, we can say that there certainly has as yet not arisen a composer of such inspiration, virility and mastery of the orchestra since Richard Strauss. There is much in Strauss' music that we find unnecessarily boisterous, but his Don Juan is not one of these works. Here the horns, which faltered somewhat during the Eroica performance, redeemed themselves. The Strauss composition extracted another ovation from the only too willing audience, and both Mr. Hertz and the orchestra had to acknowledge the prolonged bursts of applause and occasional cheers.

The concluding number of the program was a Rhapsodie, Op. 11, by Alfredo Casella, entitled Italia, which received its first performance on this occasion in San Francisco. It is a cleverly constructed bit of descriptive music that centers in a few Italian folk songs, and that, because of its lively and spirited thematic treatment, will always be greeted with pleasure by an audience of mixed music lovers. As its title implies it is nothing of a serious nature, but as to its musical interest no doubt can be entertained. Specially ingenious is the counterpoint and the clever manner in which the Neapolitan song is introduced.

The same program was repeated before a crowded house on Sunday afternoon, and the enthusiasm was even greater. Verily, Mr. Hertz has no reason to complain of indifference for his remarkable musical accomplishments on the part of the San Francisco audiences.

### CHAMBER MUSIC FESTIVAL CONCERTS

The Festival of six Chamber Music concerts announced by the Chamber Music Society of San Francisco, Louis Persinger, Director and First Violinist; Louis Ford, Second Violinist; Nathan Firestone, Viola; Horace Britt, Cello; Gyla Ormay, Piano, and Elias Hecht, Flute, with May Mukle and Lajos Fenster, the London String Quartet and Leopold Godowsky as guest artists, has created a veritable sensation in Pacific Coast musical circles. The sale of seats for the season has been phenomenal and although the box office has been open but one week, over one-half the seating capacity of the St. Francis Hotel Ball Room has been taken by subscription. Mrs. Colbert's office is besieged by requests from the out-of-town communities who are desirous of securing the Chamber Music Society and these attractions for their various musical courses.

The season opens on Tuesday evening, November 9th, when the Chamber Music Society will present the Schubert Quartet, Op. 163, with the assistance of May Mukle, the celebrated English 'cellist, as guest artist, and the Brahms Sextet in B flat with May Mukle and Lajos Fenster, principal viola of the Symphony Orchestra, assisting. These two works are among the most beautiful in musical literature and are rarely given on account of the difficulty in obtaining a combination of two great artists on the 'cello parts and in the violas. It is certainly a rare treat which the San Francisco public will be enabled to enjoy on this occasion.

On October 23rd May Mukle appears in New York with Leopold Godowsky in joint recital, immediately after which she comes to the Coast, under the management of Jessica Colbert, to play with the Chamber Music Society and to fill numerous recital engagements.

At its second concert, on Monday evening, November 22nd, the Chamber Music Society will have the assistance of the famous London String Quartet, England's greatest chamber music organization, in the rendition of the Enesco Octet and the Mendelssohn Octet. This organization, which was brought to America by Mrs. F. S. Coolidge for the Pittsfield Chamber Music Festival, has created a veritable sensation in New York where they have been giving a complete recital of the seventeen Beethoven Quartets, and the verdict of the press and the public unanimously accords them the honors due one of the greatest string quartets in the world today. They have been brought here especially by the Chamber Music Society in order that San Francisco may enjoy the combined work of these two acknowledged great Chamber Music organizations.

The balance of the season will maintain the same high standard set for these opening concerts, including a performance of the Schumann Quintet and the Brahms Trio by the Chamber Music Society with Leopold Godowsky at the piano.

This is undoubtedly the greatest Chamber Music series that has ever been offered on the Pacific Coast and according to present indications the entire series will be sold out before the opening concert. The season tickets are on sale at Sherman, Clay & Co. and the price per ticket for the six concerts is \$10 for the season.

### MUSICIANS' FESTIVAL CONCERT

The Exposition Auditorium promises to hold one of the largest assemblies in its varied career next Wednesday night, when the first big music festival and ball of the local branch of the American Federation of Musicians will be given. This event, which this year takes the place of the usual outdoor celebration of the organization, has been planned for some months and nothing has been left undone by a large and energetic committee to make it a stupendous success.

Every one of the 2100 melody makers who compose the organization has constituted himself or herself a ticket selling committee of one, and the general public has responded heartily and cheerfully to the call for aid of the relief fund, held in trust by the musicians for their sick and distressed.

And every ticket purchaser will be amply paid for

his expenditure. The concert, which will take place at half past ten, will be a wonder, given by an orchestra of 200 picked instrumentalists, released from the principal theatres a half an hour earlier through courtesy of the various managers. Half a dozen eminent directors have volunteered to conduct, and here are some of the numbers: Overture 1812 (Tschaiakowsky), Heroic March; Blue Danube Waltz (Strauss), Bernat Jaulis; Peer Gynt Suite (Grieg), Rudy Seiger; William Tell Overture (Rossini), Ulderico Marcelli; Selection, Madame Butterfly (Puccini), Cino Severi; March Slav (Tschaiakowsky), Giovanni Coletti.

Edwin H. Lemare will also play an organ selection, accompanied by the great orchestra, and the dancing, which will precede and follow the concert, will be to the music of a band of fifty musicians, and directed in turn by Charles H. Cassasa, Philip A. Sapiro, Harry C. Payson and Gerald Fabli.

There will be no reserved seats and the price of admission is but fifty cents.

### CALIFORNIA COMPOSER HONORED AT CLUB

By Constance Alexandre

The literary section of the California Club honored one of California's young composers, by giving an afternoon devoted to the rendition of her songs. Miss Dorothy Crawford, a native of San Francisco, has returned to her home city from New York after an absence of several years. While in the metropolis, Miss Crawford studied with Rubin Goldmark and Kurt Schindler, two masters in the art of harmony and composition. Under their tuition Miss Crawford developed an inborn talent. As a result of her hard work and natural musical ability her songs earned for her recognition and glorious success.

Miss Crawford has written many interesting numbers. They are songs of the modern trend, and while they contain many peculiar intonations and intervals they are at the same time melodious and singable. Her songs are more like paintings for they are purely descriptive of moods and objects, rather than human emotions. They are delicate and fine, shaded with pastel hues but lacking in depth of expression. They contain an ethereal and spiritual atmosphere, the type of a song which appeals to the soul more than to the heart. When she deals with love, Miss Crawford speaks of it more spiritually than humanly or materially. In writing the text to her songs as well as the music Miss Crawford has achieved another feat. These little gems should become popular in the repertoire of every artistic singer.

Miss Crawford ought to consider herself most fortunate in having so delightful a singer as Anna Young for the interpretation of her songs. Mrs. Young, with her beautiful silvery voice, sang as if inspired. It is one of the most perfectly placed voices I have ever listened to. It is velvety and warm, especially in her high tones which are pure and pearly. Her notes issue from her throat like the tones of a bird, so without effort does she sing. She has absolute control over both voice and breath for not even in the most sustained passages does it fail her. Her pianissimo singing has a ringing carrying quality and the clarity of a bell. Mrs. Young interprets her songs with musicianly intellect as well as poesy. Besides her exquisite voice and art she has charm of personality and beauty which causes her to be delightful to look upon as well as to listen to.

Among the numbers which stood forth as being particularly lovely were the Query, Spring, Evening and Oh! to be in England. Miss Crawford played the accompaniments of her compositions with excellent technique and a limpid touch.

### OLGA STEEB PLAYS MONDAY AFTERNOON

San Francisco will be introduced to its first concert, New York style, tomorrow, Monday afternoon, when Olga Steeb, the eminent pianist, appears as the first attraction of a series of matinee musicales to be given in the ballroom of the Hotel St. Francis. New Yorkers have long held the tea musicales at the Biltmore and Commodore hotels as the most important musical events in their season, and social leaders, as well as music lovers, have flocked to these events in capacity numbers. The series in San Francisco will be a huge success for Managers Stanislas Bem and Alice Seckels have already enrolled a membership sufficiently large to insure a crowded hall at each of the five events they will sponsor.

Olga Steeb is one of the most popular of present-day women pianists and ranks higher in her profession than any of her conferees. Such eminent writers as Henry T. Finck and Richard Aldrich have bestowed upon her the mantle of Carreno, and other equally noted music writers have been unstinted in their praise of her exceptional talent. Miss Steeb will present a complete recital program, including the Beethoven Op. 53 (Wallstein Sonata), a Chopin group, including Etude Op. 25, No. 1, Mazurka, Op. 7, No. 5, Waltz in A flat and Barcarolle, Fryor's Scherzo, Debussy's Reflets dans l'eau, and an arrangement of Strauss' Blue Danube Waltzes.

Following the recital tea will be served in the Italian Room and Miss Steeb will be the guest of honor. Many of our most notable women will preside at tables and a large number of parties are being formed for this unique event. Single tickets for the Monday concert as well as season subscriptions can be secured at Sherman, Clay Co., or at the door of the Colonial Ballroom of the Hotel St. Francis at concert time.

Subscribe to the Pacific Coast Musical Review. \$3.00 per year in advance.



## HOMER GRUNN WRITES FINE MUSIC FOR SHAWN DANCE IN L. A.

Xochitile, a Dance Pantomime of Old Mexican Days Scores Success at Los Angeles Pantages Theatre—Something About Aesthetic Dancing—Remarkable Personnel for Philharmonic Orchestra of Los Angeles—Sunday Pop Concerts at Grauman's Continue to Attract Large Audiences—John Smallman, Baritone, to be Next Soloist

By BRUNO DAVID USSHER

Los Angeles, October 10.

The dance-act Xochitile, presented by the Ted Shawn Dancers with music by Homer Grunn, Los Angeles pianist-composer, at the New Pantages vaudeville house, is, to say the least, unique, artistic, dramatic, musically well worked out, is, in short, one of the best presentations I have seen by the disciple of Ted Shawn. The music contains several themes that captivate, though treated quite simply. The orchestration, if it may be called such in this particular instance, was unfortunately more primitive than the story of the pantomime which dates back into the Toltec days of Mexico. The musical material deserves to be played by a regular orchestra as it is interesting, based on original Indian motives collected by the composer and cleverly fitted to the plot. The music and the pantomimic action indicate very clearly that dancing in its very early stages was a ritual expression. From that viewpoint the little work gives much food for thought and has a spiritual keynote. The costumes and back-drop were of a design and color scheme well in keeping with the time and place of the plot effective, descriptive of the racial style and as far as color-values are concerned interesting, mostly of artistic beauty.

The dramatic-musical and the thematical values of the various dances were clearly defined and closely fitted to the music by the dancers. There were fine dynamic effects at various places. Martha Graham, who has the part of Xochitile has good technic, grace, power and expression that marks the intelligent dancer. Robert Gorham, as the Toltec king, and the ensemble, assisted very ably. The ensemble work was polished, harmonious and contained good individual moments. A pleasant feature of the presentation was the fact that gaudy coloring by means of the usually obtrusive vaudeville spotlight was happily avoided.

Homer Grunn, who has published a number of compositions, based on Indian material, should feel encouraged by the success of his work to attempt a bigger composition of the nature essayed in the Xochitile music.

A small audience of specially invited guests assembled at the Ted Shawn studio the other day to witness an hour's class work done by the students of the summer course. To do justice to the work of Ted Shawn and Ruth St. Denis it would require in reality a little essay on the questions of what is dancing, figurative music, musical expression, the spiritual message of the dance, interpretative dancing, and so forth, all of which is beyond the capacity of these columns. France's Bacon muses in his essay *Of Beauty*, "In beauty, that of favor (i. e. expression) than that of color, and that of decent and gracious motion more than that of favor." Then he goes on to comment: "There is no excellent beauty that hath not some strangeness of proportion." (Hence, he would have liked Xochitile in spite of some grotesque and sensuous elements.) Later on he reiterates "that the principal part of beauty is in decent motion." That is why Jacques-Dalcroze, the great originator of modern Eurythmics, uses stationary exercises very little except in some rhythm drills. Nearly all his exercises incorporate full bodily locomotion of the students. Ted Shawn undoubtedly aims more at a certain accomplishment of physical training in his stationary exercises at the bar, although some of them could probably have been combined with actual motion and dynamically and rhythmically enriched. Here it is where Jacques-Dalcroze excels. The music chosen for the stationary drills at the bar seemed not much in keeping with the aim of beauty and its physical expression towards which the Shawn system strives. It was lacking in musical, emotional, rhythmical and dynamic values and therefore found not much response in these respects from the students. This was not by any means the fault of that gifted player Ann Thompson, who sat at the piano. However, Mr. Shawn may have a reason for choosing what one might call mechanical or primitive music as used in average gymnasiums twenty years ago for marching and arm exercises, only I am of the opinion that our musical literature contains compositions that embody the above mentioned values and yet are adaptable to very simple exercises. If the aim of the Shawn school is physical expression why not always use music that strikes a chord which appeals to the pupil in this regard? If expression is the Alpha and Omega of the Shawn School, music should not be only the handmaiden though it be only the case of preliminary exercises. It is the at-all-time-spontaneous response to music that elevates dance above mere motion and pantomime. Even in small exercises such musical elements as phrasing and dynamics should be cultivated through the proper selection of music.

Aesthetic dancing is not necessarily creative dancing. Here lies the crux of the matter. Where does creative dancing begin? Who will define closely the correctness of interpretative dancing? Stravinsky's pantomimic music and the Russian ballet contain both elements, beauty and interpretation.

There are certain elements or principles that must be woven into the technic of interpretative dancing to make it a musical art. They are the linear adaptation of locomotion to the linear threads of melody or of the compo-

sition in general; further the phrasing of bodily movements or stillness should be commensurate with the phrasing of the music; more: the rhythmic and dynamic accentuation or diminution must be closely adapted in the dance to that in the music; finally, there must be a logical, dramatic structure, a certain continuity of expression divulging the drama as told by the music.

It was very pleasant to note that a conscious and often satisfactory effort was evinced by solo dancers and ensemble to apply these principles. In fact, the work done by these students was a convincing demonstration of the deeper values in Ted Shawn's work. These were particularly emphasized in two dance numbers by nine graduate pupils. They presented the first movement of Beethoven's *Pathétique* in a manner that may well be termed as the new art of personified orchestration by means of diverse dance motions. It represented a remarkable visualization of classic music. All the dancers merely wore bathing-suit-like sweaters of black or drab color, unassisted by any stage-effects of lighting, so that the favorable impression created was a result of bona fide musical dancing.

Verification of Walter Henry Rothwell's prediction that the Philharmonic Orchestra would be greatly strengthened this season is proven when one glances over the roster of names and finds some of the ablest musicians secured from the leading orchestras of Europe and America. The majority of these men are noted soloists and several have toured the country in concert and recital, such capable artists as Emile Ferir, violinist, a musician who stands supreme among the viola players of the world. Like so many other famous players of viola, Mr. Ferir is a Belgian by birth, although claiming America as his adopted country. A pupil of Firket and Ysaye, Mr. Ferir has appeared with many leading orchestras, including Lamoureux Orchestra of Paris, The Scottish Orchestra of Glasgow, and leading viola player with the Philharmonic and Queen's Orchestra of London. Later, coming to America, he held the place as leading violist with the Boston Symphony and later with the Philadelphia Orchestra, from which organization he was secured for the Los Angeles Philharmonic Orchestra.

Walter V. Ferner, cellist, is an American, born in Baltimore. Mr. Ferner has won distinction both at home and abroad, playing under the conductorship of such great directors as Nikish, Mahler, Mengelberg, Richard Strauss, and Steinbach. On returning to America Mr. Ferner became leading 'cellist with the Chicago Orchestra, where he has remained for four seasons.

Jules Lepske, violinist, has been secured from the Detroit Symphony, where under the direction of Ossip Gahrlowitsch, he was often selected as soloist for the concerts and received warmest praise from the critics for his musicianship. Mr. Lepske will be one of the soloists to appear with the Philharmonic this season.

Paul Gerhardt, solo oboe, for ten years first oboe with the Royal Italian Orchestra, and two years first oboe with the Covent Garden Orchestra of London. Coming to America, Mr. Gerhardt was immediately engaged as first oboe with Damrosch's New York Symphony, where he has remained for the past four seasons. In signing him Conductor Rothwell has secured one of the very best men to be found, a genuine master of this difficult instrument. Then there are others of equal importance, although space does not permit of sketch of their careers, yet such names as Edmond Foerstel, formerly concert master of the St. Paul Symphony; Lion Goldwasser, formerly concert master of the Minneapolis Symphony; Max Fuhrmann, solo bassoon of the Boston Symphony; Pierre Pierrier, solo clarinet, of the Minneapolis Symphony; Allard de Ridder, viola soloist of the Boston Symphony; Anthony Briglio, viola soloist of the New York Symphony; Albert Baranicki, violinist of the Boston Symphony; Henry Rittmeister, violinist, of the Minneapolis Symphony; Joseph E. Bloor, solo viola with Duke of Devonshire Orchestra, London; P. Mattersteig, tuba, of the Boston Symphony; Harvey Beitel, first trombone, San Francisco Orchestra; Carl Chlupa, New York Symphony; George J. Wardle, 2nd horn, Philadelphia Orchestra; Albert Jaeger, double bass, Boston Symphony; Richard Schurig, double bass, Boston Symphony; Stephen Mala, double bass, Boston Symphony; Joseph Heindl, 'cello, New York Symphony; Constantine Bakaleinikoff, 'cello, Petrograd Symphony, Russia, and Carl Singer, 'cello of the Chicago Orchestra, offers a list of musicians that any orchestra can well boast of as members.

The following officers and committeemen were chosen by the Ellis Club at the annual meeting of the active members, held in the Jonathan Club: President, Judge Walter Bordwell; vice-president, E. S. Shank; secretary, Herbert D. Alfonso; treasurer, L. Zinnamon; librarian, A. Rae Condit; honorary president, James Slauson; honorary vice-presidents, Mrs. Joseph K. Clark, Fred A. Walton, Dr. W. Jarvis Barlow and Capt. Perry Weidner; musical director, J. B. Poulin; accompanist, Mrs. M. Hennion-Robinson; music committee, George Steckel, E. E. Nies and C. A. Faithful; membership committee, L. M. Babbitt, N. M. Hill, G. E. Hoover and J. B. Plasman; house committee, O. W. Leonard, C. P. Donnell and William Dellamore.

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### Brahm van den Berg

In a Chopin Recital; Ball Room Alexandria Hotel, Thursday Morning, October 28th. Management: Frances Goldwater, 708 Majestic Theatre. Phone 15480.

The club is actively engaged preparing for its first public appearance of the season in November. Among the numbers to be presented are Stevenson's The Long Day Closes, which is always the first number sung at the opening concert of each season in memory of the founder of the Ellis Club, Judge C. J. Ellis; Nevins Venetian Love Song, Soldiers' Chorus from the opera Faust, the Sword of Ferrara and Felicien David's symphonic ode, The Desert, with vocal and instrumental soloists.

The Sunday Morning Pop Concert played yesterday under the baton of Misha Guterson at Grauman's Million Dollar Theatre evinced a decided improvement in execution as compared with last Sunday's performance. Both conductor and orchestra seemed more at ease than last time and achieved good results. The crowded house showed interest and appreciation. The program consisted of the Mignon Overture by Thomas, Tchaikovsky's Andante Cantabile, Kreisler's Liebesfreud, Lohengrin Phantasy from the Wagner Opera, Godard's Patheique, and closed with the waltz Woman's Life and Love by Blon.

The soloist, Mabelle Burch, coloratura-soprano of this city, sang Proch's Aria and Variations nicely. This number demands careful breath-control and good tone-placement. Some of Miss Burch's high notes are slightly faulty in tone-production, yet the charm of her voice offset this shortcoming in the mind of the public who clamored for an encore. Generally speaking the ensemble work of the orchestra possessed pleasing smoothness, well-chosen tonal shading and good melodic phrasing. Mr. Guterson produced also greater tonal sonority. The entire program, though rather light of character, was sympathetically interpreted. It showed the musical versatility of the orchestra as being again in the ascendancy.

Mr. John Smallman, popular Los Angeles baritone, will sing next Sunday with the Grauman Orchestra. He selected the aria: Promesse de mon avenir from Massenet's Le Roi de Lahore. Mr. Smallman will sing the aria in French. He appeared with the Philharmonic Orchestra last season and was well received.

A program of exceptionally high quality will be performed by violin pupils of the excellent pedagogue, Professor Gregor Cherniavsky, on Friday, the 22nd of October, at the Gamut Club auditorium. Among the program numbers are the Bach Double concerto, the A-major Concerto No. 1 by Accolai, the first movement of the Wieniawski Concerto No. 2, Vieuxtemps' Fantasie Appassionata (first movement), the Paganini Concerto and other brilliant selections.

Mischa Elman who heard most of the pupils whom Mr. Cherniavsky will present in recital, was very pleased with their work. In fact, in speaking of their work he was very complimentary while writing to "friend Gregor" a little while ago. He specially mentioned the unusual work of little Miss Ruth Wilson, a ten-year-old wonder child who is to play the Accolai concerto. Miss Wilson has had a remarkable musical career in spite of her early years. She showed decided musical likings even at the age of 8 months, humming rhythms and trying to keep time to them when crawling on the floor. When one and one-half years old she sang America correctly and had a nice little repertoire of songs at three. Two years later she lost interest in singing and began to study piano. At six and one-half years she wrote a dirge upon the death of her pet dog, for by that time she had had lessons in en-training and harmony. This mourning song was published in an eastern magazine. A composition recital of her own marked her seventh birthday before the King Conservatory of San Jose. Half a year later she wrote an illustrative piece of music to a Christmas story which created a sensation at the Ebell Club. About two years ago she began to study violin and made such rapid strides that Mischa Elman predicted a great future for her after she played a concerto in his presence. Miss Wilson, unlike many wonder-children, is a real child in

matters of everyday-life. She is fond of playing and delights in athletic sports. In spite of her eminent musical gifts she has never been made to sacrifice her general education which in the course of time will be a great asset to her in fathoming the deeper problems of life.

Professor Cherniavsky is very fortunate in having such gifted young musicians among his pupils. Nearly every one of them has shown distinct musical tendencies and talent at an early age. It speaks also well for Mr. Cherniavsky's qualities as a teacher and artist that he has been able to attract such fine, promising material to his studio. As a consequence his students are most enthusiastic about their violinistic studies with their teacher. There prevails a spirit of great love for music at the Cherniavsky studio. Much intense work is being done and good results are accomplished. It is Mr. Cherniavsky's personality and own devotion to music that proves an inspiration to his pupils.

A series of interesting song recitals have been announced by Mr. J. Spenser Kelly, gifted baritone, and Mrs. Claire Forbes-Crane, former soloist with the Boston Symphony Orchestra, a pianist of great ability. The first of them will take place at Hotel Virginia in Long Beach with others to follow soon here at the Alexandria Hotel and at Hotel Green in Pasadena. Mr. Spenser Kelly will sing a group of Russian songs by Gretchaninov, Liadow, Glazounow, Rimsky-Korsakow, which are seldom heard in this country. A novelty on the program is a song-cycle Sea-Moods by Douglas Crane, the portrait-painter, husband of Claire Forbes. The titles of this cycle are Gift, Challenge, Rest and Laughter. Mr. Crane has written words and music. Mr. and Mrs. Spenser Kelley sang at the Alhambra Afternoon Club on October 5th and will appear before the Pasadena Shakespeare Club on the 19th. They are looking forward to a busy season and have prepared programs that have a message musically and mentally.

The Mason Opera House of Los Angeles, which had been leased by Klaw and Erlanger, prominent theatrical producers of New York for several years past, has now been purchased by them from the owner, Mrs. Kate Deming of this city. Will Wyatt will continue as manager. The policy of the house will remain the same. Joseph B. Bickerton, personal representative of Klaw and Erlanger, has come to Los Angeles to perfect the transaction which has been pending for four months. The purchase price is about \$250,000 and gives exclusive ownership of the house and some buildings on the Hill street side of the Broadway lot, the site reaching from Broadway to Hill. Mr. Bickerton announces that the theatre will be partly renovated, particularly in the lobby foyer. The dressing rooms are to be refurnished. New seats will be installed and the house will be retinted. This brings the fourth house on the Pacific Coast into possession of the New York theatrical firm. The other three are the Columbia in San Francisco, the Metropolitan in Seattle and the Height in Seattle. The Mason Opera House was built in 1903 and was the first theatre on Broadway. It holds a significant place in the theatrical and operatic history of Los Angeles.

Winter activities of the Gamut Club will be outlined at the first monthly dinner of the fall season on Wednesday. L. E. Behymer, president of the club, will have the chair for the first time since his return from the East. The following artists are mentioned in the musical program: Florence Middaugh, contralto; Charles H. Bowers, basso; Miss Ethel Jenks, soprano; Lillian Snelling (Mrs. Jack Farquhar), contralto; Brahm van den Berg, pianist; Miss Lucille Merz, soprano; Giaccino Ribaud, tenor; A. Steiner, cellist, and the California Theatre Male Quartet.

A joint recital of Maureen Dyer, gifted soprano, and Alfred Kastner, one of the best harpists of the country, took place at Pomona before the Woman's Club. Miss Dyer's fine singing and the excellent playing of Mr. Kastner made the concert one of the happiest musical events of that city.

Charles R. Baker, former advance manager for the Gallo Opera Company, has joined the executive force of the Goldwyn Picture Corporation in accepting the position of managing director at Miller's Theatre. Mr. Baker intends to feature musical offerings at this house.

Brahm van den Berg, eminent pianist, will play a series of "one composer" programs this season. The first will be devoted to Chopin, to be followed by Beethoven, Bach and Liszt recitals. The first concert will be Thursday morning of the 28th in the ballroom of the Alexandria Hotel. The program includes seven etudes, several nocturnes and other works of the Polish composer, selected with the purpose of giving an interesting musical character sketch of the great pianomaster.

Earl S. Mecker, noted baritone, announces that his first recital since his return from service in France will take place on November 11th in the Ebell Club House. Together with him will appear Earl Bright, cellist.

Patrick O'Neil, much-liked tenor, has been engaged to give a concert at the Burbank High School on the nineteenth. Charles Ferry, successful composer-pianist, will accompany him and play solo numbers.

Alfred Pusey-Keith, pianist, played the Moonlight Sonata before the Ebell Club. He plans three piano and violin sonata recitals together with Christian Timmer.



## BACH CONCERTO PLEASURES AT CALIFORNIA

Eugenia Argiewicz and Lizeta Kalova Enthusiastically  
 Applauded by Crowded House for Excellent Per-  
 formance—Heller and Orchestra Give  
 Fine Program

By ALFRED METZGER

The usual crowded house assembled at the California Theatre last Sunday morning when Eugenia Argiewicz and Lizeta Kalova appeared on the program presenting Bach's Concerto for two violins. The performance of this work was an innovation at the California, for this was the first time that a concerto was played in its entirety, and indeed that a concerto for two violins was introduced on these occasions. It was surprising to note how much the audience liked the work. For, notwithstanding the severely classical character of the double concerto and also its length, the audience did not become impatient but listened carefully from beginning to end. Throughout the performance the utmost order prevailed, and the usual noises of an impatient multitude were totally absent.

This spoke well for the artistic achievement of the two artists. And they certainly played the concerto with every ounce of musical understanding and technical fluency. Notwithstanding the intellectual character of the work, Mesdames Argiewicz and Kalova succeeded in introducing sufficient emotional phrases to make the work interesting to other but strictly academic musicians. They played the difficult contrapuntal and fugue phrases with the utmost musicianship and the uniformity of their interpretation and tone coloring showed how carefully and consistently they had prepared the work for public performance. Anyone who can play this Bach double concerto with such intelligent musicianship and such seriousness and accuracy must be regarded as a violin virtuoso of the first rank. We surely congratulate these highly gifted musicians upon their well justified triumph.

The applause after the conclusion of the work was so genuinely insistent that the encores played were really wanted by the big audience. The enthusiasm increased steadily until it assumed the dimensions of an ovation. Numerous floral pieces were presented to the two artists after the performance of the concerto. As usual Mr. Heller had prepared an excellent orchestral program which began with a dignified religious march by Gounod, followed by Fuchik's familiar Danube Legends Waltz, and in turn succeeded by the ever bright and sparkling Mignon selection from the pen of Thomas. The concluding number of the program was Wagner's vigorous and dramatic Faust Overture in which Mr. Heller had an opportunity to show his ability to do a great deal with a brief preparation. C. Sharpe Minor played Czibulka's La Czarina Waltz with his exceptional skill in technique and expression.

The feature of the thirty-first grand concert which will be given tomorrow morning will consist of Harold Pracht, baritone soloist, with Uda Waldrop as guest conductor in the Song of Wakullah from the 1920 Family Club Grove play, music by Uda Waldrop and words by Edmond D. Coblenz. This will be the only opportunity afforded the innumerable friends of Uda Waldrop to hear some of the music of the Family Club play in public. It will no doubt prove a most interesting and enjoyable occasion. The orchestral part of the program will consist of: Cleopatra Festival March (Mancinelli), Gypsy Love Waltz (Lehar), Selection from La Gioconda (Ponchielli), Prelude to the Mastersingers (Wagner). C. Sharpe Minor will play Herber's American Fantasia.

## MOISEWITSCH WILL PLAY AGAIN

Just as predicted, San Francisco music lovers sat in wonder at Scottish Rite Hall last Thursday night feasting on the art of Benno Moiseiwitsch, the Russian pianist. Moiseiwitsch is one of the few artists who have visited San Francisco and succeeded in exceeding the lavish praise bestowed upon them by press agents, musical managers and critics, and from the first touch of his mystic fingers to the keyboard of his piano the big audience that faced him recognized that they were listening to one of the greatest pianists the world has yet produced.

No one in San Francisco was more gratified with Moiseiwitsch's immediate success than Manager Selby C. Oppenheimer, who is sponsoring his California tour, and no one among all those who heard him is more delighted that he is to return than the young San Francisco impresario. Moiseiwitsch is now in the South, where he is unquestionably delighting throngs of Los Angeles music lovers, and he has rearranged his tour so that he may return here for a special concert next Sunday afternoon, October 24th, which will again be given in Scottish Rite Hall.

Immediately following this recital Moiseiwitsch leaves for the Northwest and the East to resume his American triumphs which were interrupted last spring by his Australian tour. A great program will be given next Sunday which, by special request, will include the colossal and ever-popular Funeral March Sonata by Chopin, which it is said no one plays with more feeling or intensity than Moiseiwitsch. Other works included in the list will be Bach's Chromatique Fantasia and Fugue, Brahms' tremendously difficult Variations on a Theme by Paganini, Chopin's Mazurka in A minor, and Fantasia in F minor, Ravel's Jeux d'eau, and Debussy's Engulfed Cathedral, as well as the inspiring Liebestraum of Liszt's and the thunderous Tannhauser Overture arranged for the piano by Franz Liszt.

This will positively be Moiseiwitsch's final San Francisco concert this season and as the limited capacity of Scottish Rite Hall will certainly be taxed it is advisable to secure seats in advance. These can be had at Sherman, Clay & Co.

## LOS ANGELES NEWS

(Continued from page 5, col. 3.)

## L. A. SYMPHONY AND MUSICIANS' UNION CLASH

Los Angeles, October 12.—Owing to differences between the Los Angeles Symphony, Adolph Tandler, director, and Mrs. Dean Mason, president, on one side, and the local organization of the musicians' union on the other, the board of directors of the Los Angeles Symphony Orchestra refused to recognize the Musicians' Union. The friction may lead to the suspension of the entire concert schedule by the Los Angeles Symphony Association. No definite action was taken at yesterday's meeting of the directors guiding the destiny of the association, according to Business Manager F. A. Campbell. Another meeting of the executive board will take place during the latter part of the week. No forecast of any definite step can be made, Mr. Campbell said.

The controversy between the Los Angeles Symphony Orchestra and members of the Musicians' Mutual Protective League hinges upon the employment of Fred Paine, tympani player and member of the musicians' union from Detroit, Mich., who was engaged a few weeks ago by Director Tandler. When Mr. Paine arrived Recording Secretary H. P. Moore of the musicians' union advised Mr. Tandler that the union would not permit Mr. Paine to play in the Los Angeles Symphony because there were two tympani players in San Francisco, W. J. Howe and W. A. Wood, who have made applications for the position in the Los Angeles orchestra. The local union chapter requested Director Tandler to go to San Francisco for the purpose of examining the two northern players. The tension between the orchestra association and the local musicians' union chapter here has been increased by the refusal of the union to permit the importation of twenty musicians from the East. The union refused to recognize the importation of more than ten players.

Mrs. Dean Mason in a letter to the local musicians' union declared unequivocally that the demands made by the Los Angeles orchestra are well founded in the interests of the musical efficiency of the orchestra and that the intention of the directors of the Los Angeles Symphony Orchestra Association is rather to call off the pending series of concerts than to submit to the demands of the union. According to Mrs. Dean Mason the opening of the season planned by the Los Angeles Symphony Orchestra, intended to take place on October 29th, will have to be postponed until the difficulties with the union are overcome. It may be necessary, however, to discontinue the concert activities of the orchestra for the season.

Rumor has it that the discontinuation of the Los Angeles Symphony Orchestra concerts would be tantamount to a dissolution of the association. The statements given out by the orchestra association speak, however, only of a closing for the coming season. The Los Angeles Symphony Orchestra was founded twenty-three years ago by Harley Hamilton, and played every season since that time. During the past seven years Adolph Tandler directed the orchestra.

A number of cafeteria owners have dispensed with musical offerings during luncheon hour owing to the increased rates demanded by the musicians, retaining the orchestra only during a late afternoon and evening period. Negotiations between the Theatre Managers' Association and the musicians' union are progressing favorably so that a walkout over the refusal on the part of the managers to accept the increased rates is very unlikely. (The demands of the musicians were published in last week's Los Angeles letter.) An agreement may be reached on the basis of shorter hours.

## Scotti Season Opens

The Los Angeles season of the Scotti Grand Opera season at the Philharmonic Auditorium, local management L. E. Behymer, constituted one of the greatest operatic and social events of this city. A brilliant audience filled every seat in the house. Every available space for standing room was crowded. The performance of La Boheme with Peroni conducting was a restless artistic success and greeted enthusiastically.

The entire cast: Rodolfo, Orville Harrold; Schaunard, Louis D'Angelo; Benoit, Paolo Ananian; Mimì, Florence Easton; Pargipol, Giordano Paltrinieri; Marcello, Antonio Scotti; Colline, Giovanni Martino; Alcindoro, Paolo Ananian; Musetta, Anna Roselle; A Sergeant, William Clarke, was cordially applauded, and Mr. Scotti given an ovation. Carlo Peroni, who conducted instead of Genaro Papi, did very fine work with the orchestra in spite of the fact that the acoustic conditions were new to him. The orchestra beautifully emphasized the spirit of the various scenes on the stage. Anna Roselle succeeded very well in substituting for Marie Sundelius, who was prevented through indisposition to sing the part of Musetta.

The lobby and foyer of the Philharmonic Auditorium, specially decorated and furnished, bore a festive appearance in keeping with the splendid operatic and social character of the season. A generous array of palms, bay trees, rugs, artistic lighting fixtures, blended with a charming fountain display prettily lighted, lent a metropolitan and colorful setting to the brilliant event.

Every one of the eight performances will be sold out.

## EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium consists of selections which he has been requested to play, as follows: Toccata and Fugue in D minor (Bach); Spring Song (Mendelssohn); Reve Angelique (Rubinstein);

Walther's Spring Song from the Mastersingers (Wagner); Concert Overture in C major (Hollins). In accordance with requests, Lemare also will give an improvisation, and brief themes which will be received from the audience. The recital begins at 8:00 o'clock.

## POPULAR COMPOSER AT THE ORPHEUM

Anatol Friedland, known primarily as a popular composer, whose songs have been heard in the far corners of the world, comes as next week's Orpheum headliner with one of the most elaborate revues that ever has graced a vaudeville stage. Anybody and everybody has sung, played or whistled his My Little Persian Rose, Dream Girl, Shades of Night, and the nearly one thousand other hits for which he is responsible.

In vaudeville, Mr. Friedland is proving as popular as his songs. Each song is acted, has a special setting, with appropriate prelude and a capable company, which of course, principally is composed of girls who were engaged first for their beauty. As principals, Mr. Friedland has Sonia De Calve and Lucille Ballantine, Nell Mack and Violet Weller.

Nelson Story and Elsie Clark, a young and prepossessing couple direct from the Antipodes, should prove phenomenally successful, with their entertaining instrumental and singing number, which they bill under the title of Songs.

Georgia on Broadway will be the title of Maude Powers and Vernon Wallace's new act. It means that Southerners cling to the sweet mellowness of their Sunny South.

Lee Rose and Kathryn Moon will have an effective routine of song and dance. Miss Moon is pretty, dainty and attractive. Mr. Rose is a dancer of more than usual ability.

Between feats, Tuck and Clare will joke. Their Tunes and Twists is a combination of patter, gymnastics and contortion.

Charles Henry's pets will be a distinctive act. The feats performed by these dogs are said to be nearly supernatural. The act is unique, refined and entertaining.

Harry Fox with Beatrice Curtis will remain next week. The one other holdover are the Four Harmony Kings.

Miss Katherine Kent, a very talented and promising young pianist, will appear in recital at the Ada Clement Piano School on the evening of October 26th. Miss Kent is an artist pupil of Miss Lillian Hodghead. On this occasion Miss Kent will be ably assisted by the popular tenor, Easton Kent. The following numbers comprise the program: Bach—Invention No. 7, Beethoven—Sonata Op. 49, No. 2, Kathryn Kent; Handel—Where E'er You Walk, Purcell—I Attempt from Love's Sickness to Fly, Wilson—Phyllis has such Charming Graces, Mr. Kent; Chopin—Preludes Op. 28, No. 6—B Minor, No. 11—B Major, No. 18—F Minor, No. 10—C Sharp Minor, No. 22—G Minor, Kathryn Kent; Ronald—Down in the Forest, Cowen—A Birthday, Leoncavallo—Vesti la giubba, Mr. Kent; Debussy—The Little Shepherd, Gade—Humoresque, MacDowell—Indian Lodge, Kathryn Kent.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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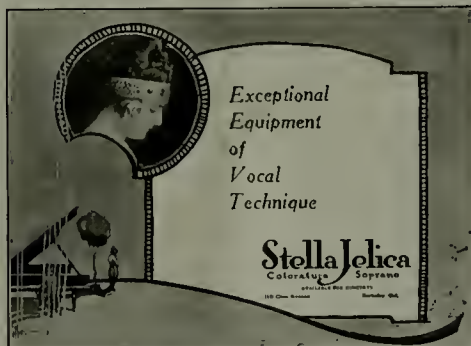
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## UDA WALDROP'S FAMILY CLUB MUSIC

Fountain of Youth, Music by San Francisco's Skillful  
Composer-Pianist and Organist, and Lyrics by  
Edmond D. Coblentz, Wins Favor

By ALFRED METZGER

Although this is somewhat late we can not resist the temptation to tell our readers a little of the brilliant success achieved by Uda Waldrop and Edmond D. Coblentz at the Family Club on Saturday night, September 4th. The play for the 1920 Family Midsummer Flight is entitled *The Fountain of Youth*, and in keeping with this title Mr. Waldrop has written melodies of refreshing buoyancy and grateful simplicity. The writer had the good fortune to hear some of these melodies played by the composer at his home and he was struck by their appealing sentiment and their delightfully simple mode of expression. We can well imagine why the members of the Family Club were so lavish in their enthusiasm about the music of the play, for it is couched in musical language that may easily be understood by the layman, and yet does not assume the atmosphere of cheapness.

What impressed us as specially worthy was the fact that although the musical play was written to order it did not exhibit the earmarks of a "written-to-order" work. The musical numbers flowed so easily from the score that they were actually inspirational in character and had no sign whatever of forced or strained melodic invention. Mr. Waldrop possesses the happy faculty of making his songs singable, and this is something that not many of the composers understand thoroughly. It is a pity that, unlike the Bohemian Club, the Family does not present the music of its annual plays in this city. We would be glad to hear it. The writer only heard Uda Waldrop play extracts on the piano.

But this experience was so pleasant that we would have liked to admire the orchestral and vocal setting. There were some preludes and interludes of entrancing poetic spirit, and the songs appeared to possess the joyousness and freshness so dear to the layman's heart. We can understand Redfern Mason's review when he says so eloquently:

"You know that little theatre in which the redwoods seem to have caught the spirit of intimacy? There we saw Ponce de Leon and his friends seeking the spring of eternal youth. They did not find it, for they were seeking in physical things that which belongs to the spirit alone. And, broken by fatigue, the conquistador and his gallants of Old Spain turned their faces westward. This was the first part of the play. What follows showed the librettist dramatically daring. He introduced the members of the family in propria persona, their very selves, with 'Pop' Hamilton gurgling words of elder wisdom, Silenus-like in a deep bass voice.

"Give us red wine," quoth he, "sparkling wine, "with beaded bubbles winking at the brim." And then give me fellowship and a haven like this in which to grow young." So they returned and beg to share the divine secret. And 'Pop' answered them in words of his own coining: 'We are ever young. We have dedicated ourselves to music and laughter, to folly and to truth, to peace and hope, and to that love of man for woman which makes the hard path easy and the crooked way straight.'

Moved, but still incredulous, the old Spaniard demands a sign and the stork, the emblem of the Family, floated luminous in the air. The idea has the simplicity of an inspiration because it is direct and convincing. These actors and musicians were Family Club men, giving their services for the delight of expressing their faith in a common ideal. If Rudy Seiger's fiddle carressed Waldrop's graceful melodies, it was because the player loved the composer for his talent and rejoiced to find in his music the voicing of a sentiment which is dear to him. It was in the like spirit that Emilio B. Puyans gave sweetness to the notes of his flute.

I question whether Charles Bulotti ever took more pleasure in a simple ditty than he did in the song which, repeated at the close of the play, became a vocal symbol of the spirit of the Family:

The rose will fade and its leaves will fall;  
Its fragrance will depart.  
But the rose I know will forever grow  
In the Garden of my Heart.  
So why should I care for the flight of time  
Or mourn for the fleeting years:  
My love for you is forever new;  
Forever my love keeps young.

"These lines, like the strain to which they were wedded, need no praise to recommend them. They have the charm of a beautiful sincerity, and the like spirit pervades music and words from end to end. It found expression in the lyrics so capably sung by Marion Vecki, the Ponce de Leon of the Play, and Harold Pracht, the Cacique; it bubbled forth in Roy Pike's 'There's more in life than money,' with its lilting refrain; it was of a sober dignity in the duet between the priest (L. A. Larsen) and the young knight (Austin Sperry), and I might go on ringing the changes till the list was exhausted.

"But what will live in the memories of beholders most of all was the final scene, with its dramatic representation of the spirit of the Family. 'Pop' Hamilton, 'he of ancient mien,' as the author, not, I suspect, without playful malice, dubbed him, talked like a Forty-Niner turned patriarch, and Seth Man and R. Porter Ashe and John Barrett aided and abetted him. Their doings constitute a locus classicus in the annals of the Family. I have not done justice to Charles C. Trowbridge, to Vecki, Bulotti, Pracht, Sperry, Larsen and the rest.

Miss Terezina Monotti, the gifted young soprano of this city, has just completed an engagement with the Scotti Opera Co. in San Francisco. Miss Monotti's voice won high praise from all the critics and Signor

G. Spadoni, the impresario of the company, spoke of her as having all the necessary qualifications to become a singer, a glorious voice, style, personality and a charming manner. Though a Stockton girl Miss Monotti has pursued her studies in San Francisco, and for the past year has been coaching with Madame Johanna Kristoffy, one of the most brilliant operatic stars before the public.

Suzanne Pasmore Brooks, pianist, is occupying a studio with her father, H. B. Pasmore, the noted voice specialist, in suite 506, Kohler & Chase Building, where she receives pupils as well as at her residence, 1717 Vallejo street, near Franklin. A professional pupil of Mrs. Pasmore Brooks', Miss Eva Mary Walker, who is a budding young artist and teacher, made an excellent impression at the last meeting of the San Francisco Musical Club, playing the accompaniments for Mrs. John Ceghlan's group of Oriental songs.

## EMOTIONAL DRAMA AT ALCAZAR

Again the great versatility of the New Alcazar Company finds striking illustration when it passes next Sunday from the intensely emotional drama *The Hypocrites*, to the mystery thrills and merriment of *The Dummy*, a comedy melodrama of detective activities, which ran for an entire season in New York, at the Hudson Theatre, but is new at the Alcazar. It has been contrived with suspensive skill and much humor by Harriet Ford and Harvey O'Higgins, authors of *The Argyle Case*, *On the Hiring Line*, and other popular plays. Thrills, mystery and laughter are blended in depicting the adventures of a smart New York messenger boy, who is employed by a detective agency, to find and protect the child of a divorce seeking couple who has been kidnapped by a resourceful band of crooks. The latter have fallen as low as child-stealing when their gambling resort is closed up by the police. Ben Erway will have fine opportunity in the messenger boy role that Ernest Truex scored in so decisively. Dudley Ayres and Inez Ragan are the misunderstanding couple upon the brink of divorce, until the child's recovery brings them together. Emily Pinter has a joyous part as the numerous, kind-hearted wife of the crook, who has custody of the youngster and is torn between greed and maternal sympathy. Brady Kline is Spider Hart, the master crook, and the cast includes Rafael Brunetto, Henry Shumer, Al Cunningham, Charles Murphy, Frederick Green, Walter Belasco and other melodramatic experts. To follow October 24th, is the delightfully clever farcical comedy, *Too Many Husbands*, that ran all last season at the Booth Theatre, New York, when produced by A. H. Woods. It has a bedroom scene, but not even a pillow is ruffled. The witty Somerset Maugham as the author. Every book reader has keenly enjoyed his best seller, *The Moon and Sixpence*.

## ECHOES FROM THE SCOTTI OPERA SEASON

Largest Attended and Best Paying One Week Grand  
Opera Season Ever Given Anywhere Leaves  
Pleasant Memories Here

The Scotti Opera Company has come and gone and left only the most pleasant memories with those who attended the performances. Of course, there are always some people whom it is more difficult to please than others, but in the main great enthusiasm was displayed by the general public in this brilliant engagement. San Francisco once more has shown how to do a thing properly, and the attendance as well as box office receipts of the Scotti Opera Company will be talked about in musical circles throughout the world for quite a while. Among the artists Antonio Scotti, Florence Easton, Orville Harrold, Marie Sundelius, Mario Chamlee, Leon Rothier, Giovanna Marteni, Mario Laurenti and Doria Fernanda stood out prominently among the excellent casts. In point of voice and artistic phrasing they met the most fastidious requirements.

In last week's issue we reviewed the performances of *La Boheme*, *L'Oracolo* and *Pagliacci*. The productions of *Faust*, *La Tosca* and *Cavalleria Rusticana* are reviewed in this issue by Miss Constance Alexandre. There remain *Il Trovatore* and *Mme. Butterfly* to be spoken of. In every operatic season there happens to be what is known as an "off night" when the audience is not exactly in the right mood, nor the artists furnish their best. This seems to have been the case with *Il Trovatore*. We had heard a great deal of favorable mention regarding the ability of Francesca Peralta and Jeanne Gordon, and for this reason we attended the performance of *Il Trovatore*.

We found Francesca Peralta to be the outstanding figure in the *Trovatore* cast. She sang with virility, put her whole heart into the performance and brought

out the various arias allotted to her with convincing force. It is no doubt due to concentrated conscientiousness and a determination to impress her hearers that causes Miss Peralta to sing and act with such energy. Indeed Miss Peralta is so anxious to give the best that is in her that she does not always achieve the results that she wishes to attain. For by thus giving so much of herself she does not always succeed to retain the smoothness and intonation of her voice, which is in every way a most excellent organ. By permitting her splendid emotional faculties to overshadow her natural intelligence she at times neglects the very things which she really intends to bring out. And so while her impersonation of Leonora is emotionally a most interesting and effective character delineation, from the musical standpoint it did not come up to expectations, especially when we know that Miss Peralta can do so much better. Anyway there is no doubt regarding the fact that she can well feel gratified to fit in splendidly with the balance of the cast.

Jeanne Gordon also acted her part convincingly. Vocally she possesses a voice of much warmth and flexibility. In the high tones it is simply excellent. In the low tones it appears to be produced so far back that it does not exhibit the same flexibility and resonance that the high tones show. This may have been due to nervousness which is natural at a first appearance, and we would not like to make this a final expression of opinion. Miss Gordon no doubt shows up better at other times. Her Azuzena was enjoyed by the big audience. Morgan Kingston again seemed to strain as he did during the *Pagliacci* performance. He cannot be regarded among the best members of the company from the showing he made during the San Francisco engagement. Greek Evans, who was announced as the Duke, also seemed to be in poor voice, constantly faltering from the pitch and using a very faulty diction that could hardly be understood. Although this latter fact may be attributed to the acoustics. However, we could understand the other members in the cast.

Unfortunately we were unable to attend the *Mme. Butterfly* production in which Florence Easton again scored a decided triumph. Doria Fernanda appeared as Susuki and also shared in the success of the opera. A concert in which the orchestra played the William Tell Overture and the Dance of the Hours from *Gioconda*, and Anna Roselle, Jeanne Gordon, Francesca Peralta, Greek Evans, Ruth Miller, Doria Fernanda, Mario Chamlee and Milo Picco sang operatic selections, formed the close of the season. On Sunday afternoon, prior to the concert, *La Boheme* was repeated with Marie Sundelius as Mimi and Anna Roselle as Musette.

A. M.

## EASTON A CHARMING MARGUERITE

By Constance Alexandre

One of the most appreciative and enthusiastic audiences which have thus far attended the performances given by the Scotti Opera Company filled the Auditorium on the evening of October 6th to hear their production of *Giouned's Faust*. It is a well-known fact that art as well as science in the last years has made rapid strides and progress, whether for the better is merely a matter of opinion. But to be sure there are still among us those who are old-fashioned when it comes to music, operatic music at any rate. When I say old-fashioned in musical ideas, I mean by that, those who still cling to the old operas, those who love the simple yet richly orchestrated music with its flow of endless melodies. There are many who wait with keen delight to hear the arias and strains that have been hummed

(Continued on page 10, col. 1.)

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## CURRAN THEATRE

"Hello, Alexander," the strikingly different type of musical entertainment which will bring McIntyre and Heath to San Francisco once more, comes to the Curran Theatre for an engagement of two weeks commencing Monday evening. During all the years of their association this loved and loveable team of fun-makers have held first rank as impersonators of the real, old-fashioned darkey, and their new vehicle has brought them higher honors. Their histrionic art is recognized as quite as subtle in their character studies of the types they have made famous as that of Jefferson as Rip Van Winkle or Mansfield as Baron Chevalier. The Messrs. Shubert have provided them with a medium in their "Hello, Alexander" that combines practically all they have disclosed before, which will bring fragrant recollections to the older playgoers and great delight to those who will see these famous comedians for the first time, in the dazzling environment of the latest type of musical extravaganza, with its host of wonderfully costumed girls who are said to have been selected not only for their personal loveliness but for their ability as vocalists and step-dancers as well. There is a bright and amusing story to McIntyre and Heath's big new fun show, and it is told with sufficient plausibility to carry attention throughout the play to its very end, while the twenty-odd musical numbers, many of them engaging the services of all the members of the very large chorus in an almost bewildering series of dances,

novel and ingenious in arrangement and action, give added zest to an unusual entertainment. It is worthy of more than passing mention that the Messrs. Shubert have surrounded McIntyre and Heath with a notable cast of principals, including Homer Dickinson, Gracie Deagon, Vivian Holt, Lillian Rosedale, Mabel Elaine, Dan Quinlan, Earl Rickard, Dorothy Moore, Dan McNeil, Doris Wayne, George Youngman, Phyllis Ray, Arthur Yule, Chic Barrymore and the "Hello, Alexander" quartette. The hook of the play has been written by Edgar Smith and Emily M. Young, with lyrics by Alfred Bryan, and Jean Schwartz has composed the score, which comprehends a number of genuine song hits. A largely augmented orchestra is assured, as a number of musicians are carried with the company. Matinees will be given Wednesdays and Saturdays.

## PLAYERS THEATRE

The Players Theatre have started off to a wonderful season. The program for the coming week is as follows: Monday and Thursday nights, Tolstoy's powerful drama, *Fedya*, will be presented. This piece was played in New York by John Barrymore under the title of *Redemption*. On Tuesday and Saturday evenings Gilbert and Sullivan's *Ruddigore* will be the attraction. On Wednesday evening four one-act plays by prominent local authors will be put on, and on Friday night they will play *Richard III*, with Wm. S. Rainey and Mrs. A. W. Scott, Jr., taking the principal parts.

A complete review of Gilbert and Sullivan's *Ruddigore* will be found in next week's paper.

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## SCOTTI OPERA SEASON

(Continued from page 8, col. 3.)

to us by our grandparents and parents. Then, too, there are those who still admire the pure art of the bel canto style of vocalization and only in these earlier operas a true artist is given the opportunity to exploit her knowledge of the real method of singing. We may say that we like the songs of Stravinsky or Ravel, yet how few of us way down deep in our hearts can say that we leave a concert hall carrying anything with us but memories of what appears to be discordant passages and dissonances. Perhaps in ten years from now we may be so accustomed to these more modern works that a few very good musicians will be able, after several hearings, to hum these strains of this futuristic music.

So when Mr. Scotti took the score of Faust from the shelf and dusted it off, many were made happy. One could so easily see during and after every familiar aria, or bit of ensemble, there came from the audience a burst of hearty and spontaneous applause. And the performance justified this for it would be difficult to hear a better or more evenly balanced production. I felt very often that the bel canto style and the art of pure lyricism was lost to us forever. I now realize that I was mistaken. For at least in Miss Florence Easton there is an artist who is a direct descendant from that line of singers of years gone by when Melba, Eames, Nordica and Semblich were in their prime. To me, Miss Easton comes nearer in her art to Madame Nellie Melba than any artist I can recall. I do not believe in comparisons as two voices cannot be alike, especially as Melba's voice was more crystalline and more of the coloratura quality, whereas Miss Easton's is a lyric soprano, even at times bordering on the dramatic. But where I find the similarity is in their vocal art. Miss Easton has that same pure method of delivery, her voice is so even and beautifully produced that it reminds one more of a string instrument. Her tones which flow with the greatest ease, are a delight to listen to.

Throughout the entire range there is not the slightest change either in weight or quality. Her golden notes are woven into one another and the binding of her tones, in other words, the legato, is perfection. Miss Easton has revived the old school of song singing and operatic work which after all is the only school. Her Air de Bijoux was truly a jewel, for her trill and runs were absolutely clean and even. Her purity of intonation and simplicity, her lack of vocal tricks, is what makes Miss Easton the great artist she is, for when art is as genuine as her's the desired effects are realized. Her enunciation in French is concise and that of the real French, while with her intelligent phrasing and finish she reaches as near artistic perfection as is possible to achieve. In bringing back the Mozart operas Miss Easton would be the only singer today who has the vocal qualifications to make the Countess in the Marriage of Figaro or a Pamina in the Magic Flute a success. Her personality is an asset not to be overlooked.

The Mephistopheles was sung by Leon Rothier, who interpreted the role with complete traditional knowledge. His voice is rich and resonant and employed with breadth and dignity. In the higher register his tones are especially full and sonorous and his work is tinged with power and spontaneity. In the Serenade both the vocal and facial expression brought forth his conception of the cunning and fendishness of this sardonic character. Throughout the entirety of the opera Mr. Harrold was charming, carrying himself with the romantic spirit that Faust calls for. In the Garden scene his duet with Miss Easton as well as the familiar Salut demeure were sung with such tenderness and emotional expression that a repetition of this aria would have pleased the audience were it not inartistic to repeat operatic numbers. While his voice is ravishing, Mr. Harrold could improve upon his French pronunciation as it would be a pity to have an organ as superb as his or an art so exquisite marred by a fault that can so easily be remedied with a little attention.

Both Mario Laurenti and Anna Roselle made a decided impression in their roles of Valentine and Siebel respectively. Miss Roselle's rendition of the Flower Song was given with grace and spirit, while Mr. Laurenti sang with rare vocal beauty and a wealth of expression, the ever lovely Dio Possente. Under the baton of Carlo Peroni, the orchestra brought out the glorious music in the Gounod score to the fullest advantage while the stage management, as on all previous occasions, was capably handled.

## SCOTTI'S SCARPIA A MASTERPIECE

By Constance Alexandre

Was it not the desire on the part of the opera-going public to witness Antonio Scotti in his famous conception of Baron Scarpia rather than La Tosca itself which drew an attendance of 8000 people to the Civic Auditorium on the evening of October 6th? Personally, I am inclined to think that it was Scotti, for La Tosca has been very frequently heard here and often very well given. I doubt whether in Mr. Scotti's entire career he has ever been greeted by an audience of this size. Nowhere is there an opera house which can accommodate this number of auditors. Even at the Metropolitan when filled it holds at the utmost not more than 3500 people. Mr. Scotti will look back upon this performance as one of the most memorable events in his stage experience.

La Tosca is always a favorite opera for it shows Puccini at his best. This popular composer of the modern opera follows closely the drama of Sardou and in this work he demonstrated his skill for adopting the vocal and instrumental score to the interpretation of

both the characters and the tragic situations. That Mr. Scotti is the greatest of all Scarpia's is appreciated after witnessing his enactment of the role. When it comes to the working out of the most minute details in acting and staging, Mr. Scotti is nothing less than a genius. For instance, at the supper table in the second act, Mr. Scotti is most particular that the bottle of wine should be served with its cork-webs and dust upon it so as to show its age. He makes his Scarpia a character to be loathed and despised. One cannot help at times but shudder at his cold cruelty, the insinuations, his deceit and the consciousness of the man. In his death scene his acting was masterly, for even in the voice death was audible and visible in the clutch of his fingers.

To watch how Mr. Scotti uses his hands, the significance of his graceful motions, is an object lesson in itself. His every gesture is graceful. If Scotti brings forth the tyrannical side of this character he also shows the aristocratic possibilities. Vocally, the music lies well in his voice. In spite of the years of hard and constant demands put upon this vocal organ Mr. Scotti still retains the rich and resonant quality. Only on occasions, in the higher register, are traces where the velvet has worn off, but even so it is not unpleasant to the ear. It is the same old story, Mr. Scotti knows how to sing, he knew how to preserve his voice, and that is the secret of his enduring success. The dramatic works he sings with virility, but it is the lighter numbers which contain runs, trills and cadenzas that are rendered with a grace and charm which many a coloratura soprano might envy. His portrayal of Scarpia is his masterpiece and Scotti is master of operatic art.

As the singer Floria Tosca, Miss Easton sang manifesting intellect and heart. Her voice lent itself with warmth to the music, which she sang with her usual tonal beauty and vocal perfection; but her acting lacked conviction for it was a bit too restrained for the Latin temperament. Her emotions were too suppressed except at rare moments when she rose to the situations, as in the Vissi D'Arte. Here she struck tragic notes, both vocally and dramatically.

Mario Chamlee did some exquisite singing during the evening, exhibiting a voice of real lyric beauty and a refinement of style. He produces the voice with facility and phrases with rare discretion. As the Sacristan, Paul Ananias drew the line between silliness and humor. He put into the part all the wit and comedy necessary where, as in the hands of a less capable artist, it would have been greatly overdone. The orchestra and stage management exhibited the accustomed smoothness and finish.

## DORIA FERNANDA SCORES AS LOLA

By Constance Alexandre

On Saturday evening, October 9th, Antonio Scotti and his associates gave their second and last performance of L'Oracolo before another capacity audience. This novelty succeeded in creating the same favorable impression on this occasion as it did at the first hearing. The story, the atmosphere, as well as the music absorbs the interest of the people from the rise of the curtain until the final fall. Scotti's masterful portrayal of Chim-Fang, the owner of the opium den, was just as thrilling, weird and gruesome. His acting is unique and an artistic achievement which will linger in the memory of all who witnessed it. With the exception of one or two changes in the cast, the performance was identical with the previous one.

The opera given in conjunction with L'Oracolo was Cavalleria Rusticana. Never has this gem of Italian opera been given a more pretentious mounting. The scenery, the lighting effects, which produced various colorings, was an accomplishment of rare beauty. This opera also served to present two San Francisco artists. Miss Doria Fernanda (Fernanda Pratt) sang Lola. It is a small role, one which usually passes in the opera without leaving much of an impression. Miss Fernanda however succeeded in singing and acting it so realistically that it stood forth as if it were a part of the utmost importance. It has many difficulties which only a singer can appreciate, and these Miss Fernanda met and overcame with the greatest facility. Miss Fernanda's voice has grown tremendously since I last heard her. While it still has the contralto range, it now has more of the mezzo coloring and quality. Miss Fernanda places her tones more in the head, giving it greater carrying quality and more resonance.

The voice may appear a bit lighter than when I heard it before but it is far more beautiful, because instead of being the dark, thick contralto, it is more mellow, richer and warmer. It is a beautiful organ, which the possessor handles with the discretion of one who is sure of her voice as well as her art. Lola's ditty was given with charm and purity as to tonal intonation. As a whole Miss Fernanda scored a meritorious success and the only pity was that the role was of such short duration as one never can hear too much of a voice as lovely as hers.

Miss Peralta sang Santuzza, and I must confess that I did not find her equal to the role. First she does not look like Santuzza, being too big, and while she sang it dramatically she did not act it so. Now while Miss Peralta has a voice of excellent quality and volume, her tone emission is very faulty. If she continues to sing using the method she now employs I doubt whether she will sing at all, say, ten years hence. Miss Peralta spreads her tones so that she appears to be singing throughout an entire aria below pitch. If she would concentrate the tone more, place it more in her head, she would acquire better results. If she would cease using those dreadful open chest notes and carrying this quality up to the middle register, instead of having the entire scale of tones on an even line, a tremelo would be spared, and thus prevent what in

time is bound to cause a break in the voice. Besides these are not pretty tones, on the contrary they are ugly and disagreeable to listen to. In the higher tones she covers them very well and these softer tones are true to intonation and beautiful in quality. Why not use the same production throughout the entire voice? Why sing with overtones in one register and a horrid open quality in another? It is unnecessary to resort to this even to produce dramatic effects. I hope that Miss Peralta will accept these few suggestions in the spirit in which they are meant, as she has a splendid voice and these faults if corrected now may prevent what later on may prove disastrous.

Mr. Chamlee added another laurel to his list in the role of Turridu. Mr. Chamlee possesses one of the most beautiful tenor voices that I have heard in many a day. And what is better than merely having a voice is his knowledge of using it. He sings with ease; his notes float, and in the extreme heights he never screams or forces, and thus retains a beautiful ringing quality and vibrance. He sings with expression and enunciation so as to be understood at the farthest corner of the auditorium. He carries himself with grace and acts with fervor. Mr. Chamlee is an acquisition to any opera company of the highest standard and I believe that it is only a question of time before he will be heard with one of the Eastern organizations.

Milo Picco walked through his role of Alfio, leaving much vocally to be desired. The orchestra, under the conductorship of Carlo Peroni, as usual played exquisitely, bringing out the beauties of the score to the greatest advantage, even though the tempi at times were a bit dragged.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, OCTOBER 23, 1920.

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## MOISEWITSCH IS A GREAT PIANISTIC GENIUS PLAYERS CLUB OPENS SEASON AUSPICIOUSLY

Celebrated Russian Virtuoso Thrills Crowded House With the Display of an Impeccable Technic, a Bell-like Tone and a Masterly Comprehension of the Inner Significance of a Composition—Most Glowing Tributes of Advance Information Not Exaggerated

By ALFRED METZGER

If the crowded house attracted by the appearance of Benno Moiseiwitsch at Selby C. Oppenheimer's opening event of the season, at Scottish Rite Auditorium, on Thursday evening, October 14th, was a criterion by which to judge the balance of the season, that astute and aggressive young impresario has no reason to worry as far as financial returns are concerned. To attract a large audience to a piano recital has always been considered most difficult, and to secure a large house for a new pianist was even more unlikely. But to attract a crowded house to the concert of a pianist new to a community at the very beginning of the season, when a grand opera engagement of large proportions had just sapped the purses of the people, and when the symphony season had just begun with the expenses for season tickets, is a ne-plus-ultra in our musical annals, something of which any manager may be proud. It would have been a great feat to accomplish, even though half the house had been "papered," but to practically sell out a house at the very outset of the season under such circumstances is something that is worthy of the highest commendation and we take our hat off to "Selby."

We had a few occasions to good-naturedly jolly Mr. Oppenheimer on his enthusiastic advance notices. While it shows that the young impresario has his heart and soul in his work and that he absolutely reposes the utmost confidence in his artists, it naturally does not always impress the blase chronicler of musical events as being within the scope of probability that every artist is the most wonderful, the greatest and the most stupendous in his line. And so when we read our good friend Selby's advance notices concerning Moiseiwitsch we said to ourselves: "Ah, well, Selby is 'raving' again." Of course having kept track of musical events we could not help knowing that Moiseiwitsch was one of the greatest pianists that recently had come before the public. His English triumphs, his New York successes and, more recently, his Australian victories naturally could not help but impress us with the force of his genius. But Selby Oppenheimer went further than the reports we had read. He simply exhausted every possible expression of enthusiasm in the English language to describe Moiseiwitsch. That he did not come out of the ordeal with an incurable case of writer's cramp is a mystery to us.

During the interpretation of the Bach Prelude and Beethoven Appassionata Sonata we were just a bit afraid that these advance notices were "slightly exaggerated." Evidently the pianist did not find himself immediately. His touch seemed somewhat hard, his technic was at times a little "atleky"—not every note responding immediately—his tempi appeared just a bit too deliberate. But at that time, after hearing the balance of the program, we presume that the artist had not yet accustomed himself to the action of the piano, or possibly his fingers had not become sufficiently "limbered up." For all of this was immediately forgotten as soon as he began the first notes of the Schumann Carnival, of which, by the way, the program omitted "The Promenade."

Beginning with the Schumann Carnival Moiseiwitsch immediately justified the most enthusiastic reports that have been published in advance of his appearance here. His tone is singularly round and "tingling," his technic is a marvel to witness, because of its ease and precision. But above all we admired his astounding faculty of emphasizing the inner emotional characteristics of a composition. He possesses an uncanny

faculty to fathom the intentions of the composer. The care and painstaking deliberation with which he brought out the innermost depths of the Schumann Carnival was something to be ever remembered. His tempi here were somewhat slower than we are accustomed to, but he could not have played them faster and secured the various moods and colors of expression with which he invested this gigantic composition. We have heard this work very often by some of the world's greatest pianists, but we never were able to follow so concisely the various "sub-titles" of the work as we did on this occasion. We do not mean that Moiseiwitsch brought out the closing of one piece and the beginning of another with undue emphasis, but he blended them in a manner to show their

(Continued on Page 9, Col. 1)

Splendid Performance of Gilbert and Sullivan's Ruddigore Enthuses Large Audience—Miriam Elkus Is at Her Best—Individual Work Excellent—Comedy Unforced and Effective—George Edwards' Musical Direction Most Commendable—Mabel Gump Exquisite in Role of Mad Margaret

By ALFRED METZGER

The first musical production of the Players Club of the 1920-1921 season took place at the Players Theatre, on Bush street near Octavia, on Monday evening, October 11th, with an excellent performance of Gilbert and Sullivan's comic opera Ruddigore. It is a work rarely heard, but nevertheless noteworthy for its charming music and clever comedy. It requires just such love for art and concentration of interest and industry as displayed by the members of the Players Club to give this work an effective presentation. We were pleased to note that the house was crowded, and the same was the case a few days later when we witnessed the performances of four one-act plays.

We cannot understand the human psychology that underlies the actions of the Musicians' Mutual Protective Union,

which seems to do its utmost to oppose these young men and women in their efforts to gain experience and entertain their friends. The scant seating capacity of the place, the nature of the enterprise which is a purely private institution, conducted for members and their friends, makes its success only possible under scant and modest financial support. The employment of professional musicians at present high-cost-of-living rates would make these performances impossible. Young people would thus be deprived of an opportunity to study and prepare for a professional career, and their friends would be deprived of an opportunity to rejoice in the talent and artistic progress of their acquaintances. Our professional musicians are at present so busy that it is frequently impossible to engage a good and efficient interpreter of a certain instrument, even if one is willing to pay well for his services. There is a shortage in certain classes of musicians. And yet the Musicians' Union, never more prosperous and influential in its history than at this moment, cannot find anything better to do than to fight these men and women who are not making a cent—or if anything but very little—from this delightful entertainment, just because they wish to engage club members for their orchestra as well as for the stage. The musical plays require rehearsals and it is the expense for these necessary rehearsals in addition to the already high price of professional musicians, that make it necessary for the Players' Club to seek amateurs. Surely the Musicians' Union looks to us like a great, big wolf trying to fight a little lamb. If public opinion may be counted for anything, we believe that the union will lose out in this instance.

But let us proceed to the performance. As usual stage equipment and management were excellent, for which Reginald Travers is entitled to much credit. The chorus was well trained and the ensemble numbers were sung with precision and uniformity, while the orchestra, necessarily small and limited, overcame natural obstacles and played with effect, for which George Edwards deserves the lion share of praise. The individual work was most enjoyable. There was above all Miriam Elkus, who in the role of Rose Maybud (her appearance would have justified the transposition of these words to May Rosebud), gave the very best portrayal, both musically and histrionically, which she has given for her San Francisco friends and admirers. She was absolutely at ease, and if she was nervous she did not show it. Her voice did not assume that strain that it exhibited of late, no doubt due to over-conscientiousness. She succeeded in covering it sufficiently to make it sound pleasing and mellow. She also grasped the buoyancy of the character. She was able to smile naturally and act with conviction. She was entitled to the spontaneous and hearty applause that greeted the conclusion of the various songs allotted to her. In addition to her numerous artistic qualities she added a personal magnetism that only gifted artists are able to reveal.

Another decidedly praiseworthy performance was the impersonation of Mad Margaret by Mabel Gump. It was in every way a most realistic character impersonation. It was necessary to emphasize the demented state of the character and at the same time make it humorous, without offending the sensibilities of those pitying the condition in which the character finds itself. In other words the comedy had to avoid making fun of an infirmity. And herein is where Miss

(Continued on Page 9, Column 2)



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## TWENTIETH YEAR

## TWENTIETH ANNIVERSARY EDITION

To avoid the last minute rush, and to induce advertisers and friends to bring in their copy on time, we always announce the publication date of the anniversary number a little prior to the actual issuance of the edition. This is made necessary to give the publishers and printer an opportunity to have sufficient time to examine proofs and forms, before publication, so that as few mistakes as possible may be made, and that no one is left out. Last year we accepted copy until the day before publication, with the result that numerous errors occurred and some of the most important articles and pictures were omitted. We have tried to avoid all this in next Saturday's edition.

What affords us great pleasure, and what will prove a surprise to our readers will be the splendid showing made by Los Angeles. Bruno David Usher, our Los Angeles representative, certainly has done wonders, and the Los Angeles musical profession has stood by him nobly. L. E. Behymer, as usual, is in the forefront of the "boosters" for the best in music. The Los Angeles section, from present appearances, will fill twenty pages of the edition. It is the best showing ever made by Southern California in a music journal published outside its own sphere of activity, and we are sure will prove of inestimable value to Los Angeles as well as San Francisco musicians. This department will bring the North and the South closer to together.

Another department that will prove of great interest will be the Moving Picture Music Department. The conductors represented are Herman Heller, Gino Severi, Ulderico Marcelli, of San Francisco; John Warry Lewis, Dr. Carlos de Mandil of Oakland; Arthur Kay of Los Angeles. Among the organists are: C. Sharpe Minor of San Francisco, Jess Crawford of Los Angeles and others. So from this partial list it will be seen how thorough the representation in this direction is.

The music trade will also be excellently represented. San Francisco naturally has come nobly to the fore and as we wish to leave something of a surprise for our readers we will not disclose the advertisers or articles at this time. Loudon Charleton and Fortune Gallo are the only New York managers represented in the issue. While Margaret Matzenauer, Emilio de Gogorza, Alice Gentle and May Peterson are the only artists who visit the Coast who thought it worth while to be represented at the time of this writing. Others may come in before the end of the week.

It is strange how difficult it is to convince artists who visit the Coast that it would not only pay them to advertise out here on account of increased concert attendance, but the congenial spirit aroused in the local managers by the delicate compliment of a New York advertisement would result in even greater co-operation than is now the case. The direct benefit from such

advertising campaign on the Coast cannot be entirely estimated. However, sooner or later we will convince the artists and managers that they are neglecting a valuable opportunity.

The Scotti Grand Opera Company played to packed houses in San Francisco and Los Angeles. Our symphony concerts are crowded. Benno Moiseiwitsch appeared before a crowded house, and promises to have another one. The California Theatre houses three thousand people every Sunday morning. Surely a community such as San Francisco and Los Angeles are worth cultivating by interesting and consistent announcements of impending artistic events of national importance. The Pacific Coast Musical Review has not yet given up hope to interest the Eastern managers and artists in this project.

Our San Francisco impresarios will also be well represented, and there will be a large number of literary and pictorial features that will prove a pleasant surprise. Owing to the high price of printing it is necessary to issue only a limited number of copies. They will contain eighty-four pages with many portraits and interesting articles. It is a fine thing to send East. It would be well to reserve extra copies in advance, otherwise you may fail to secure any, as the number printed will soon be exhausted.

## BY WAY OF EXPLANATION

Owing to the fact that every moment is now necessary to complete publication of the Twentieth Anniversary Edition of the Pacific Coast Musical Review, which will be published next Saturday, October 30th, all events occurring later than today (Saturday) will be reviewed in our regular issue of November 6th. During the season 1920-1921 this paper is obliged to publish an enlarged weekly edition, owing to the increase of advertising patronage from Southern California. All copy for next week's edition must be in this office not later than Tuesday morning before noon, not at 12:30, nor at 1 o'clock. It will be positively out of the question to publish anything which reaches this office later than NOON Tuesday, in next week's issue.

## TESTIMONIAL TO BARNETT FRANKLIN

The many newspaper friends of Barnett Franklin, press representative of the San Francisco Symphony Orchestra, the Curran Theatre, and other big musical and theatrical enterprises, who died recently after a prolonged illness, have unanimously decided to honor his memory with a big testimonial performance to be given at the Curran Theatre on Tuesday evening, November 2nd, by "The Little Whopper" Company. The event promises to be a most unique and sincere expression of appreciation of the services rendered by Mr. Franklin to the press and public, and since his newspaper friends practically included everybody who makes the typewriter hum in the local room, the Curran Theatre will present a scene dear to the heart of the press representative who is so glad to gain access to judicious publicity.

## DR. CARLOS DE MANDIL TO GO SOUTH

Dr. Carlos De Mandil, the noted orchestral director, who for several years has been identified with the best music in the moving picture annals of the bay cities, and who more recently has been associated with the T. & D. Theatre of Oakland, has accepted a most flattering offer from one of the biggest moving picture theatres in Southern California, an offer which we shall refer to at length in a subsequent issue. The new position does not only give Dr. De Mandil an opportunity to follow his ambitions in regard to presenting the finest musical programs with the best selected orchestra, but it also means a handsome increase in salary, which in these days is not an unwelcome addition to one's mode of living. In the meantime Dr. De Mandil will be greatly missed in this vicinity for he has created for himself a big following of friends and admirers who always enjoyed his fine violinistic art as well as his skillful and efficient style of conducting. We congratulate Los Angeles and vicinity upon the acquisition of Dr. De Mandil's unquestionable musicianship.

## McINTYRE AND HEATH HAVE BEAUTIFUL SHOW

The large audiences that attend the performances at the Curran Theatre this week have no reason either to complain of the quality or price of the McIntyre and Heath production entitled Hello Alexander. It is in every way worthy of the unremitting applause that is heard throughout the evening. Costumes are beautiful and in taste as well as novel, scenery is not worn out but new and colorful, the jokes are mostly new, and the various specialties disbursed throughout the production are of the highest order. The chorus is good to look upon. The two blackface comedians are as sprightly and limber as ever and their exchange of courtesies is as irresistible as of yore. The suppleness and smoothness as well as general excellence of the performance is evidence for their craftsmanship in the business, and if you wish to spend a couple of pleasant hours by all means go to the Curran.

## CHAMBER MUSIC FESTIVAL CONCERTS

The unprecedented demand for season tickets for the series of Festival Chamber Music concerts inaugurated this season by the Chamber Music Society of San Francisco indicates the extreme interest that is being taken in these extraordinary events. The public seems deeply appreciative of the fact that they are to hear the wonderful Schubert Quintet, Op. 163, with the two 'cellos, and the appealing Brahms B flat sextet, with the two violas and two 'cellos, at the opening concert of November 9th.

This promises to be a gala event as it marks the appearance of May Mukle, the celebrated English 'cellist, as guest artist. Mr. Britt and Miss Mukle are undoubtedly two of the greatest living exponents of their instruments, and the privilege of hearing them together in the wonderful Schubert work, which requires two masters of the 'cello for its performance, is a treat which the public may enjoy only on such a festive occasion as this.

In the Brahms sextet, the lovely and exceptionally distinguished viola playing of Nathan Firestone will be enhanced and complemented by the splendid artistry of Lajos Feuster, solo viola of the San Francisco Symphony Orchestra, who will play the other important and difficult viola part. Therefore Tuesday evening, November 9th, the date of this concert, will mark a red letter day in San Francisco's musical history.

The high standard set at the beginning of the season will be maintained throughout and at the second concert, on Monday evening, November 22nd, the London String Quartet, England's greatest chamber music organization, will play, in conjunction with the magnificent quartet of the Chamber Music Society, two compositions again only possible when such artists can be combined. The famous Enesco Octet, for double string quartet, to play which the London String Quartet was brought to Pittsfield, Mass., from England, for Mrs. Coolidge will be played and will receive its first performance here and its second in America. Likewise the two quartets will be heard together in the celebrated Mendelssohn Octet, and it is just possible that at his concert the subscribers will have the opportunity of hearing the London String Quartet by themselves. If so, this will be the only occasion when they will be heard alone in San Francisco, having been brought here especially by Mr. Hecht, the founder of the Chamber Music Society, and Mrs. Colbert, its manager, in order to give the San Francisco musical public the unusual chance of hearing these great works.

The subscription price of the concerts is \$10 per seat for the season of six concerts. Tickets for the single concerts will be on sale about the first of November but owing to the cost of maintenance and the huge expense of bringing these star attractions to the Coast, single tickets will naturally cost much more per concert than the rate per ticket at subscription price. As all six concerts are of the same high standard, it is deemed advisable to purchase season tickets, which are on sale at Sherman, Clay & Co.

## SECOND SUNDAY SYMPHONY CONCERT

The second concert of the Sunday Symphony series will be given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz in the Curran Theatre tomorrow afternoon, yesterday's program being repeated. The symphony will be Cesar Franck's D Minor, one of his most characteristic compositions because of its peculiar chromatic style and deep thoughtful beauty of expression. This will be followed by the "Mozartiana" Suite of Tchaikowsky and Erich Korngold's Overture to a Drama. The great dimensions of the latter work and its skillful orchestration are most remarkable when it is considered that it was first produced when Korngold was only fourteen years old; a little less than ten years ago.

On the following Sunday, October 31, the second popular concert will be given in the Curran Theatre. Most of the numbers are familiar to music-lovers, although a new work will be presented in the Vasantasena Suite of Halvorsen. Other numbers to be offered are the La Dame Blanche overture of Boieldieu, Tchaikowsky's Italian Caprice, the famous intermezzo and barcarolle from Offenbach's Tales of Hoffman and Debussy's charming collection of little pieces entitled The Children's Corner. The program will close with the ever-popular William Tell overture of Rossini.

## LHEVINNE SOON

Josef Lhevinne will return to San Francisco after an absence of many years during which time he was forcibly detained on German territory as a prisoner of war. At his re-entry into the American field last season he scored a colossal triumph at his New York recitals, and followed these with equal successes in other Eastern cities. San Franciscans will once more acclaim Lhevinne, who holds a high place in the hearts of music lovers here. Lhevinne will appear as soloist with the San Francisco Orchestra and will follow his playing of the Beethoven E Flat Concerto with one recital, which will be given at Scottish Rite Hall on Sunday afternoon, November 28th. Lhevinne comes here under the Selby C. Oppenheimer management.

Maude Estelle White will give a delightful song recital Tuesday evening, November 2nd, in the Colonial Ball Room of the St. Francis Hotel. The assisting artists will be John H. Falvey, cellist, and Benjamin S. Moore, pianist. Miss White possesses that clear soprano voice which is so appealing in its rich quality of tone.



## Chances For L. A. Symphony Orchestra Concerts Slim

Deadlock Between Board of Directors of Los Angeles Symphony Orchestra Association and the Musicians Mutual Protective Union Continues—Zoellner Quartet Opens Season Auspiciously—John Smallman Arouses Enthusiasm at Grauman's—Walter Henry Rothwell Announces First Program of Season

By BRUNO DAVID USSHER

Los Angeles, October 18, 1920.—No statements have been issued at this writing either from the Los Angeles Symphony Orchestra Association or the Musicians' Mutual Protective Union regarding the deadlock between the Board of Directors of the Los Angeles Symphony and the Musicians' Union.

Various reports have it that a meeting of the players of the Los Angeles Symphony Orchestra had been called this morning at which a lawyer representing the Directors of the Orchestra Association informed the musicians that the Los Angeles Symphony Orchestra henceforth would be conducted on a non-union basis. The communication also invited the players, it is said, to resign from the union and to play in a non-union orchestra presumably to be formed.

No definite information is available at present as to whether and when the formation of a non-union orchestra is contemplated by the Los Angeles Symphony Orchestra Association. It has also been stated that those members of the L. A. Symphony Orchestra who hold contracts have placed their claims into the hands of an attorney and intend to sue the Los Angeles Symphony Orchestra Association for breach of contract. From the above it would seem that the chances for a season by an orchestra under the auspices of the Los Angeles Symphony Orchestra Association are rather slim.

The musical standard of a community may safely be measured by its response to offerings of chamber music. Los Angeles met the issue well at the first concert of the season given by the famous Zoellner Quartet in Ebell Club House. Local music-lovers proved by good attendance that they are glad to have this excellent ensemble in their midst, while the Zoellners themselves may be proud of their enthusiastic following which seemed particularly large on the opening night of the Scotti Opera season.

The program began with Mozart's E flat major quartet (Kochel No. 428). The quartet gave it a delightful reading as to style and technical execution. The fine musical discrimination that distinguishes the work of end program number, the quartet Op. 18, No. 6, by these artists was strikingly demonstrated in their second Beethoven. In a measure it must be regretted that the Zoellners did not choose a later work by this composer for this early opus is distinctly a child of Mozart's time as to musical style and taste. In fact, there was a slight danger of program monotony. This particular selection on the other hand gave the Zoellners a unique opportunity to demonstrate their ability of musical-historical comprehension. While Mozartian and influenced by Haydn in formal expression, this early Beethoven quartet already reveals the power of musical form and thought on which this master later on soared to the greatest heights in chamber music ever attained.

There was then noticeable an excellent differentiation between the lovely gracefulness, briskness, and figurative wealth of Mozart and the more complacent gentleness of the young Beethoven, who is forceful even in his lighter moods and delves deeply into serious sentiments during the last two movements. It was instructive to compare for instance the legato playing of the Zoellners in the Mozart with that in the Beethoven work. In the first the melodic flow is light, rippling, in the latter there prevails an emphatic, yet not heavy closeness and continuity of tone-formation.

Three Russian pieces, entitled Jour de Fete (Holiday), comprising Chanteur de Noel by Glazounow, Glorification by Liadow and Choeur danse Russe by Rimsky-Korsakow, revealed a wonderful wealth of tone and sound-color, although produced only by four instruments.

The first two pieces are of religious trend, reminding of Christmas litanies and carols, the chanting of choristers and holiday-dances. The phrasing in these numbers was exquisite and the expression touching. The individual and ensemble work in the Russian numbers showed great versatility of interpretation. The complex soul of the Slavs with its tinge of Tartar-ancestry was reflected true to life in its mystic and joyful moods by the Zoellners. There was such great applause that the quartet had to pay ransom with the Berceuse by Elginsky as an encore.

The coming concert of the Zoellner Quartet on Monday, October 25th, will be in a sense a farewell recital because the famous ensemble will go on a three month's tour a few days later. Good attendance is therefore expected on account of this special reason. The program consists of the Schubert Quartet in D minor which is a posthumous opus, an E flat Quartet by Dittersdorf with a novelty interspersed. This is a quartet in D by Gustave Samazeuilh which has never before been given in Los Angeles.

A creditable reading of the first movement from Schubert's Unfinished Symphony opened the Sunday Morning Concert at Grauman's, Misha S. Guterson conducting. The members of the various instrumental sections deserve credit for their alacrity in ensemble work and general musical comprehension. Greater tonal force, however, could be expected from the double-bass section which is strong enough to make itself more felt in the general tone-complement of this musical organization.

Mr. Guterson's musical wooing in Weber's invitation to the Dance was at times both too haphazard and brusque to have been successful, but he was more fortunate in Rubinstein's Romance which was played with warmth of feeling and tone-color. Selections from the opera Tosca by Puccini, the Beethoven Minuet in G, No. 2, and Ponchielli's Dance of the Hours were also well received by the public.

Conductor Guterson emphasized the characteristics of his program numbers, but the performance as a whole lacked in finish of phrasing, tone-shading and interpretation. The compositions chosen were of light character, even the symphonic movement (Schubert's) is not taxing technically, so that better effects might have been achieved. It would seem that this shortcoming was probably more due to insufficient rehearsing than to anything else.

The climax of the program came with John Smallman's singing of the Massenet aria Promesse de mon avenir from the opera The King of Lahore. Five times the soloist was called back. He had to give an encore, Heart Bowed Down, from The Bohemian Girl by Balfe. Mr. Smallman's voice is a fine baritone, warm, clear, of mellow timbre, of carrying-power, yet flexible, in short all around developed. He shows good vocal schooling to judge from the deliberate as well as discrete manner in which he handles his material. There was technical ease combined with sympathetic interpretation, and a genuine dignity of stage appearance that appealed quickly to the audience. Strange to say the diction in the French selection seemed clearer than in the aria. The piano accompaniment for both numbers, played by Mrs. Halbert Thomas, was not smooth



GREGOR CHERNIAVSKY

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and distinct enough at all times, but the understanding is that it had to be substituted for the orchestra accompaniment at a late hour.

The house was filled with the exception of the back-section on the balcony, in spite of the fact that the feature film had already been shown at the last concert.

Walter Henry Rothwell, conductor of the Philharmonic Orchestra, has arranged his program for the first pair of symphony concerts which will be given at Philharmonic Auditorium Friday afternoon, November 5, and Saturday evening, November 6. The program will include the Tchaikowsky Symphony No. 5 in E minor, Op. 64; Sowerby's Comes Autumn Time, a program overture; the Gluck-Mottl ballet suite, No. 1, including Introduction (Don Juan), Air gai-Lento (Iphigenie in Aulis), Dance of the Blessed Spirits (Orpheus), Musette (Armide), Air gai (Iphigenie in Aulis), Sicilienne (Armide) and the Wagner prelude to The Master Singers of Nuremberg. Rehearsals for this program started Monday, the 18th, and the subscription sale for season tickets has been extended to the time of the opening concert.

From present indications it is believed the seat sale will run close to \$30,000. Some \$11,000 in subscriptions were received at the opening of the sale, it is announced, more than twice the seat sale at this time last season. Richard Buhlig, pianist, engaged as philharmonic program lecturer, will give the first lecture Wednesday, November 3rd, from 3 to 4 in the ballroom of the Alexandria.

The local exhibition of Bakst paintings at the Alexandria Hotel ballroom was opened with a morning musicale in which Mrs. William F. Mabey, soprano; Miss Gertrude Ross, composer; Miss Florence Norman Shaw, violinist; and Charles Wakefield Cadman, composer, successfully participated. The appealing singing of Mrs. Mabey and Miss Shaw's elegant technic were greatly appreciated. The two composers scored with their songs, respectively two compositions for violin and piano, accompanying their artists.

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## The Plain Truth about "Voice"

by  
**John Whitcomb Nash**

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Appears now the fifth number of the Official Bulletin issued through the California Federation of Music Clubs, and ably edited by Charles F. Dray, who although a devoted and successful piano pedagogue, finds the rhythmic beat of the printer's press as attractive as that of metronome and scales. From a four-page leaflet it has risen to the six-page status of a folder and, as usual, contains many poignant and timely thoughts. There is a contribution from George Edwards, of San Francisco, State Federation Chairman of the Committee on American Music, commenting on a new proposed list of works by California composers which he hopes will be made as complete as possible through the personal assistance of writers. The new edition of the booklet is to include also manuscript compositions of chamber music and orchestral works. Cadman writes on the educational work to be done by his committee of which he is chairman. Grace Widney Mabee similarly surveys the field for reform in church music. G. Vargas, Chairman of the Extension Committee, announces California artists concerts under Federation auspices with the purpose of lending impetus to a movement in support of American music and American musicians. Several other articles and paragraphs further indicate that the California Federation of Music Clubs has not only a program but carries it through. The President of the Federation, Mrs. Cecil Frankel, an indefatigable worker, has left for the Middle West to represent the State Federation at National Federation business meetings.

The Fitzgerald Music Company, one of the leading music houses of the West, announced that Glover P. Widney has joined their forces. Mr. Widney has been in the music trade of Los Angeles for the past twenty-seven years and is considered a highly-experienced representative of his line. In his new position he will give his entire time to the Knabe Ampico reproducing piano department.

From the offices of the Filmusic Company comes the announcement that Gilbert H. Beesmyer, former cashier of the Hollywood Security Trust and Savings Bank, has become treasurer of the Filmusic Company. This office was held by Secretary-treasurer C. T. Bradshaw heretofore. With the extension of business a division of these two offices became necessary, Mr. Bradshaw remaining treasurer.

The Filmusic Company, whose specialty is music rolls for player pianos and organs, has increased its business several fold in the last year and has lately added to its activities the manufacture of a new pipe organ which is expected to open an entirely new field for the sale of instruments of this class. Already the company has twenty-five of these organs under construction, all of which will go into private homes, while over sixty orders have been booked, without a single instrument having been placed on the market. The new organ can be manipulated from an upright or a grand through electro-pneumatic connection. It offers many varied musical combinations, all of them possessing peculiar charms. This piano organ can be used singly and combined, either pedaled and played by hand or run by electricity as a player. Organ alone or piano alone, or both, as well as organ in the bass and piano in the treble, which can be reversed, are some of the features of this invention by F. C. Granis, one of the officers of the Filmusic Company. The organ will have only one manual, namely the regular piano keyboard which, however, can be augmented with 24 or 32 stops, according to the size of the organ. There are now pedals on other organs of larger dimensions. The pedals built in are merely for pumping. The sets of pipes occupy little space and can be built into an anteroom so that

they are absolutely invisible. As far as can be told from the model this piano-organ will fill a great need felt by church-communities for instance, and will probably be of interest to owners of cinema houses. Undoubtedly it will take a prominent place on the player instrument market, for its sound combinations are captivating and no training is required to play it. From an educational-musical standpoint this piano-organ must be welcomed, for it embodies musical values in the organ combination which will make for a more refined taste in music, for a more discriminating listening to music on the part of the general public than has prevailed so far.

The Carl Bronson Singers provided an enjoyable program to a capacity audience at the Gamut Club Auditorium, rendering various arias from Carmen, Lucia, Pagliacci, Il Forza del Destino and Aida. There was pronounced applause. Carl Bronson, successful voice-teacher and music critic of the Evening Herald, had arranged for attractive costume settings and may well feel gratified about the work of his pupils. Those presented in the recital were: M. Lohr Ludwick, Carroll Brunger, Lucy Merz, Nell Stegner, Marion and Ruth Bronson. Another Carl Bronson Singers' Evening is announced for the near future.

The demand for tickets to L. E. Behymer's Philharmonic Courses is very lively and shows increased interest in these splendid concert-combinations. Benno Moiseiwitsch will open these series with a piano recital on Saturday. Moiseiwitsch appears only in this one recital here.

Katherine Stone, Supervisor of Music in the Los Angeles Schools will speak on Music in the Elementary Schools at the coming meeting of the L. A. Music Teachers' Association. Homer Grunn will lead the piano round-table talk. Gertrude Cohen will play several piano numbers.

The music section of Ebel Club, disbanded during the war, will be reopened next Wednesday with a luncheon at the clubhouse. Mrs. Grace Widney Mabee, well-known singer, is curator, and she has many interesting plans for the success of the revised section.

Abbie Norton Jamison, popular musician and president of the State Music Teachers' Association, who has been enjoying a most delightful vacation with her brother, Col. Elliot M. Norton, and family at Fort Shafter, Honolulu, is expected home next week. She will take up her Association work as well as her piano teaching in Blanchard Hall.

Mme. Elizabeth Rothwell, soprano; Lizeta Kalova, violinist, three artists of excellent qualities, with Blanche Ebert Seaver, accompanist, gave a most pleasing program for the Saturday Afternoon Club at Stockton recently in the Stockton High School auditorium, in which the singer was complimented for her artistry. Mrs. Rothwell and Mrs. Seaver were guests of Mr. and Mrs. Alfred Hertz of San Francisco.

Raymond Harmon, tenor, has returned from New York, where he made records for the Edison and Brunswick organizations. He made four records for the Edison and two for the Brunswick, including French and English songs. Mr. Harmon has reopened his vocal studio at 328 Blanchard Hall, and his work as head of the vocal department of the Synthetic School of Music. He will continue as soloist with the First Presbyterian Church at Pasadena and has already been booked for important program dates in Southern California.

May McDonald Hope, pianist, will be heard in several recitals with Leon Goldwasser, Russian violinist and pupil of Leopold Auer, and in a sonata program later in the season. Mr. Goldwasser last season was assistant concert master with the Minneapolis Symphony, and is one of the new arrivals among the first violins of the Philharmonic Orchestra.

Sylvain Noack, organizer of the Noack quartet, gives the information that Walter V. Ferner, imported cellist with the Philharmonic Orchestra, will replace Ilya Bronson, last year's cellist of the quartet. Mr. Ferner is an American, who served as first cellist under Mahler, Nikisch, Richard Strauss, Mengelberg, Steinbach, and Siegfried Wagner.

Agnes Woodward, founder of the well-known California School of Whistling, will leave for Kansas City, Mo., where she will open a permanent studio. Her work here will be continued by Madge Becker and Lorraine Griffin, her two associate teachers. Miss Woodward will return after Christmas.

Much attention has been created by the programs Professor Gregor Cherniavsky, noted violin-teacher, sent out announcing a recital in which seven of his advanced pupils will appear at the Gamut Club Auditorium, Friday, the twenty-second of this month. It is an unusually severe and highly musical program that reflects well on the technical standard and musical axioms prevailing at the Cherniavsky studio. Several of the pupils are promising young violinists so that out of the Cherniavsky violin class may bloom a number of fine players. Mr. Cherniavsky has the co-operation of Mrs. Hennon Robinson as accompanist for the recital, which thereby undoubtedly will gain in value as a musical event. Mr. Cherniavsky announced that Leopold Auer, celebrated violinist, and his former teacher, has sent him two violin pupils from New York.

(Continued on Page 6, Column 1)



## GEORGE EDWARDS LECTURES ON SYMPHONY

Well Known Critic and Composer Delights Audience  
With an Interesting Discourse on the Second  
Symphony Program

Those eager to add to their musical knowledge and to gain a better understanding of the symphony concerts are diligently attending the lectures given at the Public Library, prior to each symphony concert. The first of these lectures was given by Redfern Mason of the Examiner. The second took place last Friday afternoon, October 15th, George Edwards being the principal feature.

Mr. Edwards said, in part, "Every work of art worthy of the name exhibits enough of the 'old' to establish a sense of familiarity, and enough of the 'new' to suggest adventure; enough of the simple to be understandable, and enough of the complex to exercise the faculty of novelty; in psychological terms, enough of the elements of stimulation to refresh the nerves, and enough of repose to quiet them; and finally in terms of architectural construction, which are the ones which best guide the creative artist, enough of the 'strict' to maintain coherence, and enough of the 'free' to avoid monotony and keep alive the sense of surprise. The strict brings us the expected, while the free introduces the unexpected. Every good work of art reveals a balance of all these factors, but is conditioned by the period in which it is produced. It was impossible for Mozart to use Brahms' harmony and orchestration, and yet both composers stand for a perfect balance of the factors of esthetic effect, within their respective generations.

"Program building is an art like any other, and it is to the glory of Mr. Hertz that all of his programs contain a sort of spiritual unity that witness such a balance as I have described. A program builder has a greater freedom than the composer, and therefore a greater responsibility, in that his materials cover the entire period of cultivated music. In the program I am describing, the 'old' is represented by Mozart, or Mozart heard so sympathetically through Tchaikowsky's ears that it amounts practically to the same thing, while the 'new' is present in the form of Korngold's Overture to a Drama. The Cesar Franck Symphony, meanwhile, stands somewhere between these extremes, looking back in some ways to the symphony of former times, and forward in others to another type of symphony more flowing in melody and continuous in style than any previously in existence. These compositions balance one another as well on all the other grounds I have mentioned.

"The personalities of the composers reveal some interesting relations also. Tchaikowsky was a Russian who is held by many to have written like an Italian. Franck was a Belgian who went early to Paris and became identified with the French 'school'. To judge by his name, Korngold is of Jewish descent and writes as a German.

"Tchaikowsky, along with four or five others, deliberately set out to found the 'Neo-Russian' school of music. Unlike many such deliberate attempts, the movement succeeded. Franck is held to be the father of the modern French school, but this was not by any deliberation on his part. Rather it is very largely through the enthusiasm of his illustrious pupil, Vincent d'Indy. Korngold is not the founder of the modern German school, though he is one of its most successful standard-bearers. And this has come about largely through the propaganda, not of a pupil, but of a master—Richard Strauss, who is generally considered the founder of Neo-German music.

"The various enthusiasms connected with these personalities reveals another source of unity in the program. Tchaikowsky's veneration for Mozart, whom he considered the greatest of the old masters, is responsible for the suite Mozartiana. As I have said, d'Indy's adulation for Cesar Franck, and Strauss' patronage of Korngold are largely responsible for the presence of their works on this program. And finally, an esthetic 'return,' a complete circle of relations, is accomplished in the fact that Mozart and Korngold are perhaps the most striking examples of infant precocity in all the history of music."

A detailed analysis of themes and structure of the pieces followed, and certain passages illustrative of the works were played on the piano by Mr. and Mrs. Edwards in arrangement for duet.

The third of the series of lectures will take place at the Music Department of the Public Library next Friday afternoon, October 29th. The lecturer will be Ray C. B. Brown, music critic of the Chronicle, who will be assisted by Ada Clement, pianist, Hazel Nichols, pianist, and Hother Wismer, violinist. The subject will be the program of the fourth pair of symphony concerts to be given on November 5th and 7th.

## THEO KARLE COMING

Theo Karle, the eminent American tenor, whose success on his last visit to San Francisco is well remembered by the music lovers who gathered to enjoy his delightful art, will soon return to renew the acquaintances he then made, and will be heard as the second event of the Bem-Seckels Matinee Musicales in the Colonial Ballroom of the Hotel St. Francis on Tuesday afternoon, November 16th, this being Karle's only appearance in San Francisco this season.

Karle will present one of his usually prolific programs which will include selections by Handel in which his voice excels, groups of songs, ballads and arias. He will be accompanied by Arthur Klein, the splendid pianist, who won the Damrosch Institute Gold Prize last year. Karle comes to California under the management of Selby C. Oppenheimer.

## FAMILY CLUB MUSIC AT CALIFORNIA

Harold Pracht, Baritone, and Uda Waldrop as Guest  
Conductor Presents Enjoyable Selection—  
Heller Conducts Fine Program

The feature at the thirty-first grand concert of the California Theatre Orchestra, under the direction of Herman Heller, was a selection from the 1920 Family Grove Play, words and lyrics by Edmond D. Coblenz and music by Uda Waldrop, entitled Song of Wakullah, interpreted by Harold Pracht, baritone, with Uda Waldrop as guest conductor. Since Harold Pracht has devoted himself to business his public appearances as baritone soloist have been missed. He possesses a big, round, resonant voice of fine range, which he is not afraid to use, and which always exercises a most pleasant influence upon his audiences. On this occasion he had an opportunity to show the fine quality of his voice as well as reveal his natural instinct for shading and phrasing. He was rewarded by a spontaneous burst of enthusiastic applause from the capacity audience that again crowded the theatre. Uda Waldrop conducted gracefully and effectively and his music left an excellent impression upon the audience because of its simplicity of construction and ingenious melodious phrases.

The program began with Mancinelli's Festival March Cleopatra, which was followed by Lehar's grateful waltz, Gypsy Love. The third number was a splendid selection from Ponchielli's opera Gioconda, while the concluding number was Wagner's vigorous Prelude to the Mastersingers. Mr. Heller here showed once more what he can do with few rehearsals and the proper verbal control of his musicians. C. Sharpe Minor distinguished himself by playing Herbert's American Fantasy with fine expression and spirit.

## ALICE GENTLE'S NEW YORK SUCCESS GENUINE

They say that "History never repeats itself" but there is an exception to every rule. This exception has been proven in the case of Alice Gentle. Her sensational success that started in San Francisco has been a continuous repetition for no matter where she appears she captures her audiences with her peerless art, and they become victims to her fascinating personality. At the Manhattan Opera House in New York she is at present living over again the same glorious triumphs that were hers at Ravinia Park this summer. The New York critics have gone far beyond their usual attitude toward an artist unless it happens to be a Metropolitan song bird. These are the enthusiastic remarks several of them published:

**The New York Tribune:** Alice Gentle's performance of Santuzza is an impersonation that should grace any opera house. The music lay well within her voice and she sang with a wealth of color and shading. Her acting was superbly passionate, at times tigerish in ferocity. But in her intensity which swept all before it and made her for the time not an opera singer but a human being, there was the thrill of tragedy, not melodrama. Even the musical snobs, the hardened opera goers in the gum-chewing, lemonade-drinking audience which crowded the theatre, were moved by the blazing composite study of elemental emotions, love, jealousy, despair and revenge. They joined the noisiest standees in shouting Brava! Brava!

**New York Sun:** Alice Gentle, a star discovered by Oscar Hammerstein himself, carried off the honors. Her acting of Santuzza in Mascagni's tragedy was superb. Her voice just as worth while.

**New York American:** She made Carmen pretty and piquant, a creature of many moods though leaning more to the willful than to the wanton. Her warm mezzo-soprano voice was revealed with taste and effect. Her performance was never commonplace.

**The New York Evening World:** In the Mascagni work Alice Gentle's clear, powerful voice and clear-cut characterization of Santuzza was a tower of strength.

**New York Telegram:** There was sincerity and strong emotional force to her singing that are rare in these days of stereotyped operatic characterizations. She was so energetic that she carried the other singers with her.

**New York Globe:** Alice Gentle as Santuzza was as good an exponent of the woman scorned as one could desire and she kept to the pitch vocally as well.

**Montreal Star:** Thanks to Alice Gentle, the performance was the best given by the San Carlo people. Within the last decade the character of Carmen has not been presented in Montreal with finer intelligence or with both singing and acting elements better combined. It was an original reading of the role that Miss Gentle gave, one that was psychologically true to human nature; and on the singing side it was musical.

In November Miss Gentle will arrive in California to tour the Pacific Coast under the direction of Mrs. Jes-

sica Colbert. This energetic young manager has already booked over fifteen concert engagements for Miss Gentle and we know that her recitals will be as interesting and artistic as her operatic performances are thrilling, and humanely emotional. C. H. A.

## BEEL-McMANUS CONCERT AT UNIVERSITY

Two Distinguished Resident Artists Make History By  
Beginning Three Recitals of Complete Set of  
Beethoven Violin and Piano Sonatas

Wheeler Hall of the University of California was well filled with a select and strictly musical audience on Tuesday evening, October 12th, when Sigmund Beel, violinist, and George Stewart McManus, pianist, gave the first of a series of three piano and violin sonata recitals which are to include the complete set of Beethoven's piano and violin sonatas. These are the first public performances in California of the complete set of these works and possibly the first time anywhere when this set is presented by two American artists.

The art of Messrs. Beel and McManus is so familiar to our music lovers that hardly any detailed review of the event is necessary. However, it is of such musical importance that no self-respecting music journal can afford to permit this recital to go into history without making such comment as to reward the artists for their enterprise, their musicianship, and their love for art. The program presented on this occasion included: Sonata in G major, Op. 96; Sonata in A major, Op. 12, No. 2, and Sonata in C minor, Op. 30, No. 2.

The performance was notable because of the strict classic atmosphere that prevailed throughout the rendition of the works. Both musicians appeared to be thoroughly familiar with the inner purpose of the works, and seemed to have studied them with care and conscientiousness. They played with enthusiasm and sincerity and technically their performance was flawless, even in the most intricate and complicated phases of the work. The audience was most demonstrative and enthusiastic and showed in no uncertain terms that it enjoyed the performance thoroughly. The enthusiastic outbursts of applause told how deeply the hearers appreciated the musicianship of the performers, and, judging from the success achieved on this first occasion, the attendance will be even larger at the two subsequent events.

The second of these concerts took place last Tuesday evening, too late to give any account of the same at this time. We shall, however, refer to the concert in next week's issue. The third and last of this great series will be given next Tuesday evening, October 26th, when the program will consist of the following numbers: Sonata in E flat major, Op. 12, No. 3; Sonata in G major, Op. 30, No. 3, and Sonata in A major, Op. 47.

Messrs. Beel and McManus are members of the University of California Extension Division, under whose auspices these recitals are being given.

## MARION RAMON WILSON'S FAREWELL CONCERT

Miss Marion Ramon Wilson, the well-known and gifted contralto soloist, will give a farewell concert at Century Club Hall on Thursday evening, November 4th. Miss Wilson will go East and possibly to Europe where she expects to give a number of concerts. At this farewell event she will be assisted by Frederick Maurer, Jr., the brilliant accompanist, who will certainly add artistic prestige to the occasion. Miss Wilson returned from Europe in 1915. Since then she has sung a repertoire of over two hundred numbers, and rendered each number in the language in which it was written. And all numbers on the program to be presented on this occasion have been studied and sung by her in the original.

However, Miss Wilson will also sing songs written in English, and on her concert tour she will include a program exclusively of English songs, or rather songs in English, which will naturally include works by American composers. The program to be rendered at Miss Wilson's farewell concert next Thursday evening will be as follows: Recitative and Aria from the Opera Xerxes (Handel); Romance from the Opera Anna Bolena (Donizetti); Habanera from the Opera Carmen (Bizet); Recitative and Aria from the Opera Nadeschda (Goring-Thomas); Erda's Warning from the Opera Rheingold (Wagner); (a) Sapphic Ode (Brahms), (b) Romance (Debussy), (c) My Marguerite (Old French); (a) Magdalena's Song from the Opera Evangelina (Kienzl), (b) The Pipes of Gordon's Men (Hammond), (c) The Lost Chord (Sir Arthur Sullivan); (a) Carol (Two Dreams Dwell in Her Eyes (Maurer), (b) Awake, it is the Day (Cecil Burleigh); (a) Kitty of Coleraine (Old Melody), (b) The Vow (Bohm); (By request) The Robin Woman's Song from the Opera Shanewis (Cadman).

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## MOISEWITSCH CONCERT

(Continued from Page 1, Column 2)

contrasting characteristics more decisively than we have ever heard it done before.

His untiring energy and endurance was noticed when after playing this taxing composition he re-entered the stage after but a brief intermission and began his next group of works, which included Palmgren, Debussy and Stravinsky numbers. Later he played an encore, a Nocturne by Scriabine for left hand alone. Once more we heard a pianist who was able to interpret the ultra-modern music in a manner that did not make it appear bizarre or grotesque. If all artists would play this modern school of composition like Moisewitsch we might become accustomed to its singular characteristics. Mr. Moisewitsch emphasizes the impressionistic character of the works by mellowing or softening apparently discordant effects with a tender, caressing style of subdued tone color effect. He also succeeds in emphasizing a certain melodic phase of the works which seems to escape so many other pianists. Mr. Moisewitsch also attains a certain coherence in these compositions which seems to be absent when other, less gifted, artists attempt to interpret them. Every one of these works representing the ultra modern school was given a decidedly attractive interpretation by this master pianist.

His "silvery" tone combined with his graceful technic was naturally responsible for a most enjoyable interpretation of the Chopin numbers. They exhaled the essence of poetic inspiration and enhanced the character of inimitable "vocal" phrasing that is such a charm-

ing Chopin characteristic and that only the greatest artists are able to adequately express. Liszt's exceedingly difficult Tarantelle formed the closing number of the concert and was played with brilliancy and fluency. It roused the already hypnotized audience to the verge of an hysterical ovation, and put the finishing touches to one of the greatest and most profound artistic triumphs ever recorded in San Francisco.

## PLAYERS CLUB PERFORMANCE

(Continued from Page 1, Column 4)

Gump succeeded in presenting a most artistic and finished bit of acting. She had the audience in continuous outbursts of merriment, and yet did not detract from the convincing portrayal of the character's affliction. It was a masterly performance.

Jane Parent as Dame Hannah was also most excellent in her impersonation of the old aunt. Benjamin Purrington in the character of Robin Oakapple had various opportunities to display his smooth vocal art and he, too, gave a convincing impersonation of the role. Easton Kent's fine lyric tenor voice was heard to advantage in several delightful solos, and his acting, too, added much to the general excellence of the production. Reginald Travers acted his role of Sir Despard Murgatroyd with virility and effective asperity, while Emanuel Rosenthal as Old Adam Goodheart, and Ruth Bates and Carolyn Kroehnke as the Bridesmaids proved additional pleasing features. Len Barnes as Sir Roderick Murgatroyd sang with fine voice and clear enunciation. All participants helped to make the performance a memorable one.



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## PACIFIC MUSICAL SOCIETY'S SECOND CONCERT

The second meeting of the Pacific Musical Society took place in the hall room of the Fairmont Hotel on Thursday evening, October 14th. An unusually large audience assembled there to hear a most interesting recital, the participants being Madame Rose Reldn Cailleau, the noted coloratura soprano, accompanied by Mrs. John McGaw, pianist, and Christine Howells, who rendered the flute obligatos to Madame Cailleau's numbers, and Raymond White, pianist.

Madame Cailleau displayed excellent judgment in the choice of her numbers, especially the opening selection, which was the Robin Song of Howard White. The number in itself is a charming one, of a bright and joyous nature, that immediately puts the audience in a happy frame of mind. That Madame Cailleau enjoys singing this number was demonstrated by the spirit and vivacity with which she rendered it. Madame Cailleau has a particular style and finesse which is quite her own and even without the beauty of her voice this art would stamp her work as being sufficiently interesting as to satisfy the most critical musical judges. Madame Cailleau's interpretive ability was exhibited in her singing of the Oasis by Foudrain. This song is very different from those which are, as a rule, associated with Madame Cailleau's work, but it exhibited her versatility and power, bringing forth her knowledge of creating atmosphere. Madame Cailleau was in perfect vocal condition, the voice appearing brilliant and fresh and her coloratura was so exquisite that upon hearing such trills, even runs and staccato, we could not help but feel the pity that there are not a few more voices and art such as hers. After insistent demand Madame Cailleau graciously gave an encore, a song by our talented California composer Rosalie Housman, which proved worthy of the tremendous applause it received. Miss Christine Howells furnished splendid flute obligatos, playing in a clear and brilliant tone. Mrs. John McGaw must be congratulated upon the excellent accompaniments which she furnished for Madame Cailleau's selections. We are very familiar with Mrs. McGaw's solo work which is very different from the art of accompanying and she deserves the highest commendation for the way she subdued her own individuality for the benefit of the soloist. She gave excellent support and played in a most creditable manner.

The instrumentalist of the evening was Raymond White, an exceedingly talented young artist. He opened his program with the Etudes Symphoniques by Schumann and gave this number an excellent reading. Especially fine was his second group which consisted of the modern works, and standing forth was the Juha-Dance by Dett. He succeeded in compassing the difficulties of this tricky number in a masterly fashion. His brilliant as well as sympathetic work at the piano on several occasions was a tower of strength. An artistic and interesting musician such as Mr. White is, will always be an acquisition on any program of high standing. The following program was rendered: Etudes Symphoniques (Schumann), Raymond White; The Robin's Song (Howard White), Charming Oiseau (Perle du Brazil) (David), Mme. Rose Reldn Cailleau, flute obligatos by Christine Howells, Mrs. John McGaw at the piano; Juha-Dance (Dett), Alt-Wien, Whitecaps (Godowsky), Rhapsody (Dohnanyi), Raymond White; Les filles de Cadix (Delibes), L'Oasis (Foudrain), The Look (Rosalie Housman), Mme. Rose Reldn Cailleau, Mrs. John McGaw at the piano.

## LORING CLUB BEGINS 44TH SEASON

The first concert of the Forty-fourth Season of the Loring Club is announced for the evening of Tuesday, October 26th, at Scottish Rite Auditorium. Among the compositions for men's voices to be heard on this occasion for the first time in San Francisco are the stirring settings by Charles Villiers Stanford of three poems of Henry Newbolt entitled respectively Sailing At Dawn, The Middle Watch, and The Song of the Sou'wester, for baritone soloists and chorus of men's voices with accompaniment of strings and piano, the soloists being W. J. Molitor and R. H. Ward, together with Edward German's Rolling Down to Rio, for chorus of men's voices with accompaniment of strings and piano, and the Negro Spiritual, Deep River, as arranged for chorus of men's voices with similar accompaniment following the transcription of this spiritual by Coleridge Taylor.

Among the other numbers for men's voices included in the program are three choruses from the cycle entitled From Every Zone, by Arnold Krug, and also two movements from Mendelssohn's Festgesang and Wallace A. Sabin's The Long Road. In the accompaniments the club will have the assistance of strings and piano, Hother Wismer being the principal violin and Frederick Maurer at the piano. The concert will be directed by Wallace A. Sabin.

We are pleased to note that Hother Wismer has been re-engaged to organize the orchestra for the Loring Club concerts. And we understand that he has chosen some of the best members of the San Francisco Symphony Orchestra as his associates.

## EXPOSITION AUDITORIUM

On Sunday evening at 8 o'clock Edwin H. Lemare, the official city organist, will give the request program which he prepared for last Sunday, when an accident that injured his thumb prevented him from playing. The selections are: Toccata and Fugue in D minor (Bach); Spring Song (Mendelssohn); Reve Angélique (Rubinstein); Walther's Prize Song from The Mastersingers (Wagner); Concert Overture in C major (Hollins). Lemare also will give an improvisation, for which themes not more than three bars long will be received from the audience.

The soloist at the thirty-second grand concert to be given by the California Theatre, under the able direction of Herman Heller tomorrow (Sunday) morning, will be Emilio Puyans, the distinguished flutist and soloist of the San Francisco Symphony Orchestra, who resigned, or rather who would not renew his contract by reason of the fact that he has to go to Cuba to attend to some private business matters. Mr. Puyans will play Pastoral by Doppler and he will have another opportunity to display his fine qualities as a flute virtuoso. C. Sharpe Minor will play an excellent organ solo in that artistic manner for which he is known and Herman Heller has prepared an unusually attractive program to be interpreted by his excellent body of picked musicians.

## MUCH FUN AT THE ORPHEUM

Of considerable import in the announcement of next week's Orpheum bookings is the fact that Roger Imhof, Hugh Conn and Marcelle Coreene will be included among the headliners. In a Pest House will be their offering, the same with which they caused tears of laughter to stream down the cheeks of their audiences last year. In a Pest House depicts the pests which flock into a small hotel to disturb the comfort of the weary traveler. Among the pests are a nurse who insists on doctoring everybody and a hell boy of somewhat advanced years who never misses an opportunity for a tip. In bygone seasons, the trio played in Surgeon Louder, U. S. A., a classic which endured almost a decade.

Flirtation will prove a fascinating subject to all, especially in the comedy which bears that name and which will be presented by a particularly capable company headed by Dorothy Van and Frank Ellis as well as Al Garbelle. Flirtation is a comedy incident in the lives of a small group of co-eds. The love affairs are coated with songs, dances and comedy. James Mullen and Anna Francis in I Get What's Left will bring back old memories to theatre-goers. One-half the team will, at least, for it is the same James Mullen who worked with Allan Coogan. His new partner, Anna Francis, is a thoroughly capable and charming young woman.

Muriel Morgan and Minnie Kloter, who will present A Few Songs and Sayings, are a charming firm, which vends a few songs and stories. They are attractive in their own personalities. Theirs is a 100 per cent act. Lou Reed and Al Tucker will greet local audiences in Full O'Pea. An electric spark has no more pep than these two boys. They play, dance and sing at the same time. James & Elta Mitchell, whose offering is called Fun in the Air, are responsible for a revolution in gymnastics. This revolution is an aerial one, accomplished on a breakway ladder.

Herman and Shirley, who will present a surprising comedy novelty, The Mysterious Masquerader, just have returned to America after a two years' trip through England, France, South Africa and Australia. They performed some of their tricks before native African chiefs, who were so pleased they offered Mr. Herman a hut and told him he could live there the rest of his life. Anatol Friedland, noted headliner, will continue his pretentious revue of music, song and dance another week.

## BERINGER MUSICAL CLUB CONCERT

The Beringer Musical Club will give its forty-fifth concert at Century Club Hall on Thursday evening, October 28th. The program which has been prepared for this occasion retains the usual artistic standard maintained by the events of the Beringer Musical Club, and introduces a number of clever young students and artists who have been thoroughly prepared to render the compositions according to musical principles. Those participating will be: Mrs. Genevieve Holberg-Lyon, and the Misses Zdenka Buben, Charlotte Ibscher, Florence Berbert, Venita Pellow, M. Monica Heffernan, and Irene De Martini. Miss Zdenka Buben will be the accompanist for all the vocal solos. No doubt a crowded house will once more testify to the popularity of these events.

## RECITAL GIVEN BY MISS ETHEL PALMER

Miss Ada Clement presented Miss Ethel Palmer, one of her artist pupils, in a delightful program, Friday evening, October 15th, at the Ada Clement Piano School. Miss Palmer had a large and appreciative audience, whose interest she held through the entire program. She reflects great credit upon her teacher, for in her rhythm, tone values and dynamics she showed more than the student appreciation of same. Miss Palmer invests her playing with imagination and showed a decided poetic feeling, especially in the Schumann and Ravel numbers.

The following program gave pleasure and showed an earnestness and a promise of bigger things that is most commendable: Mozart—A Major Sonata; Schumann—Scenes from Childhood; Ravel—Jeux d'Eau; Chopin—Nocturne B Major; Chopin—Scherzo Bb Minor.

Mrs. Jessica Colbert has booked three of her artists during the month of November for the Saturday Club in Sacramento. Miss Mabel Riegelman will open the season on November 4th. At this recital, Miss Riegelman will have as her accompanist Constance Mering, a young and talented pianist. On the 13th of November Laurence Leonard will sing for the Club and the London String Quartet will give a chamber music concert for the same organization on November 18th.

Miss Teodelinda Teran, the skillful young South American cellist, will play before the Pacific Musical Society at the Fairmont Hotel on Thursday evening, October 28th. She will play the following three selections: Lamento by Augusto Teran, Bohemian Themes by Rachmaninoff and Spanish Serenade by Glazounov. Augusto Teran is a brother of Miss Teran who studied with Eugene Ysaeye at the Conservatoire in Brussels. He studied both violin and composition with the master and the work which Miss Teran will play was the result of Ysaeye's tuition. Mr. Teran is now vice-consul for Ecuador at Brussels and occasionally appears in concert, achieving distinct artistic successes. His wife, an American, has established an enviable reputation for herself as a vocal artist of the first rank under the name of Mme. Eleanor Leclair.

Emmet Pendleton, the young pianist-composer, gave a lecture entitled "An Appreciation of Frederic Chopin (1810-1849)," at the Teacher's Institute in Red Bluff in Northern California on Tuesday afternoon, October 13. It is quite an unusual thing to have a discussion such as this take up over an hour's time on a school teacher's program that is busy with pedagogical subjects. Mr. Pendleton's efforts met with great appreciation, and strengthened the good impression he holds already in that section of the state. All the newspapers speak very praiseworthy of the occasion. The talk was illustrated with the following selections: Two Preludes, Op. 28, No. 3, G major, No. 6, B minor; Mazurka, B major, Op. 17, No. 1; Berceuse, Op. 57; Polonaise, C sharp minor, Op. 26, No. 1; and Waltz, A flat major, Op. 34, No. 1.

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The 20th Anniversary Edition of the Pacific Coast Musical Review will be published Saturday, October 30th. All those wishing copies please communicate with our office, 801 Kohler & Chase Bldg. Telephone Kearny 5454.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 5

SAN FRANCISCO, SATURDAY, OCTOBER 30, 1920.

PRICE 25 CENTS



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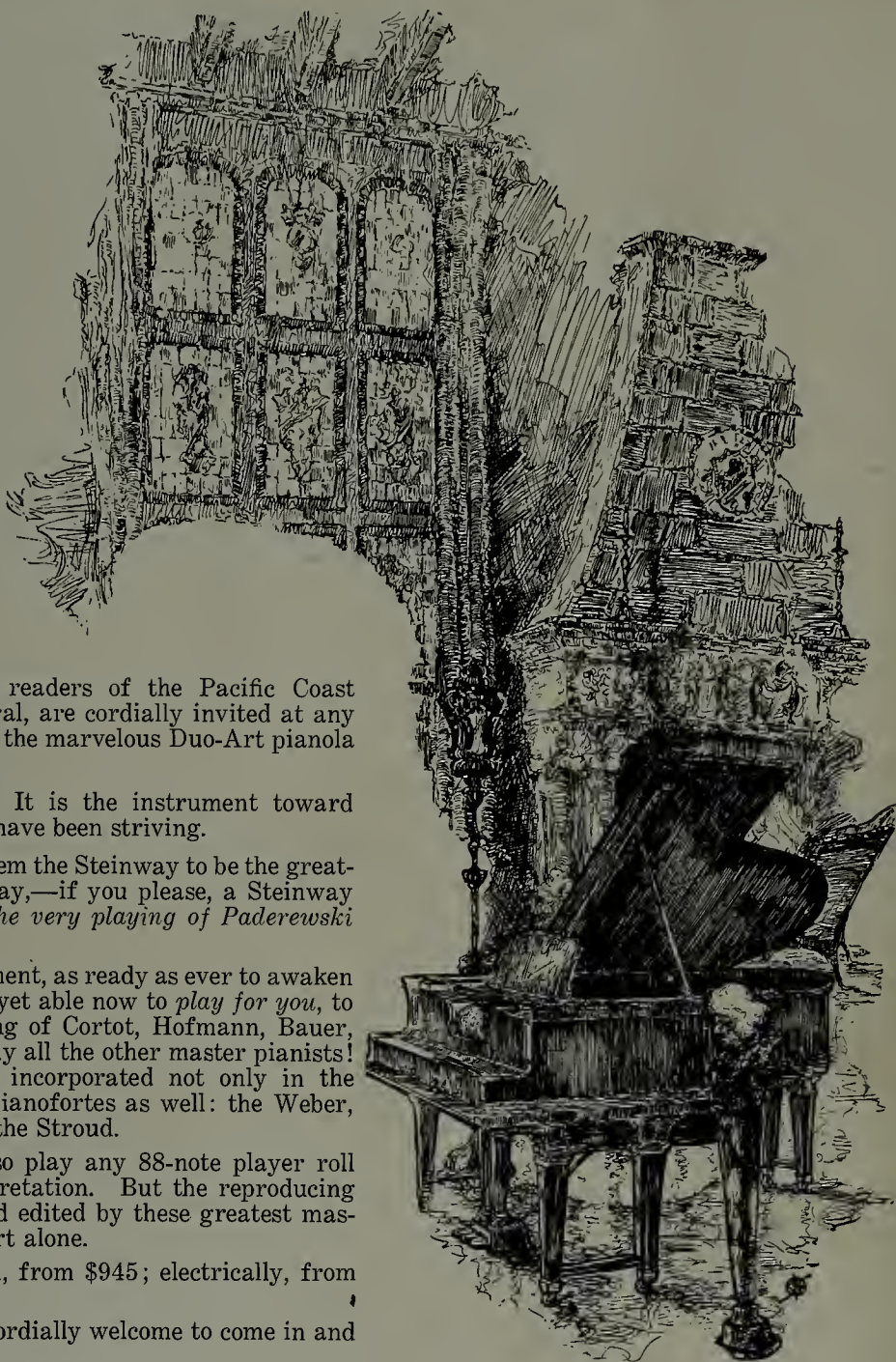
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# Pacific Coast Musical Review

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TWENTIETH YEAR

## MUSICAL REVIEW'S 20TH BIRTHDAY

This edition commemorates the twentieth birthday of the Pacific Coast Musical Review. As is usually the case with anniversary editions we have been unable to fulfill our original intentions in regard to the character of this number. We wanted to make it an historical number. We wanted to show what California had done during the nineteen years of publication of this paper. We wanted to go into details to prove how this paper has had something to do with the growth of music, and how it invariably put its shoulder to the wheel when it came to fight for real worthwhile causes. It was to be an edition educational in its nature, and historical in its narrative.

But the editor proposed and the friends of the paper disposed of his proposal. The moment it became known that we were making a special effort to duplicate the magnitude of our Exposition number advertisements simply began to rain into the office from Los Angeles to San Francisco. And with these advertisements came the usual requests for enumeration of personal artistic achievements. And since our artists, teachers and managers form the mainstay of a music journal's life, we had to submit to the wishes of our friends and change our ambitious plans. However, we surrendered only under condition that at some future time our wishes are to be respected.

You will find for this reason a number of items of a personal nature concerning individual efforts of prominent members of the California musical profession. These articles are not intended as so-called "puffs." They are in no sense commercial. As far as we know they contain simple facts. We tried not to have them exaggerated. Of course, we could not include everybody who deserves it. In the first place some people do not inform us of their doings, and in the second place they rather take advantage of the columns of the paper during the rest of the year, when they stand alone. It is obviously impossible for us to write up every advertiser of whom there are about three hundred, in this issue. In the first place it would take from forty to fifty pages to do so, and in the second place we simply could not write up so many people and say something different about each without attracting a severe case of meningitis.

So we naturally depend upon those who like to have their achievements recorded for informing us of the facts. If anyone is therefore forgotten, or feels slighted, we trust he or she will not blame us for intentional omission, but will blame himself for neglecting to take advantage of an opportunity which we always gladly extend to our patrons—namely, the courtesy of our reading columns. In the case where pictures are published, it is not always necessary to also print an article, for we take pains to include in the cap-

tion, accompanying the picture, a brief biographical or explanatory sketch. We have never believed in trying to use a great deal of space to express a few facts. Nor do we believe the readers are anxious to read big articles about someone else. However, we have tried to please our advertisers and friends, as usual, hence the many personal articles, and hence the natural probability that omissions have taken place and errors have occurred.

In the case of errors occurring we shall of course be pleased to rectify them in our regular edition. In case of errors in advertisements we shall make them good by re-publication, and if they are too serious, by other adjustments. But of course this edition is mainly intended as an annual presentation of the musical achievements of California. This year we have the great pride in presenting a splendid representation from Southern California. It is the greatest birthday present that Los Angeles could have given us, for it has been our main effort during these nineteen years to bring the North and the South into closer relationship. We believe we have accomplished this great aim.

Last year has seen Southern California artists appearing in San Francisco, and Northern California artists appearing in Los Angeles with equal success. The ice has been broken, and the Pacific Coast Musical Review will continue to work in this direction. Just before writing this editorial we heard that the Los Angeles Philharmonic Orchestra may give two concerts in San Francisco as part of our symphony season, and the San Francisco Symphony Orchestra may give two concerts in Los Angeles as part of the Philharmonic season. This is as it should be, and we are very happy to see that the musical fraternity does not entertain prejudices or jealousies toward our great sister city of the South. There remains now an arrangement to be made whereby the Chamber Music Society of San Francisco will visit Los Angeles for a few concerts and a chamber music society of Los Angeles will visit San Francisco. We believe such an arrangement can be made.

Our readers will notice that the music in the moving picture houses is occupying a prominent position in this number. Music in the moving pictures is just at its infancy. The possibilities are great and many. The California Theatre has just made an announcement through its general manager, Eugene Roth, that it has entered into negotiations with Selby C. Oppenheimer to present some nationally and internationally famous artists at its Sunday morning concerts. This is a step in the right direction. It will not only popularize concerts, but it will give resident artists opportunities to appear before the public. The moving picture theatre of America will be to the American singer what the opera house in Europe is to the European singers. It will be a means to earn a livelihood and make a reputation and career after spending large sums of money and the best years of one's life in acquiring a musical reputation. This paper is heartily in sympathy with this movement for the best music in the moving picture theatres.

We have also the satisfaction of announcing another milestone in the history of the paper. We have reached the possibility of publishing a sixteen-page weekly paper, thanks to the growth of our Los Angeles office. This sixteen-page weekly began on October 2nd of this year, and was only interrupted for two weeks to give us a chance to prepare this annual edition. It will be continued next week and we will try to run it through the season. And with this sixteen-page issue we try to improve the character of the paper. We will re-introduce our editorial page. We will give more news from the East and abroad. Miss Rosalie Housman has been commissioned to give us reviews of new compositions presented at New York concerts. Miss Housman also will continue her music reviews. Mr. Hlgh will continue to furnish us with his most interesting weekly news letters. Miss Alexandre will continue to review some of the season's concerts.

But what we expect to be specially important is Mrs. Abbie Gerrish Jones' presence in Seattle to make us acquainted with the doings in the Northwest. We trust that before long our California musicians and music lovers will be as well acquainted with the achievements of the musicians and artists of the Northwest, as we are now with the accomplishments of the members of the musical profession throughout California. We are sure it will not take long inasmuch as the circulation of the paper is rapidly increasing in the Northwest, and with adequate representation in these columns the musicians of the Northwest will take an increased interest.

Although this paper is now in its nineteenth year, and is one of four weekly music journals in the United States, and is the only weekly music journal on the Pacific Coast, the New York managers and visiting artists are represented by only about a half dozen noble exceptions. We do not regret this fact because of any commercial envy. For whatever finances we are able to obtain will be put into the paper. Adequate support will enable us to publish a larger, more inclusive, more intelligent, more comprehensive and broader music journal. It will enable us to enlarge our circulation so that everybody interested in music will read it, even though they are not professional. While our circulation is much bigger than many of our readers realize, it is not by one-half what it should be. The editor should have an assistant so that he could devote himself to more serious problems of musical expansion, such as assisting the music teachers' association, the music clubs and resident artists in a more personal way. We also could contribute more to concert attendance. Therefore if visiting artists, by judicious publicity in this paper would increase their box office receipts, they would not only help themselves and make friends with their local managers, but they would enable the Musical Review to be large enough to extend to them the same privileges in the matter of publicity as to articles and pictures which the Eastern papers are able to give, because of their space.

While we have not yet succeeded to convince the New York managers, barring the one or two exceptions which our readers know, of the wisdom to use this paper more liberally—our terms are so modest compared with Eastern papers—we have not given up hope, and possibly the appearance of this edition will convince them that since we can get along without these advertisements, it is not altogether to our own advantage that we present these arguments, but that we also have the welfare of the visiting artists themselves at heart. If artists and managers residing in the East would like to bring the Far West closer home, and thus become more familiar to our music lovers, the use of the columns of this paper would certainly help much to attain this worthy object.

In conclusion we wish to say that our principal object is to help aspiring artists, teachers and students. We despise the musical snob who in his superiority looks down upon his fellowmen because they happen to know a little less. We also despise the ignoramus who in order to air an opinion can only find unfavorable things to say about his friends. We do not consider ourselves superior to anyone. On the other hand we do not think we are the inferior of those whose technical knowledge of music surpasses ours. We are not here to teach anyone anything. We leave that to the music teachers. We are here to inform musical people of the good work of their fellow beings, of the ambitions and aspirations of youth, of the conquests and progress of ambitious disciples of the art, of the brilliancy and genius of our distinguished artists residing among us, and of the worthy endeavors of our musical organizations. If we can successfully fulfill our duties in regard to musical constructive ideals, and if we can assist in making musicians and students happier we have accomplished what we have set out to do when we first took up our place at the editorial desk of the Pacific Coast Musical Review.

ALFRED METZGER.



# Alfred Hertz Tells of Supremacy of American Symphony Orchestras

In Interview With Editor of Pacific Coast Musical Review Distinguished Conductor of the San Francisco Symphony Orchestra Shows How Unfavorable Conditions in Europe Give America Great Opportunity of Which She is Rapidly Taking Advantage—Artistic and Educational Superiority of American Musical Conditions Dwelt Upon

By ALFRED METZGER

This anniversary edition of the Pacific Coast Musical Review would not be complete without a chat with San Francisco's highly esteemed and distinguished symphony conductor, Alfred Hertz. So I made an appointment by phone and met the genial and famous musician after the rehearsal one day. Just as I intended to invade the sanctity of his dressing room where he distributes final suggestions to the orchestral manager and others seeking his advice, he came climbing up the steps to the stage and looking pretty well fagged out. I could not resist the temptation to say that he looked tired, and he admitted it energetically.

"I simply put all I had into this last program," he said, referring to the Friday and Sunday concerts (this meeting occurring on Monday noon), when he played the Cesar Franck Symphony and Korngold Overture, "and now I must continue rehearsing just the same, and unless one puts his entire energy into a rehearsal one never gets the desired results."

I thought that this surely was a most unfortunate day for an interview, but anyway I accepted the invitation to lunch, for even editors must eat, in which capacity they sometimes eclipse even a conductor, although I cannot say that Mr. Hertz on this occasion proved to be a "slouch." And the further the luncheon progressed the quicker disappeared the worn-out air about the conductor, until his eye sparkled as usual and his dynamic personality revealed itself in full force through the energy of his conversation and the brightness of his ideas.

Soon I thought the appropriate moment had arrived to begin my questions, and I asked Mr. Hertz what he thought of the chances of the American orchestras in their present relationship with the European organizations as far as he was able to observe while abroad.

"The present musical conditions are such that the American orchestras are by far superior," began Mr. Hertz. "Here the orchestras are comprised of competent artists who are continuing to progress without having suffered any notable setback by reason of the war. In Europe they are retrogressing. Living conditions are deplorable. Musicians are suffering. Their minds are not at ease. Rehearsals are not as frequent nor as effective as they used to be. The cost of living in Europe has risen to a far greater degree than here. Certain materials, such as clothing and shoes, and certain foodstuffs, are practically impossible to purchase by the average musician. Then, too, before the war musicians playing at government institutions were pensioned, after retiring from active service. In Vienna I was told that no pensions had been accorded during the last seven or eight years. Hence musicians must earn something besides their music, and are not able to just play for symphony concerts alone.

"Whatever truly artistic performances I have been able to hear owed their success purely to traditions which of course still permeate the musical profession. But there cannot be any question but that slowly and surely the standard of the former is being lowered and within five or ten years it will probably have reached a very low level of artistic eminence.

"Now let us see about the American musician," continued Mr. Hertz. "While in Europe musicians are depressed and impoverished, in America the musician enjoys the greatest prosperity in his history. He revels in a never dreamed of affluence and contentment. That this living condition has its effect upon the artistic possibilities of an orchestra constituted of contented men, cannot be questioned. Hence the American orchestras today are superior to those of Europe. Of course, I speak here only of the so-called belligerent countries, not of those like Holland, which remained neutral during the war and where similar conditions prevail as in this country.

"But there still remains something in which Europe has the best of us. They still possess beautiful concert halls and opera houses. They would no more think of giving an elaborate and refined performance, such as a symphony concert in a commonplace theatre auditorium, then they would think of framing a handsome, old oil painting in a cheap and commonplace frame. It is not only the ear that suffers in such surroundings, but the eye as well. The acoustics of a concert hall are to the orchestra what the wooden body is to the violin, for in both instances the sound is emphasized. Then, too, the solemnity with which you enter an auditorium built for a specific artistic purpose, compared to the atmosphere created by a theatre which often exhibits posters of varying degrees of levity in the lobby, is surely adding to the effect of the concert.

"The strides forward made by the orchestras of America are simply extraordinary, and they will continue until most orchestras of this country will be regarded as artistic examples well worthy of emulation. The success of the European orchestras were principally based upon subventions by princes and the government. These same orchestras are now supported by the municipalities. But the cities are deeply in debt, and need their money for other than musical projects. Hence the future will see many changes. It is truly marvelous that the municipalities have so far been able to succeed continuing the generous support necessary to sustain these orchestras, and which formerly was contributed by royalty."

"How do these conditions effect the concert artists in America?" I asked.

"Formerly," replied Mr. Hertz, "artists came to America merely on a visit, after which they returned to their native countries to reside. Now, these same great artists settle here and make this country their permanent home. This will naturally change the former conviction that it was necessary to go to Europe to seek a musical education. It has become unnecessary to go to Europe to study, for the great masters are now in America, besides many hundreds of excellent teachers who used to reside here, but who suffered under a prejudice. What this country needs now specially is a National Conservatory of Music. The country has the personnel to organize as great and distinguished a faculty as can possibly be wished for."

"Now, how about the opera houses?" I asked. "What is this talk of a soviet board of directors we



FRIEDA HEMPEL,

The Famous Colorature Soprano Who Will Appear Here Next April With the Chicago Opera Company in Some of Her Greatest Roles.

heard so much about in connection with the Berlin Opera this summer?"

"Opera houses, like symphony orchestras, have been taken over by the municipality. Citizens are taxed for their maintenance. The director of the Berlin Opera—Intendant as he is called—is a personal friend of mine. His name is Max von Schilling. Under the present conditions he must consult a commission of singers, stage hands, orchestra members, costumers, and in fact, all members of the staff, regarding the repertoire to be presented. For instance, if Faust was to be on the repertoire for an afternoon and Tristan for an evening, the stage hands would have a right to object, which is perfectly proper. So, while this new order of things, in contrast to the former disciplinary method, may upon first glance seem impossible and obstructive, in reality it creates a spirit of co-operation, which overcomes all obstacles and everyone having a personal interest in the production, it works out most satisfactorily. Although in some respects a handicap it is not as bad as it appeared. There was an attempt to establish a fixed salary of one amount for everybody, but this idea was quickly abandoned, for the first tenor objected strenuously to being paid as much as the scrub woman. He contended if the scrub woman receives as much salary as he does, she could also sing his tenor roles."

"How about the opportunities formerly afforded aspiring students preparatory to a career in Europe?" I asked.

"When it comes to practical opportunities for singers, conductors and instrumentalists," quickly replied Mr. Hertz, "Europe still offers greater chances than America, because of its infinitely greater number of small opera houses, orchestras, etc. There artists and orchestra musicians have an apprenticeship which is impossible in America on account of the principle established by unions which demand fixed salaries of a like amount for experienced as well as inexperienced musicians. In New York, while at the Metropolitan Opera House, I needed two trumpets, and I had to engage two that never played in opera before. So, not wishing to waste the time of the entire orchestra I had to give these two trumpet players extra rehearsals for which the management had to pay them big money, instead of they paying for being taught. For the Ring performances I had to give almost twenty rehearsals with these men without orchestra.

"Terrific traveling expenses in Europe," added Mr. Hertz, "have interfered with artists giving concert tours, for these expenses necessitate such increase in admission prices that adequate profits to managers and artists become impossible. It is not so bad in America, for while traveling expenses have increased they are not so high that managers and artists have been compelled to raise their admission rates to a prohibitive degree. Indeed they deserve great credit for not having raised their prices."

"Are new artists appearing who are able to take the places of the old ones?" I asked.

"There are always new artists taking the places of the old ones," said Mr. Hertz. "There is now a new violinist in Germany by the name of Busch who is generally regarded as the legitimate successor of Joachim. I heard him, and he certainly is marvelous. Concerts are all attended by big crowds and enthusiasm is as it always has been. But the war has certainly left its imprint upon compositions. In creative work times of stress have not been an inspiration. A certain number of great talents promise to lead to something in future, but nothing worth while has been written recently. There is a tremendous striving for something new in music, but it may take from ten to twenty years before a truly great master work will be born again. Distress, unrest, worry resulting from present conditions, do not produce freedom of inspiration, nor poise or bigness.

"If I shall try to give San Francisco a fair idea of what is going on in this respect in Europe, it doesn't mean that I identify myself as being favorable to every composition I introduce here. But I think this city is entitled to be kept in touch with everything new in the musical world and it is the privilege of the public to say whether they like the work or not. If they like it I shall play it again. If they do not like it I shall shelve it. But the public should be given the opportunity to form its own opinion."

"There is no reason why San Francisco should not be to the Pacific Coast musically what New York is to the Atlantic Coast, for commercially it already occupies this commanding position."

## S. F. SYMPHONY ORCHESTRA AT UNIVERSITY

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give four symphony concerts at the Harmon Gymnasium of the University of California on Thursday evenings, October 21st, 28th, November 4th and 11th. The success of the symphony season last year was so encouraging that those in charge feel justified to give another series of four symphony concerts this year. The programs have been selected with special care and meet with the approval of the music lovers. They have been selected from Alfred Hertz's foremost gems of musical literature. Among the works to be presented at these concerts will be: Symphony No. 1 (Brahms), Symphony D minor (Cesar Franck), Eroica Symphony (Beethoven), Carneval Overture (Dvorak), Suite Mozartiana (Tschai-kowsky), Don Juan (Richard Strauss), Ronet d'Omphale (Saint-Saens), Peer Gyn Suite No. 1 (Grieg), Euryanthe Overture (Weber), Leonore Overture No. 3 (Beethoven), Schelomo (Bloch).

Louis Persinger, violinist; Horace Britt, violoncellist; Kajetan Attil, harpist, will appear as soloists. Season tickets will be \$3.25 and single admission \$1. Tickets are for sale at Associate Students' Store, Varsity Candy Shop and Tupper & Reed's, Berkeley, and Sherman, Clay & Co., Oakland.

Estelle Loney, who so ably interprets Honora in Thieves, and Anna Pavlovna in Fedya, at the Players Club, and who, by reason of her natural realism and refined deportment, is gaining many friends among the audiences that attend this month's Players Club productions, is known to the readers of the Pacific Coast Musical Review of a few years ago. She was then Miss Stella Seldner and possessed a fine, ringing soprano voice which, under the direction of Mme. Joseph Beringer, had assumed artistic possibilities. Mrs. Loney always scored triumphs by reason of her intelligent interpretation backed by a most attractive personality. She always exhibited that refinement of bearing that now characterizes her performances at the Players Club.





### *Alfred Hertz*

*A charcoal sketch of the eminent Conductor  
of The San Francisco Symphony Orchestra.  
Drawn specially for the Pacific Coast Musical  
Review, from life, by Ulderico Marcelli.*



## JOHN C. MANNING AND THE MANNING SCHOOL

Well Known Pedagogue and Pianist Has Satisfaction of Successfully Having Built Up a Music School According to Artistic Ideals

Several years ago John C. Manning came to San Francisco from Boston to establish himself as a pedagogue of the first rank. Before coming out West Mr. Manning had been thoroughly known as an artist and teacher in the East, where it is most difficult to gain recognition. Already at an early age he displayed remarkable talent and a passionate love for music. From the first it seemed a foregone conclusion, that his life would be spent in the pursuit of the greatest of all the arts—music, and his intrinsic and native qualities augured well for the successful and inevitable career in the pursuit of that art.

Before his departure from Boston Mr. Manning ranked as one of the best pianists in that critical community, and the crowning achievement of his success was his appearance as soloist with the Boston Symphony Orchestra under the direction of Dr. Carl Muck. During the season 1909-1910 Mr. Manning was engaged to undertake an extensive tour throughout the Eastern and Middle Western states during which he gave his charming Conversational Pianoforte Recital on Chopin—the greatest of all piano music composers—playing only his compositions and giving short talks concerning the master, his life, and the influences brought to bear upon the numbers Mr. Manning played—thus, any person not especially musical could more fully appreciate the beautiful music.

Mr. Manning has been exceptionally successful with these lecture recitals on the University Extension Course and no doubt will give some of them, possibly the very Chopin program we just mentioned, in San Francisco. How well Mr. Manning was thought of in Boston may be gathered from the following extracts from leading daily papers and critics:

Boston Evening Transcript—"He is unquestionably a very musical man, with a pleasant, well-varied tone, fine taste for phrasing. Mr. Manning has also charm and is a musician of unusual taste and feeling."

Boston Herald—"Mr. Manning again afforded pleasure by his well trained technic, the certainty of his distinctly musical touch, and the ease, sincerity and smoothness of his playing generally."

## THE ARRILLAGA MUSICAL COLLEGE

The Arrillaga Musical College, one of the oldest and most dependable musical institutions on the Pacific Coast, and a genuine conservatory of music, for the direction of which Vincent de Arrillaga is entitled to hearty commendation, has opened its season 1920-1921 most auspiciously and under specially encouraging circumstances. It has an unusually large class, exceeding even that of last year, which was a record breaker, and the artistic plans for the season are even more ambitious than heretofore. The faculty of the Arrillaga Musical College includes some of the most prominent and most respected pedagogues of the West, and the sincerity and conscientiousness with which the students are taught speaks well for the spirit of the faculty.

## MISS ETHEL JOHNSON'S PROGRESS

Miss Ethel Johnson, now one of the best known among the Bay cities' young vocal artists, began the study of piano at six and voice at the age of fifteen. She is a graduate of the University of California and studied singing with some of the more prominent vocal teachers, among them Horatio Cogswell, with whom she studied four years, and H. B. Pasmore, with whom she studied three years. Both teachers are disciples of William Shakespeare and his school. Miss Johnson is specially grateful to Mr. Pasmore to whom she says she is indebted for his special interest and understanding of her artistic possibilities.

After her splendid training with Pasmore Miss Johnson had a delightful six months' course with William Shakespeare, taking almost a lesson every day. Since that time she has coached with a number of fine artists and pedagogues among them Francis Stuart, a disciple of the great Lamperti as is also William Shakespeare. The latter's famous saying "Never louder than lovely" is always held before Miss Johnson's pupils' minds and his ideas of beautiful tone she endeavors to emulate.

## MRS. CHARLES STUART AYRES' FINE ACTIVITY

For several years Mrs. Charles Stuart Ayres has been unusually busy with Musical Club work, so that she has not been able to devote herself to her teaching as much as she would have liked. Two years ago she had charge of the programs of the San Francisco Musical Club and last year she was on the Board of Directors of the Pacific Musical Society. She had charge of the very successful Jinks which the Pacific Musical Society gave last May. Mrs. Ayres has enjoyed the work exceedingly but she finds that it requires more of her time than she can give to the work.

Mrs. Ayres' class at Miss Potter's beautiful new studio building in Oakland is so large, and her work as church soloist and concert singer so strenuous that she was finally obliged to relinquish her place on the boards of these two splendid clubs. Mrs. Ayres will sing for the Pacific Musical Society on November 11th, and judging from the excellent work which she has always done this forthcoming appearance will be awaited with much pleasure by all those who know Mrs. Ayres' fine work.

## LEN BARNES GAINS QUICK RECOGNITION

Len Barnes, the Australian baritone, who came here quite unheralded last season, has already many successes to his credit, both in and out of San Francisco, and critics generally have given him great praise for his work on the operatic stage and concert platform. In the recent production of Samson and Delilah at the Greek Theatre, Berkeley, Mr. Barnes won unanimous recognition for his interpretation and singing of the role of the High Priest. In preparation for his concert engagements this season Mr. Barnes has been busy adding many numbers to an already extensive repertoire, while he has also been perfecting his vocal art under the capable direction of Miss Ida G. Scott, the well known vocal teacher.

## MISS CONSTANCE ALEXANDRE'S SUCCESS

Miss Constance Alexandre, the delightful California mezzo-soprano, will appear frequently in California during the ensuing season. Her recent appearance at the California Theatre where she appeared at one of Herman Heller's Sunday Morning Concerts, proved the signal for a hearty demonstration on the part of the public and proved a criterion by which to judge her artistic efforts. Her fine, ringing voice, her splendid temperament, and her ideal diction combined to put her on record as one of the foremost concert artists re-lying on the Pacific Coast. She will unquestionably duplicate her triumphs wherever she may appear.

To give an idea of the impression she made on the above mentioned occasion we will quote from some of the papers:

Examiner, Sept. 27, 1920—"Constance Alexandre was the soloist at the California Theatre concert yesterday



ALICE GENTLE

America's Greatest Mezzo-Soprano Who After Brilliant New Triumphs Will Give a Concert Here the Middle of November

morning. She sang La Dame de Pique of Tchaikowsky with a tone of entrancing sweetness, clear and even."

Chronicle, Sept. 27, 1920—"Constance Alexandre, the California mezzo-soprano, was the soloist, singing an aria from Chaikovsky's Pique Dame. Her warm and colorful voice and interpretative skill won hearty response."

Jeanne Lane, in Chicago Musical Leader—"One of the most recent appearances of Western artists was that of Miss Constance Alexandre whose concert tours have taken her well over the Union but who for the past season has been resting in this her home city. Miss Alexandre's voice is rare in the beauty of its timbre. She handles it with the skill of a true artist, coloring her full, pure tones with hues, the lights and shadows that bespeak the arrived artist. Miss Alexandre had a reception worthy of her art and was obliged to sing a second encore."

## MISS JENNIE EICHWALD'S SUCCESS.

Miss Jennie Eichwald, one of the younger set of California's artists and teachers, is a San Jose girl who has rapidly advanced in her career. She is a pupil of Mme. Rose Relda Cailleau and a soprano soloist of fine attainments. For some time she has been teaching with gratifying results. Miss Eichwald is an active member of the Pacific Musical Society, before which organization she appeared as soloist with much success. She also scored artistic triumphs with her vocal art before the Council of Jewish Women, the Kapp and Belis Society, the Navy League, the Philomath Club, and many private musical functions. Her concerts in San Jose are also among her biggest musical achievements.

## SAN FRANCISCO MUSICAL CLUB PROGRESSES

President's Report Shows Constructive Activity During Past Year and Program of Hebrew Music and Indian Lyrics Proved Success

Mrs. E. E. Bruner, President of the San Francisco Musical Club, kindly gave us the following report of the club's activities during the season 1919-1920, which we herewith republish in full:

## President's Report

The year just past has been one of endeavor and achievement—a vision and its fulfillment. Music being the keystone of our temple, it is fitting that appreciative tributes be paid to our Program Committee and its efficient Chairman, Mrs. Josephine Crew Aylwin, for their loyal and untiring devotion to the ideals which were theirs—sometimes in the face of unexpected difficulties and disappointment.

After so many years of splendid programs it would seem almost impossible first to plan and then to carry out a season's work along original lines—yet it has been done and will be done again and again, for the best in music has no limit nor boundary.

Let us recall some of the notable programs of the season just closed: An American morning beginning with the earliest music obtainable and progressing through the different periods to the more modern of the present-day compositions.

Early in December of 1919 an original comic opera with lyrics by Miss Marion Cummings and music by Mrs. Aylwin was presented at Scottish Rite Hall under the direction of Mr. Frank Mathieu and Mr. Paul Steindorff. In spite of the inclemency of the weather the audience was splendid and the performance left nothing to be desired—being acclaimed a complete success and an event of which the club may be justly proud.

The Christmas program was devoted to Oratorio in keeping with the season—Holy Thursday happening to fall on a regular club day was made memorable by the rendition of the beautiful "Messe Solenne" by Lila and the with solo, quartet and chorus.

Early in the year a lecture-recital was given by Mrs. Selma Neustadt—the topic being "Modern Tendency in Song."

On April 15th we were honored by a visit from Mrs. Frank A. Sieberling—President of the National Federation of Music Clubs—and from Mrs. Cecil Frankel, the State President. Mrs. Sieberling's vital and convincing address on that occasion created a splendid impression and was thoroughly enjoyed.

The Annual Jinks was held on April 29th, taking the form of Tableaux Chantants under the able direction of Mrs. J. E. Birmingham. Mrs. McGaugh presented a clever, original "stunt" and our "privilege member," Miss Gloria de Thaza, delighted the audience with her charming dancing. An informal tea followed the Jinks.

To the Board of Directors we owe the thanks of the Club and the President for their attendance at meetings and their unfailing willingness to further the work of the Club and to maintain its high standard in this community.

## CHRISTINE HOWELL'S ARTISTRY

Successful Debut in Own Concert Results in Universal Demand For Excellent Services of Delightful Young Flutist

Miss Christine Howells, the excellent young flute soloist, made her professional debut in San Francisco last February at the Italian Room of the St. Francis Hotel. She presented a program of select flute solos, some of which had never before been played in this city. Her assisting artists were Mme. Rose Relda Cailleau and Miss Helena Howells, for both of whom Miss Howells played delightful flute obligatos. She received the enthusiastic approval of her audience as well as the critics.

Miss Howells began her studies when a little girl with Louis Newbauer, the well known flutist, and member of the San Francisco Symphony Orchestra, and later she went abroad to Europe where she studied with Fredrik Griffith who travelled twelve years with Mme. Melba. Later she went to Giraud at the Conservatory de Lausanne, Switzerland. Returning to San Francisco she resumed her studies with Mr. Newbauer, whom she asserts compares most favorably with the ablest flute teachers in Europe.

Among recent events at which Miss Howells appeared as soloist are: The California Theatre Sunday Morning Concerts playing Chaminade's Concertino. Miss Jessie Moore who acts as accompanist for Miss Howells is most satisfying in her splendid support and sympathetic blending of the piano accompaniment to the flute.

Miss Howells has been very busy during the summer in preparing new programs, among which are numbers such as the Sonata La Flute de Pan by Moquet, and others that should, with Miss Howells' warmth of tone and musicianly interpretation, appeal greatly to any audience of musicians and music lovers. Miss Howells feels that it is possible to breathe a tone on the flute that is as capable of every shade of feeling and color as is the most perfect human voice.

Miss Howells is also preparing a joint recital with Marie Hughes Macquarrie, the excellent harpist, to take place some time this winter. Flute and harp forms an excellent musical combination. There seems to be a particular charm attached to this unique ensemble which has come down to us from the remotest ages. Perhaps the simplicity and sympathetic character is a result of the almost mythological origin. Miss Howells and Miss Macquarrie also expect to play with Miss Grace Becker, cellist, in trios for flute, harp and cello, which promise to be very attractive and artistic.



## HERTZ IDEAL INTERPRETER OF FRANCK

Effective Interpretation of Franck Symphony and Remarkable Overture by Eric Korngold Are Features of a Splendid Program

By CONSTANCE ALEXANDRE

At the second pair of Symphony concerts the first of which took place on Friday afternoon October 22nd, at the Curran Theatre, Alfred Hertz and his orchestra gave one of the most perfect concerts, according to artistic standards, that has ever been heard in San Francisco. Mr. Hertz gave not only a scholarly reading of the Cesar Franck Symphony in D, but a transcendent one as well. That Mr. Hertz thoroughly understands the music of the leader in the modern French school of symphonic composition is evidenced by his intelligent and pious interpretation. Throughout most of the score of Cesar Franck lies an undercurrent of religion. No doubt it is solely the result of the tremendous struggles in the French composer's life that has caused him to write in this mystic and melancholy vein. In the architectural splendor of this symphony Franck succeeded in producing a dramatic and passionate tone that was far beyond his period. This quality Mr. Hertz grasped and revealed it with all the richness and warmth of orchestral tone at his command. There was a dignity and spirituality which caused one to long for the ethereal more than the earthly type of composition. It was uplifting in its holiness.

Again in the Mozartiana Mr. Hertz took us into a higher plane when he lead those long, sustained and singing phrases of the Preghiera. Nothing could be more exquisite, more glorious and full of expression than this little gem. In its Mozart style, classicism and simplicity it stood forth as one of the most heavenly melodies that could issue from human thought. Thank God, there are a few of us remaining who still love, admire and appreciate the charm, spirit and delicacy existing in the Mozartean school! When many of the works of our composers of today are cast aside and long forgotten, Mozart's little masterpieces with all their beauty will live to be enjoyed by generations to come.

The Overture to a Drama by Erich Korngold was the last feature on the program. In this number we were given a glimpse of a young genius. It is almost unbelievable that imagination, maturity and talent should assert itself in one so young. When Korngold wrote this composition he was but fourteen years of age, and this orchestration is worthy of a brain development of one many times his senior. This majestic work is rich in orchestral colors, full of melodious passages and contained a tremendous amount of emotion. An exquisite episode is the solo part which was magnificently performed by Louis Persinger with his pure tone and perfect phrasing. Mr. Persinger had the ideal quality for this tender and light moment of the Drama. What is most noticeable in the composition is that while it is of the modern trend it is not so ultra that it becomes a jar to one's nerves and harsh to the ear. The audience greeted this novelty with great enthusiasm so we hope that Mr. Hertz and his orchestra will endeavor to make it possible for us to hear it again this season.

## MOISEWITSCH THE PIANISTIC POET

Brilliant Russian Piano Virtuoso Repeats His First Sensational Triumph at His Second Concert

By CONSTANCE ALEXANDRE

Moiseiwitsch has come and Moiseiwitsch has gone, but the recollection of his supreme artistry will linger in our hearts and our memories forever. I doubt whether there has been a visiting pianist who has succeeded in captivating San Francisco to the great extent that Mr. Moiseiwitsch has. The audience which again filled Scottish Rite Auditorium on Sunday afternoon, October 24th, went wild with enthusiasm and it was only with the greatest reluctance that after innumerable encores they let Mr. Moiseiwitsch take his regretted departure. It is gratifying to know that Mr. Moiseiwitsch will appear at the Civic Auditorium on Monday evening, November 8th, with the San Francisco Symphony Orchestra, Alfred Hertz directing.

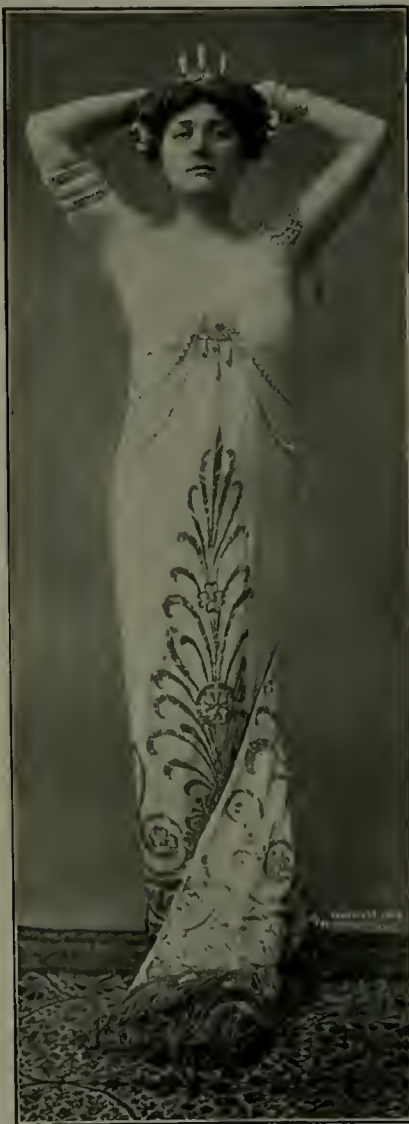
Mr. Moiseiwitsch is without question the most evenly balanced pianist that has come under my observation. His complete mastery of the keyboard is not such that his other qualities have been neglected. His loveliness of tone, his subtlety of style and the poetry in his soul and depth of emotion has marked him as one of the greatest pianists before the public today. It happens only too often when a pianist excels in technique and brilliancy, as does Mr. Moiseiwitsch, that the human elements are outshone by this facility. But in this artist's playing there was an outpour of fire and a spirituality that transported his hearers into a realm beyond.

Mr. Moiseiwitsch's interpretations are refreshing for their intellect and exquisite taste. They are interesting and tinged with the individuality of his own personal magnetism. His performance of the Chopin Sonata with the strains of the Funeral March was unsurpassable. It was so marvellously played, so soulful, so vital with human sufferings that his audience was held breathless under its spell. And the richness of his tone, beauty of his phrasing and delicacy of color was revealed here to the utmost advantage.

After playing a group of modern numbers as only a genius whose tone quality and whose ability to bring forth the atmosphere and poesy like Mr. Moiseiwitsch has the power to do, he played as an encore the Hark! Hark! the Lark, of Schubert. In this he attained a height of rare beauty. It was light, it was charming, and his tone sang. It was pure lyricism and contained a spirit which could not have been more refined and lovely had it come from the human voice itself, rather

than an instrument. When it comes to real fine pianissimo playing Mr. Moiseiwitsch has in that respect no superior and that phase of his art was demonstrated throughout this entire group.

As the climax to a most extraordinary taxing program Mr. Moiseiwitsch gave the Tannhauser Overture of Richard Wagner, although the piano arrangement is a transcription by Franz Liszt. This composition is something which none other but a giant of piano technique can accomplish. It is on the piano exactly what Proch's air and variations or Benedict's arrangement of the Carnival of Venice is for the voice. It is a "show-off" number. It exploits every difficulty of the piano and the manner and ease with which it can be overcome when played by a great pianist. It also shows what riches and effect can be produced on the piano as the transcription absolutely follows the score. How Mr. Moiseiwitsch compassed this intricate and tricky work was beyond all calculation. At times it seems too much to ask any artist to do, but under the well controlled finger of Mr. Moiseiwitsch it



MARY GARDEN  
The Handsome and Truly Operatic Soprano  
Whose Historic Art Stands Supreme in  
the World's Operatic Annals, and Who  
Will Be Heard Here With the  
Chicago Opera Co.

was merely a feat. To this remarkable exhibition of piano playing he gave as an encore Isolde's Liebestod, which ended one of the most interesting and compelling piano recitals ever heard in San Francisco.

## ROTHWELL-KALOVA STOCKTON CONCERT

Distinguished Artists Give Splendid Program For Large and Appreciative Audience and Score Brilliant and Unqualified Success

We take great pleasure in quoting part from the Stockton Evening Record's review of the concert:

"Voice and violin, each expressing the rich attainments of wondrously gifted artists—Elizabeth Rothwell, soprano, and Lizeta Kalova, violinist—and each touched by a glowing personality, were the delightful avenues through which the Stockton concert audience entered into musical realms last evening. The high school auditorium was filled to capacity, the audience was warmly responsive and the artists in turn charmingly appreciative and generous in their encores. The bright purity and sparkling clearness of Madame Rothwell's voice were marvelously maintained throughout the variety of her numbers. Clad in crimson velvet, she made a lovely picture on the stage. Her accompanist, Blanche Ebert Seaver, with her soft, melodious weav-

ings of the themes, added greatly to the particular charm of each number.

"Most of Madame Rothwell's songs were new to her audience, and the slip of paper which accompanied the program sod upon which the words of the songs were printed added to the ease of enjoyment. Her first group included three songs by Brahms, A Night in May, with rather a mystic trend; During the Rain, in which her words pattered as rapidly as the drops upon the shingles, and At the Forge, with its compelling rhythmical swing.

"Madame Kalova, more youthful than one would expect, is frankly and wholeheartedly wrapped up in her violin and plays with an engaging simplicity that makes her extraordinary technique the greater. Paganini's Concerto, the variety and difficulty of which is fully known only to musicians, was enthusiastically received, was thoroughly enjoyed last evening. It is interesting to know that the Emilie Sauret Cadenza which is played toward the conclusion of this number was written about 15 years ago. This cadenza, it is said, has been played but four times on the concert stage, including once by Kubelik.

"Young Albert King is Madame Kalova's accompanist, and a genuine artist he proved, both in complementing the softer plaintive melodies and also those of fire and brilliance. He has appeared on the concert stage himself with splendid success.

## ANNA YOUNG'S ARTISTIC SUCCESS

Anna Young, lyric soprano. During the past season Miss Young has had several successful appearances, the principal ones being with the Ferrier Opera Company at the Columbia and Alcazar theatres. Last April she sang the leading role in Massenet's Le Portrait de Manon at the Columbia. In this charming one-act opera both her singing and acting were highly praised by the critics. A few of the press comments are as follows:

"Aurora was played by Miss Anna Young, a dainty being who has talent and was not forgotten by the good fairy who gives voices."—Redfern Mason, San Francisco Examiner.

"The 'clou' of this delightful evening was assuredly the indescribable charm, the grace, the refreshing artistry of Miss Anna Young . . . she won all hearts by her exquisite voice and method."—J. M. Chenard, The Wasp.

"Anna Young sang the role of Aurora with delightful freshness of voice and ease of portrayal."—Ray C. Brown, San Francisco Chronicle.

"Miss Anna Young made an excellent impression, indeed, conquering for herself a genuine ovation from her greatly pleased audience."—Alfred Metzger, Pacific Musical Review.

With Andre Ferrier and Marion Veckl, she sang in Fourdrain's opera, La Jalousie de Barbouille at the Alcazar. Eleven performances were given of this delightful comedy and at each one Miss Young was greeted with spontaneous applause. Speaking of these performances Mr. Swint of the San Francisco Call said: "Anna Young really distinguished herself for the purity of her lyric singing and her alluring acting."

Mr. Mason of the Examiner said: "Anything more spiritual than Miss Young's Angeli-que I have rarely seen, her singing too was excellent. Here is an artist who has made solid progress and marked out a future for herself."

This coming season Miss Young will be the principal soprano in operas to be given at the new Theatre Francaise, where she will sing some of her grand opera roles as well as several of the lighter French works.

Miss Young's repertoire is extensive and includes the following roles: Massenet's Manon, Puccini's Manon Lescaut; Marguerite; Juliette; Micaela in Carmen; Mimi and Musetta in Boheme; Antonia and Gullietta in Tales of Hoffman; Sophie in Werther; Violetta in Traviatta; Flora in L'Amore dei Tre Re; Butterfly; Amour in Orpheus and Nedda in Pagliacci. She has also several interesting concert programs.

## STANFORD MUSIC SCHOOL CONCERT.

The Stanford Music School of Palo Alto, of which Josephine Marshall Fernald is the director, presented Joseph Herman Judge, tenor-baritone, at the Woman's Club House in Palo Alto, on Tuesday evening, October 19th. The program was an excellent one and the Daily Palo Alto Times of October 20th had this to say of the event:

The first of the season's recitals to be given by pupils of the Stanford Music School was an event last night in the woman's clubhouse when Joseph Herman Judge, tenor-baritone, was presented by Josephine Marshall Fernald in a program of pleasing diversity. The beautifully schooled voice of the soloist, possessing a soothing and mellifluous quality, won repeated applause. Several encores were given in answer to the demands of the audience. Violin obligato work and a group of violin solos by Emile Rosset, first violinist in the San Francisco Symphony Orchestra, and a recent addition to the faculty of the Stanford Music School, added much to the musical pleasure of the evening. The violinist's numbers included the religious meditation from Thais (Massenet), Souvenir (Franz Drda), and an arrangement of the famous sextet from Lucia di Lammermoor.

The vocalist's program was as follows: Part I—When Love Comes Clam'ring In (David Dick Slater), At Dawning (C. Wakefield Cadman), For You Alone (Henry E. Gehl), Open the Gates of the Temple (Mrs. Joseph F. Knapp); Part II—Molly (Victor Herbert), Sweet Peggy O'Neil (Uda Waldrop), Ellen (Victor Herbert), Dear Old Pal Of Mine (Lieut. Giltz Rice); Part III—Magic of the Night (Hilary Vaughan), Life (Pearl C. Curran), The Lord is My Light (Frances Allt-son), Good-Bye (F. Paola Toati).

The accompaniments for both soloists were played by Mrs. Fernald.



## JOSEF LHEVINNE

Brilliant Pianist of International Fame to Play Remarkable Programs Soon

Since the autumn of 1914, when as a result of the outbreak of the war and his consequent internment in Germany, the great Russian pianist, Josef Lhevinne, was compelled to cancel his greatest American tour, booked for the season of 1914-1915, there has been a constantly increasing desire from all over the country to hear this great pianist whenever he should be able to come.

Since his return to America for the season of 1919-1920 and 1921, the extraordinary interest which is manifested in his work assured tours of somewhat unusual magnitude.

A virile style, a brilliant technic, and a finely trained artistic judgment, are the qualities that place Josef Lhevinne among the greatest of living pianists. The distinguished Russian was born in Moscow in 1874. In 1891, Rubinstein selected him from all the students of the conservatory of Moscow to play at the concert given under the famous master's direction. From this time on, he came under the personal supervision of Rubinstein, and Lhevinne attributes much of his success to the advice and guidance of this great master.

It was in 1895 that Lhevinne won the famous Rubinstein prize. From 1902 to 1906, he devoted himself to the concert field in which he has since attained such conspicuous prominence. Lhevinne first came to America in 1907, and has been here six times since then. That he has few equals among present-day pianists of the brilliant Russian school is generally conceded by all who have heard him.



VICTOR LICHTENSTEIN.

A Violinist, Ensemble Player and Teacher of Distinction Who Has Recently Located in San Francisco After Making a National Reputation in St. Louis.

Josef Lhevinne will play twice in Los Angeles and twice in San Francisco. In the latter city he will be heard with the San Francisco Symphony Orchestra. He is considered one of the greatest living pianists and has been called Rubinstein the Second. Both his supreme technic and superb tone coloring have made his appearances everywhere a source of rare delight.

## EMMET PENDLETON

There is no busier musician of the younger set than Emmet Pendleton, pianist-composer, of Red Bluff. Although his activities have been mostly confined to northern California, where his home is located, he is becoming very highly esteemed throughout the state because of the sincerity of his artistic and praiseworthy efforts. The concert of his own compositions given in the Greek Theatre about a year ago, is still remembered with a great deal of pleasure by many. Miss Helen Colburn Health sang on the occasion, and the songs presented placed Mr. Pendleton in the ranks of a very promising composer.

Mr. Pendleton's pen has been very busy during the past months. He has just finished a set of three songs for soprano with words by the English poet, Robert Bridges. At present he has about completed three songs with words taken from Ian B. Stoughton Holborn's Children of Fancy. These have orchestral accompaniments, and are quite pretentious in their demands. Attention is also being given to a Chinese legend. This will be written for chorus with solo parts. Mr. Pendleton has written a number of songs in which he has tried to get the true Chinese atmosphere, and it might be said, he has met with as marked success as possible in adapting such melodies to the tempered scale of the piano.

On Tuesday afternoon, October 12th, Mr. Pendleton gave a lecture entitled "An Appreciation of Frederic Chopin (1810-1849)," at the Teachers' Institute in Red Bluff. It is not a usual thing to see a number such as this on the program of school teachers where peda-

gogical subjects hold sway. Mr. Pendleton acquitted himself very splendidly in his hour's talk, and the affair proved, from the appreciation he gained, that these institutes could be made a broader field for musical activities. His lecture was illustrated with six of the representative compositions of Chopin.

## AN OIL PAINTING OF L. S. SHERMAN

Board of Directors of Sherman, Clay & Co. Commissions Artist Arthur Cahill to Create Life Likeness of Its Chairman

The excellent portrait of L. S. Sherman, of the firm of Sherman, Clay & Co., which appears on page 19 of this issue, was painted by Arthur Cahill specially upon the request of the Board of Directors of Sherman, Clay & Co. as a distinct compliment to Mr. Sherman, who was president of the firm during many years, and who is now chairman of the Board of Directors, an additional office created recently, Philip T. Clay assuming the presidency at the annual meeting of Sherman, Clay & Co. last January, after nomination by Mr. Sherman.

No honor has ever been more deservedly bestowed than this perpetuation of the invaluable services rendered the firm of Sherman, Clay & Co. by its honored chairman. Throughout the breadth of the land Mr. Sherman's name is respected by every music house and piano manufacturer. His invariable courtesy, kindness and generosity have become a household word in the music trade, and the firm of Sherman, Clay & Co. possesses today the imprint of his integrity and high purpose. It surely must be a great satisfaction to L. S. Sherman to know that he has made friends wherever he is known and that his house has prospered and expanded under the stimulating influence of his wisdom and straightforwardness.

From the San Francisco Chronicle of Sunday, October 3rd, we reprint the following excellent comment upon the painting:

"Leander S. Sherman, of this city, is the subject of an oil portrait just completed by Arthur Cahill. The artist, who has a long list of notable persons to his credit as a portrait painter, considers this latest among his most laudable achievements, and Sherman thinks so, too, for recently the portrait was unveiled at the Bohemian Club at a luncheon given by Sherman in honor of Cahill, at which were present the members of the board of directors of the well-known music house. On that occasion Sherman employed the opportunity to express his high regard of Cahill as an artist and his extreme personal satisfaction with the likeness of himself.

"Cahill has painted his subject life-size. Sherman is sitting in a natural, easy position in his comfortable business arm-chair. Each line of the body and clothing express flexibility and the arms and hands fall without self-consciousness along the arms of the chair. Sherman's individualities of head and face are shown as parallel with life, the kindly expression, delicate floridity and snow-like hair being presented by the artist with marvelous faithfulness. The eyes have a living gleam, and all who confront the picture will instinctively feel Sherman's real presence.

"Cahill has handled his work simply, adjusting the shades of the background, which are dull red and browns well amalgamated, in complete harmony with the dark-suited figure. That ground sends the figure well forward and secures animation in the ensemble. The picture, which has the added advantage of a handsome gold-leaf frame, is to be hung in the music-room of the Sherman-Clay establishment at Sutter and Kearny streets, and will have the harmonious and tasteful surroundings of rich mauve hangings and tapestries."

The Mill Valley Musical Club has just completed their first season, which has proved highly successful. Starting with a small nucleus of twenty-eight charter members it has now grown to five times the original number of members. As each member has pledged a new member a large membership during the coming season is expected. Miss Ethel A. Johnson, organizer and president, will serve in that capacity again this season. Mrs. Leigh Hemingway will act as vice-president, Mrs. John D. Saxe, treasurer, and Miss Hertha Meyer, secretary. The directors are: Mrs. J. M. Tully, Mrs. Mary Gardner, Mrs. G. S. Pettis and Mr. Dillon. Good fortune has blessed this little organization, as it can boast that some of the best artists around the bay region appeared before it as, for instance: Emilie Lancel, Amy Ahrens, Aileen Murphy, Walter Frank Wenzel, Lillian Sweay, Bruce Cameron, Albert E. Rosenthal, Lajos Fenster, Hother Wismer, Mrs. William Ritter, Carl Anderson, Len Barnes, Mrs. Arthur Hackett, Hilda Heide, Carl Moreck and Mary Carr Moore. Artist members who appeared are: Doris Donnan, Mrs. Garrett, Mrs. Hemingway, Ethel Johnson, Mildred Jensen, Margaret Ammerman and a host of others. Splendid programs have been carefully worked out and this coming season is anticipated with great eagerness. Miss Lent Frazee and Thoma Wesley Pearson are the soloists at the next meeting, with Walter Wenzel and Mrs. Paul Jarboe as accompanists, and Miss Elster as the pianist.

Arturo Toscanini, former conductor of the Metropolitan Opera House and now head of the La Scala Orchestra, will arrive in America on December 12th. Toscanini and his men will go immediately to Camden, N. J., to make records for the Victor Talking Machine Co. On December 28th at the Metropolitan Opera House Mr. Toscanini will take his place at the conductor's desk for the first time in five years. He will later make a tour of the principal cities in the East with the La Scala Orchestra.

## BIOGRAPHICAL SKETCH OF M. ANTHONY LINDEN

Principal Solo Flutist of the San Francisco Symphony Orchestra

M. Anthony Linden, the new principal solo flutist of the San Francisco Symphony Orchestra, belongs to the younger generation of American artists of the day. He is the son of a professional musician and was born at Helena, Montana, January 4, 1890. He has received all of his musical training in this country. As early as his fourth year he began the study of the violin, but when nine years old the flute presented an irresistible attraction for this young artist. And so rapid was his progress that two years later he was playing in public, making a tour of the country as a member of a famous concert company.

Of late years Mr. Linden has made his home in Chicago, where he gained an enviable reputation as flute soloist, flute instructor, and as an artistic orchestral player. Much of his experience and routine were acquired under the batons of such distinguished conductors as Leopold Stokowsky, Cleofonte Campanini, Frederick Stock, Max Bendix, Emil Oberhoffer and others.

Mr. Linden was formerly principal solo flutist with the Minneapolis Symphony Orchestra. With this organization he appeared as soloist last season. He was enthusiastically received by the public and highly praised by the press. Minneapolis newspapers made a special mention of the remarkable beauty of his tone, the charm of his musical interpretive powers and excellent musicianship.

Aside from his work with the San Francisco Symphony Orchestra this season, Mr. Linden will be in a



M. ANTHONY LINDEN.

The Distinguished American Flute Virtuoso, Formerly Solo Flute With the Minneapolis Orchestra, and Now Solo Flute of the San Francisco Symphony Orchestra.

position to accept a limited number of solo engagements, also a limited number of serious-minded pupils.

## MISS Z. W. POTTER'S SUCCESS IN OAKLAND

Miss Z. W. Potter, Oakland impresario, reports the opening of a brilliant season with M. Benno Moiseiwitsch, Russian pianist, as the first attraction of the Artists Concerta Series, appearing to a full house and a delighted audience on Friday evening, October 15th, in the Auditorium Opera House. This is the sixth season that East Bay music lovers have enjoyed the best musical talent coming to California, and as Miss Potter has always been a stickler for the lowest possible price of admission, thousands of patrons have appreciated the opportunity to hear these first-class musical attractions at a nominal price.

Pasquale Amato, America's favorite baritone, in conjunction with charming Kitty Beale of the Metropolitan, will form the second attraction of the series appearing in a superb program on Tuesday evening, December 7th. Then will come the Salzedo Harp Ensemble with Povla Frijs, Danish soprano, on Monday evening, January 10, 1921. The fourth attraction will be another fine combination of talent in Mary Jordan, contralto, and Samuel Gardner, composer-violinist. For the fifth and final attraction Miss Potter has chosen wisely, having selected Mme. Margaret Matzenauer, the world's greatest contralto of the Metropolitan Opera Company. Attractive season prices maintain especially for the four remaining concerts, or one can secure single admission to any of the concerts at the usual prices.

Miss Potter is also interested in the establishment of handsome, new studios in Oakland, located at 1331 Castro street at Fourteenth. The opening of the Z. W. Potter Studios on Friday evening, October 1st, was a musical and social event of significant importance to the East Bay section. More than one hundred and fifty persons were in attendance and a most excellent musical program was rendered during the evening.



## OPENING PLANS FOR METROPOLITAN SEASON

Manager Gatti-Casazza Announces Two Revivals and a Novelty in the First Three Weeks—San Carlo Company Closes a Successful Season—Two Interesting New Musical Productions—Godowsky's Latest Composition—Jenny Lind Celebration

New York, October 17.—General Manager Gatti-Casazza has made the following announcement with reference to the forthcoming season at the Metropolitan Opera House, which begins on November 15th:

"We will open with 'La Juive' with Messrs. Caruso and Harrold, Miss Rosa Ponselle and Miss Evelyn Scott. Mr. Bodanzky will conduct. During the first three weeks we will have two revivals and a novelty. One of the revivals will be *Ecito's 'Mefistofele'*, in which Benjamino Gigli, a new tenor, will make his debut as the Fanst. Mme. Alda will be the Marguerita and Mme. Florence Easton, Eleoa.

"*'Tristan and Isolde'* will be the other revival with Mme. Matzenaner, Mme. Gordon and Messrs. Sembach and Whitehill in the cast. Mr. Bodanzky will conduct and we will use the old English translation. The novelty is to be a mimic symphonic comedy by Pick Nangigalli, called 'Il Carillon Magico' or 'The Magic Bell.' It is in three scenes and, taking about forty minutes to produce, will be part of a double bill. Miss Rosina Galli will have the leading dancing part."

The San Carlo Grand Opera Company opened the fourth and final week of its season at the Manhattan Opera House last Monday night with a performance of Rossini's *Barber of Seville*, in which Mme. Consuelo Escobar, a Spanish soprano, made her first appearance here in the part of Rosina. Mme. Escobar, who has sung in opera houses in Italy and Mexico City, was heard last summer in Chicago's summer grand opera establishment at Ravinia Park. Her impersonation of the role of Rosina here was not on a level of her former record. Her voice seemed tired. Nevertheless, she seemed to please her hearers, as she was very warmly applauded. The remainder of the week was made up of repetitions of bills that were most successful artistically and financially in the previous three weeks and included the reappearance of Alice Gentle as Carmen and as Santuzza.

Kissing Time, a musical comedy in two acts and three scenes with libretto, by George V. Hobart, lyrics by Philander Johnson, music by Ivan Caryll, was presented at the Lyric Theatre last Monday night for a run. Parts of the production sounded like a musical version of Chantecler. In the singing of Kikerikee, a barnyard idyll, Paul Frawley and Frank Doane had a rooster fight over Miss Edith Taliaferro and Dorothy Maynard as two hens. Upon the whole it was Mr. Caryll who emerged with chief honors on account of several sprightly melodies.

Tip Top, a musical extravaganza with the libretto and lyrics by Annie Caldwell and R. H. Burnside and the music by Ivan Caryll, opened on Tuesday night at the Globe with Fred Stone, the acrobatic comedian, as the star, and all under the management of Charles B. Dillingham. There were two acts with scenes in a court room, in a shop, a school, the Red Canyon, on a hypothetical beach, in an imaginary Melodyville and then in an altogether fantastic Land of Heart's Desire. Although Mr. Stone, who got his training in a circus as a genuine acrobat, gives his audience many a laugh by his physical agility, he is nevertheless a legitimate musical comedy star. His fullest opportunity came in *I Want a Lily*, which he danced with the agile Miss Valerio of previous shows; in his Indian song and in *What Makes the Wild Waves Wild?* The Duncan Sisters revealed some new musical accomplishments with their guitars.

Miss Alma Simpson, who possesses a light soprano voice, gave a recital in Carnegie Hall on Thursday. She sang without glaring fault or distinguished merit in several languages, and was the first singer who has dared to render German songs in that language since the war. Over her signature there was a note in her program reading: "As the poetry often suffers in the translation, making art, which is innocent, the loser, the last two songs, by Brahms and Schumann, will be sung in the original tongue." The songs were *Wiegenlied* and *Auftraege*. No one in the audience indicated that he thought the singing of songs in German was premature. On the other hand no more applause followed this feature of the program than the singing in other languages.

Miss Phyllida Ashley gave her first piano recital here in Aeolian Hall Thursday afternoon. She played Beethoven's *Sonata Appassionata*, the *Bach-Tausig toccata* and *fugue in D minor*, some Chopin, a bit of Paderewski, and works of other composers. In spite of her nervousness she disclosed talent. She played with considerable intelligence and a fair degree of mastery of the keyboard.

Mortimer Wilson, of 651 West 169th Street, was awarded the \$500 prize offered by Hugo Riesenfeld for the best American overture, at the Rialto Theatre on Friday, after the Rialto orchestra had played the three compositions which had been selected from eighty-five manuscripts originally submitted. The decision by the jury was unanimous and took but a few minutes. Mr. Wilson entitled his composition *New Orleans*, and submitted it under the pseudonym of *Mardi Gras*. Mr. Wilson was born in Iowa in 1876. His suite *From My Youth* was played by the Philharmonic at Carnegie Hall November 19, 1918, with the composer conducting. It was also played by the Los Angeles orchestra and in Atlanta in 1914. Other works of this composer include many piano pieces, several orchestral suites, five sym-

phonies, trios, organ sonatas and forty Mother Goose settings, twenty of which are published under the title of *Echoes From Childhood*.

Leopold Godowsky, pianist and composer, appeared in recital at Carnegie Hall last Monday evening as an interpreter of Chopin. In addition he tried out his new composition called *Triakontameron*. It consists of thirty little pieces and begins in *Nocturnal Tangier* and ends in a war *Requiem* with the national anthem. Its moods scour the world of feeling. There are a *Pleading Troubadour* and a *Little Tango Rag*, *Old Vienna* and an *American Idyl*, a *Music Box* and a *Cuckoo Clock*, all ingenious and interesting.

At Carnegie Hall Friday evening the National Symphony Orchestra gave the first of a series of concerts almost overwhelming in number. The organization came into existence last season and, though laboring under disadvantages, won respect and admiration chiefly through the interest of Artur Bodanzky's conducting. This season finds the orchestra reorganized, its personnel significantly changed and its field enlarged not only by the increased number of concerts but by the engagement of a second conductor, William Mengelberg of Amsterdam, Holland. The program offered at the first concert included Weber's *Freischuetz* overture, the B flat piano concerto of Brahms and *Death and Transfiguration* by Richard Strauss. Ossip Gabrilowitsch was the soloist. The last recorded performance of one of the works of Richard Strauss in this city was that of the burlesque for piano with orchestra at the New York Symphony Society's concert of October 27, 1917, with Harold Bauer as the soloist. The Germanism of Mr. Bodanzky's program Friday evening proved that for the conductor and the audience the war is a dead issue.

The miniature Beethoven festival by the London String Quartet, in which these players have shown distinction in interpreting Beethoven's most inspired works, closed last week. At the concert Friday evening in Aeolian Hall there were two quartets on the program, Op. 130 in B flat major and Op. 131 in C sharp minor. The first of these, dedicated to Count Nicholas von Galitzen, was written in 1825, and contains six movements. It is one of the longest in the series. The third movement has the rhythm of a German country dance. The second subject of the finale has been used by Borodin in the finale of his second quartet. In the second movement of Op. 131, there is Mozartian lightness, while the Presto shows Beethoven in one of his most jocular moods.

In celebration of the historical fact that Jenny Lind was born on October 6, 1820, the concert at which she made her American debut in Castle Garden under the direction of P. T. Barnum was enacted Thursday evening in Carnegie Hall with Mme. Frieda Hempel, the Berlin nightingale, in the title role. The program was that given in Castle Garden on September 10, 1850. The program consisted of the overture to *Oberon*, conducted by Ole Windingstad, representing Julius Benedict; an air from Rossini's *Maometto Secondo*, sung by Arthur Middleton as Signor Belletti; *Casta Diva*, beautifully sung by the Miss Jenny Lind of the evening; a duet for two pianos played by Conrad Bos and Daniel Wolf, representing Messrs. Benedict and Hofmann; a duet from Rossini's *Il Turco in Italia*, by Mlle. Lind and Signor Belletti; Benedict's *Crusaders* overture; the famous trio for voice and two flutes from Meyerbeer's *Camp in Silesia*, written for Mlle. Lind; the *Largo al Fattotum*, sung by Signor Belletti; the old *Echo Song*, sung by Mlle. Lind, with her own accompaniment played on the genuine Jenny Lind piano used at the 1850 concert, and Bayard Taylor's *Greeting to America*, with Benedict's music, sung by the prima donna. Records of the debut of Jenny Lind in New York say that Barnum called upon some of the volunteer firemen of the day to help dignify the occasion. So some red shirted volunteers helped to keep up the historical sequence. In Carnegie Hall, as in Castle Garden, there were girl ushers, and those of last week wore the crinolines of the 50's and carried ribbon tipped staffs such as the Castle Garden nsherettes used as a mark of official standing. The frilled shirt fronts of the members of the orchestra maintained the sartorial semblance of other days. At the close of the program there arose cries of "Barnum!" from the audience, and the showman in the person of Thomas S. Wise stepped from the wings to receive the applause with Mme. Hempel and Signor Belletti. In the Aquarium in the afternoon commemorative exercises were held under the direction of a special committee of the Zoological Society, with Madison Grant in charge. In opening the program Mr. Grant said: "Sweden, the only uninvaded country in the world, has added more to this country than any other nation and in addition gave us Jenny Lind, whose memory we all revere."

News of the death of Mme. Etelka Gerster, the noted coloratura soprano, at her villa near Bologna on August 20th caused much regret in this city, where she made her first appearance on November 11, 1878, as *Amina* in *La Sonnambula*. Her success was immediate. She created a sensation as *Astriflamante* in *Il Fausto Magico*, and sang *Elsa* to the *Lohengrin* of Italo Campanini. In 1880-81 she returned to the Academy of Music and added *Marta* to her repertoire. Mme. Gerster was born in Hungary in 1855. She made her first appearance in Venice at the age of twenty, singing *Gilda* and then *Ophelia*. Mme. Gerster's career was comparatively short. She was one of the stars of the Academy of Music from 1883 to 1884. She then returned to Europe, and was brought back three years later by Abbey & Grau. I first heard her in Faust at the old Grand Opera House in Mission street, San Francisco, when she was an alternate of Patti.

## SAN CARLO CO. WINS NEW YORK MUSIC LOVERS

Alice Gentle's Santuzza as Successful as Her Carmen—Gorgeous Musical Mecca the Latest Spectacle—New Conductors for the Chicago Opera—Tom Burke, Irish Tenor With Backing of the Church and State—London Quartet Invades America—Death of Gerster

New York, Oct. 10.—Mecca, the third gorgeous musical spectacle produced by Comstock & Gest, which went on at the Century Theatre last Monday evening for the first time anywhere, was written by Oscar Aache while the music was composed by Percy C. Fletcher. Michel Fokine, the ballet master, arranged all of the entrancing dances which enlivened the streets of Cairo. The actors and singers were not lost in the music, the dancing and the colors. Lionel Braham was gawsome as the giant wrestler, and Herbert Grimwood, on his first appearance here, made his villainy interesting. Miss Gladys Hanson towered majestically as the plotting mother and Miss Hannah Toback, brought by Mr. Gest from one of the Yiddish theatres down town, displayed an agreeable soprano voice. Miss Ida Mülle is still an irresistible comedienne and John Doran was a tuneful clown.

The San Carlo Opera Co., under the direction of Fortune Gallo, has played to crowded audiences at Hammerstein's Manhattan Opera House for the last three weeks, which have been regarded as a pleasant prelude to the season of grand opera to come later in the Metropolitan Opera House. Although Mr. Gallo has had several distinguished guest artists none has created a greater impression than Alice Gentle. Speaking of her the Evening Telegram said: "If Alice Gentle, who sang the role of Santuzza in *Cavalleria Rusticana* at the Manhattan Opera House last night, had sung as well during her two seasons at the Metropolitan Opera House she without doubt would still be with that organization, and not with the San Carlo Opera Company. There was a sincerity and a strong emotional force to her singing that are rare in these days of stereotyped operatic characterizations. She was so energetic that she carried the other singers with her. The tenor, Eugenio Cibelli, a rather unemotional singer with a good voice but not too much stage ability, was livened up at various stages of the performance by her strong acting. The performance as a whole was the best that the San Carlo has offered so far this season as regards general excellence of ensemble, individual singing and staging."

Several changes and acquisitions are announced by Executive Director Herbert M. Johnson in connection with the orchestra of the Chicago Opera Company. Gino Marinuzzi continues as principal conductor and artistic manager. There will be two new Italian conductors, however, and one French. Of the former, Pietro Cimini has been conspicuously identified with Russian as well as Italian activities. His compatriot is Gabriel Santino. Both are en route to New York at this time, Cimini on the La France, due late this week. Santino is coming from South America, where he has been active during the season. The new French conductor is Henri Morin, the nominee of the French Minister Beaux Arts. Alexander Smallens, who presided at the conductor's desk here on some occasions last season, has been retained as a conductor. Two of the old staff of assistant conductors have been retained, Charles Lanwers and Frank St. Leger, and a new assistant conductor has been named, Renato Belini.

Jim Jam Jems, a musical farce written by Harry L. Cort and George E. Stoddard, with music by James Hanley, was brought out at the Cort Theatre last Monday evening. In the last scene of the first act, noise of the jazz variety took possession of the "show," but the audience enjoyed it enough to join in the uproar. However, the entertainment was brought back to normal by Miss Weeks and Paul McCarty in the prettiest song of the evening, *Sweet Little Stranger*.

Tom Burke, announced as "the greatest living Irish tenor," made his debut in a miscellaneous concert at the Hippodrome last Sunday evening. He was heard in operatic airs and songs, including some old Irish folk songs. Mr. Burke disclosed a voice of much strength. He sang with considerable vigor. His phrasing was original. The audience listened to him courteously and applauded him with liberality. The tenor was assisted by Helen Scholder, who played cello solos, and Francesco Longo, who performed surprisingly on a pianoforte. Mr. Burke was introduced by Major (the Rev. Father) Duffy and Gov. Alfred E. Smith sat in a box. Backed by the Church and the State and a splendid voice the Irish tenor can't help succeeding in America.

The London String Quartet, whose first appearance in America was made recently at the Berkshire Festival, made its bow to New York at Aeolian Hall on Friday evening. It consists of James Levey, violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, cello. Three Beethoven quartets were played—Nos. 1, 2 and 3, opus 18. All three were composed in 1800 and belong to the same period as the C minor Symphony, No. 5. The Londoners revealed treasures of tone and understanding. Each of the four is an artist of the first rank. Such is their mastery of balance that the four instruments sounded as one. Before they leave they intend to give us a miniature Beethoven festival such as they gave London. The quartet was organized in 1908, since which time there has been but one change in its personnel. Four years ago Mr. Levey replaced Albert Salmon, who emerged as a violin virtuoso.



## ROSE PIAZZONI AND HERMAN GENSS

About two years ago Rose Piazzoni, an unusually gifted soprano soloist, introduced herself before San Francisco's musical public. She had chosen a program requiring the utmost artistic faculties and audience as well as critics were unanimous in their predictions that the young vocal artist promised to become one of the leading exponents of her art.

Rose Piazzoni possesses a striking personality, endowed with that musical instinct which invariably hits upon that which is correct and avoids that which is wrong, without being conscious of this act. It is not only the voice that makes the artist, but personality, individuality, and intellectuality that requires the very essence of a combination of mentality and artistry. Miss Piazzoni possesses a beautiful, ringing voice which combines both dramatic and lyric qualities and which has a range including the low G and the high E, which she attains without the least effort. She commands a technique that overcomes the most difficult tricks of the bravura style of singing with the utmost ease. Her diction is such that every word, no matter in what language it may be sung is easily understood.

Herman Genss, Miss Piazzoni's distinguished teacher, is already so well known throughout the country that it is but necessary to state that his masterly control of the piano, both in its virtuosic and accompaniment phases, is indeed well known throughout our musical world. His assistance at any concert guarantees an absolutely artistic presentation. Singer and accompanist must be as one, they must be united by bonds of uniform musical and artistic thinking, in order to attain complete artistic results. This ideal uniformity of thought between artists exists in these two excellent exponents of the art, namely, Rose Piazzoni and Herman Genss.

## LAWRENCE STRAUSS' CONTINUED POPULARITY

There is no artist in California whose voice is more admired and the perfection of whose art more appreciated than that of Lawrence Strauss, the distinguished young tenor. It is always with an unusual amount of anticipation on the part of the musical public when they see the name of Lawrence Strauss advertised on a program. Mr. Strauss does not confine his art only to the concert platform but he is equally at home in oratorio and last season participated as leading tenor in the Messiah, once in Los Angeles with the Philharmonic and in Oakland, with Paul Steindorff conducting. Also in the southern part of the State Mr. Strauss had two appearances with the Los Angeles Symphony Orchestra, at Pasadena, and in Los Angeles. In addition to twenty concert dates in northern California, he was the soloist with the San Francisco Chamber Music Society and gave joint recitals with Maude Fay, the brilliant dramatic soprano, Mabel Rieglman, the vivacious young lyric soprano, and Alice Gentile, the greatest American mezzo-soprano. Mr. Strauss' activity took him as far east as Lockport, where he took his place with other well known artists in the Lockport festival. He also appeared in concert east, singing the lovely songs of Carrie Jacobs Bond, to which the composer furnished the accompaniments. Mr. Strauss appears under the management of Mrs. Jessica Colbert.

## LEOLINE A. WALDON AN EXCELLENT PIANIST

Mrs. Leoline A. Waldon began to attract attention as an unusually skillful musician at a very early age. This early appearance of her talent justified her to study with leading pedagogues in Eastern States, and she progressed so rapidly that she appeared in public with much success before her arrival in San Francisco. In this city she heard one of the most gifted pianists of the master Herman Genss, and she was so deeply impressed with the artistic expression of this young musician that she immediately sought the distinguished piano pedagogue and from then put herself under his guidance. She has since acquired that finish of touch, artistic expression, ease of technical brilliancy, accuracy of interpretation, variety of tone color and solidity of mental power that only the most thoroughly equipped pianists are able to display.

## ELIAS HECHT TO BE CONGRATULATED

The Pacific Coast Musical Review wishes to congratulate Elias M. Hecht, founder of the Chamber Music Society of San Francisco, for his splendid enterprise and perspicacity that inspired him to engage such distinguished guest artists as May Mukle, the celebrated cello virtuosa, Leopold Godowsky, the eminent piano virtuoso, and the London String Quartet, one of the world's greatest chamber music societies, which just scored such a sensational triumph in the East. Mr. Hecht certainly has done wonderful things for the musical culture of this community, and in return we trust that the public will reciprocate with its universal recognition.

## MME. MARRACCI'S FINE PUPILS RECITAL

The pupils recital recently given by Mme. Marracci at Scottish Rite Auditorium attracted a crowded house and proved of such brilliant success that the audience that crowded the place did not tire of demanding encores from every student. Unfortunately it was impossible for the writer to attend the event, but his representative assured him that the participants were in excellent trim and acquitted themselves most ably. We intended to reproduce the article in this issue, but found it impossible on account of its length, we are obliged to publish it next week.

## INTIMATE CHATS ABOUT ACTIVE MUSICIANS

Mr. and Mrs. Samuel Savannah gave a most enjoyable recital of chamber music at their residence, 452 Pacheco Street, on Thursday evening, October 14th. Owing to the fact that on the same evening took place the Moiselwitsch concert, and also the concert of the Pacific Musical Society, we were unable to attend this event. There were a number of prominent music lovers in attendance and the program was thoroughly enjoyed, being interpreted by musicians who take their art seriously and devote much study to the best phase of musical literature. The participants on this occasion were: Mrs. Romayne Hunkins, piano; The Savannah String Quartet—Samuel Savannah, violin, Mrs. Samuel Savannah, violin, Albert Rosenthal cello, and Eric Weller, viola. The program was as follows: String Quartet, Op. 41, No. 3 (Schumann); First movement from cello concerto (Dvorak); From Suite for two violins and piano, (1) Prelude a la Barcarolle, (2) Fete Champetre (Severn); Quintet, Op. 34 (Brahms).

Giulio Minetti, who has just returned from Europe, is again thoroughly installed in his studio and is busy giving lessons. This together with his work in the symphony orchestra and his rehearsal of the Minetti Orchestra keeps him pretty well occupied. He has brought back with him from Europe many musical novelties, and while in New York he discovered that Miss Grace Freeman, a former pupil of his, gave a most successful concert at Aeolian Hall which proved a brilliant success. He has been unusually successful as a teacher, many of his pupils having become prominent professionals and some of them are among the best members of the Symphony Orchestra. The Minetti Orchestra has been one of the musical factors in the community for a number of years, young people having here an opportunity to gain the rudiments of orchestral experience, it being of great advantage to prospective orchestral players to attend these rehearsals.

Albert King, the brilliant young pianist, has gained rapid recognition during the season. He was heard with much success in two programs at the Greek Theatre this summer, namely, as soloist with the Choral Society of Sacramento, and as soloist and accompanist with Mme. Kalova, the noted Russian violinist. He gave concerts of his own in Sacramento, Richmond, and other towns about the Bay. His spontaneous artistic success justifies him to contemplate giving a big concert at the St. Francis Hotel of this city during the season. He appeared recently with instantaneous success at Stockton with Mme. Kalova and Mme. Rothwell as will be seen upon another page of this issue. He also scored artistically when playing with Mme. Jelica at San Anselmo recently. He is facing a very busy season. Next month he will appear in Sacramento, Lodi, Merced, and Reno.

William F. Zech, the well known and successful violinist, ensemble player, conductor and pedagogue, continues the results of his efficiency in all these phases of musical expression. He has begun rehearsal with the splendid Zech Orchestra which is now in its fifteenth year and which during a long period has uninterruptedly given regular concerts of the choicest musical gems before large and enthusiastic audiences. The members of the orchestra have here an excellent opportunity to gain practical experience in orchestral playing and the results of their efforts may be judged by the fact that many musicians now with the leading orchestras of the city served their apprenticeship with the Zech Orchestra under William F. Zech's excellent leadership.

Eva Clark, a most brilliantly successful artist pupil of Giacomo Minkowsky, is now on tour with the Fanchon Marco Revue and is arousing the enthusiasm of large audiences wherever she appears. Her beautiful, clear and ringing voice, her fine poetic interpretation, her artistic phrasing and her easy tone production are among the many artistic virtues that attract audiences to her. But her artistic faculties are backed by a most charming and electrifying personality that sweeps everything before it and will eventually land the handsome young singer on the top rung of the ladder of artistic success.

Georgiana Strauss, who will be remembered as one of the most delightful mezzo-sopranos ever appearing on the operatic stage of this city did some coaching with Frank Carroll Giffen this summer and we had an opportunity to hear her at that well known vocal teacher's studio. We were happy to note that her voice which had suffered through protracted illness is again coming to its own and is sounding like its own beautiful self, and we should not be surprised that very soon Miss Strauss will delight thousands with her intelligent art, her fine personality and her beautiful voice.

Madame Isabelle Marks is preparing a series of monthly lecture recitals which should prove of surpassing interest. During these events she will be assisted by her clever and well trained pupils. The first of these lectures is entitled Concentration and How to Study, the second is on The Rudiments of the Singer and What is Required, also Tone Concentration. The third will be about the Old Masters. We have already referred to Mme. Marks as an ideal vocal instructor.

Miss Esther Denny, who has for several years had her studio in 903 Kohler & Chase Building, has opened a new studio in 904 of the same building, where she is found daily from eight to six o'clock. This change was made as a result of the growth of her music class. Miss Denny gives class recitals the first Saturday of each month. She is an artist pupil of Wager Swayne.

## WILLIAM EDWARD CHAMBERLAIN

William Edward Chamberlain, the well known teacher of singing, has opened his fall season after a profitable summer studying teaching methods with Percy Rector Stevens, the noted voice specialist of New York. Mr. Chamberlain has had wide experience both on the concert stage and has appeared as soloist with noted eastern musical organizations. Here in California he is known as one of the best baritone soloists and a musician of wide experience.

A work through which Mr. Chamberlain has gained special distinction is in bringing to the mass of people an opportunity to hear the great musical artists at a price within reach of all. The Young Peoples' Concerts, a series of educational concerts for the school children of Berkeley, have been commented upon favorably not alone by the press of California but in the East as well.

The experience which Mr. Chamberlain has had as artist soloist and teacher of singing with his background of vocal training in the old Italian methods places him in the front rank of American teachers and makes it possible for him to train singers from the rudiments of tone placement to the preparation for professional careers.

He has given two artist recitals before the Saturday Club of Sacramento and sung for most of the prominent musical clubs on the Coast. In the prominent church choirs about the bay there may always be found soloists who have had their training under Mr. Chamberlain.

## VICTOR LICHTENSTEIN

An important acquisition to the musicians' colony of San Francisco is Victor Lichtenstein. Mr. Lichtenstein was educated in Germany and Belgium where he had ample opportunity to study the method of both schools, leaning decidedly toward the latter.

Returning to America he immediately plunged into constructive work, organizing the Lichtenstein quartet, the Lichtenstein orchestra, and the Lichtenstein school of music in St. Louis, his native city. For nine years the quartet played for the Sunday services of the Ethical Society, covering practically the entire literature of chamber music.

The fruit of his school of violin playing are Jacob Blumberg, a premier prix with distinction at Brussels, Jules Silberberg, now concertizing in Canada, Isidore Corenberg, a brilliant soloist, and numerous theatre concertmasters in the middle west of the United States.

As lecturer for the St. Louis Symphony Society he performed a distinct educational service, covering the field of instrumentation, symphony and program music in non-technical talks to the high school students of St. Louis.

Mr. Lichtenstein will accept pupils in violin, viola and ensemble playing and is available for lecture recitals. We wish him every success in his new field.

## THEO KARLE BREAKS BOX OFFICE RECORDS

Just before going to press we hear of Theo Karle's splendid triumphs in the Northwest. His box office receipts, which are recorded in an advertisement in another part of this paper, have reached the level of those of the foremost artists of the day. This puts Mr. Karle in what his New York manager, Kingsbury Foster, describes as the \$50,000 plan. This is specially gratifying as Mr. Karle is a product of the Pacific Coast, one of those resident artists we have been telling about—but a resident artist who has attained nationwide recognition. In Arthur Klein Mr. Karle has a truly wonderful accompanist who adds to the artistic character of the program. This will be Theo Karle's last American tour previous to his visiting England and Australia and those who admire this distinguished American should be sure to hear him for they may not have another opportunity for some time to come. Mr. Karle will appear at the Matinee Musicale at the St. Francis Hotel on November 16th.

Paul Steindorff has the satisfaction to know that he conducted the most successful and most brilliant open air operatic performance when he gave Samson and Delilah at the Greek Theatre with Julia Claussen and a cast of first class artists. So that when he announces a forthcoming production of the Messiah about Christmas time in Oakland with distinguished artists and a symphony orchestra, music lovers will anticipate that event with much pleasure and impatience. It will undoubtedly prove one of the really big musical affairs of the year.

## BY WAY OF ACKNOWLEDGMENT

We desire to express our appreciation to The Leighton Press for its splendid co-operation in the publication of this 20th Anniversary Edition of the Pacific Coast Musical Review. The never failing courtesy, willingness and good humor even at the most trying moments on the part of every member of the composing room made things much easier for us. The appearance of the paper speaks for itself. Practically all halftone and art work, including the front page, was made by the Bingley Photo Engraving Co.



## THE LITTLE CORNER OF FRANCE

Mr. Andre Ferrier is the most active and persevering of artists; nothing daunts him, and his courage never fails. An excellent actor, a robust tenor, and a successful teacher of singing, elocution and dramatic art, he is also the Director and Administrator of the French Theatre, won the applause of cultivated audiences, and he is active almost 24 hours a day. At the moment when he was about to reap the harvest of so many efforts the Great War broke out, and during four years and a half his artistic activities were lost to San Francisco.

Seconded by his charming wife, Jeanne Gustin-Ferrier, winner of the first prize at the Conservatory of Paris, an equally active and excellent artist, Mr. A. Ferrier has, since the armistice, resumed his artistic activities in San Francisco.

By her sole efforts, Mme. Andre Ferrier was able to keep alive the "Theatre Francals" in San Francisco during the war; it is due to her that the French Theatre did not cease to exist.

Mr. Andre Ferrier has just perfected a new, simple and rapid method (copyrighted by himself) of teaching French Diction. The success of his method has been surprising and his Wednesday evening classes are attended by many enthusiastic pupils. As his studio in Hyde street was proving too small, Ferrier has secured the large Pasmore Studio at 1470 Washington street (corner of Hyde), which workmen are now enlarging into a very attractive and artistically decorated theatre which will easily seat 150 people, and a stage large enough to present French plays with all their proper accessories is also in course of construction. Very comfortable chairs will be installed.

Ferrier has christened his new and dainty home "The Little Corner of France," because a free Bureau of information will be established where complete information can be obtained concerning France (art, travel, railroads, hotels, theatres, museums, etc.). The dramatic troupe which will give its performances at "The Little Corner of France" has been organized into a club under the attractive name of "Cocorico" (the Cock-a-doodle-doo of the Gallic Chantecler).

The French Theatre will open Friday, November 19th and plays will be given every Friday thereafter (first Friday of each month gala night), second and fourth Sunday evenings, popular French concerts; second and fourth Saturday afternoons, children's matinees; one evening a month, operatic evening.

Price of seats: Friday Gala, \$1.50, Series B; other Friday evenings, \$1.00, Series C; Sunday evening concerts, 50 cents, Series D; operatic evening, \$1.00, Series E; children's matinees, 50 cents, Series F. War tax 10 per cent extra.

## Miss Jennie Eichwald

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## MRS. RICHARD REES RETURNS FROM THE EAST

After Six Months' Absence Well Known California Soprano Finds That She is as Greatly in Demand as She Was Before Her Departure

Mrs. Richard Rees just returned from a six months' absence in New York where she coached with Isidore Luckstone, who assured the well known and popular soprano soloist that owing to the hell-like quality of her voice, and the ease and naturalness with which she sings she is able to sing well until she is seventy years old, which only goes to show that when you sing correctly time has no effect upon your art.

While in the East Mrs. Rees sang at the Peekskill Academy with great success. She also sang for the Fort Club of Tarrytown on the Hudson, a most exclusive social organization. She also conducted a vocal class in Tarrytown and her pupils wanted her to stay there for the winter, but of course she was more anxious to come home for the season. While in the East Mrs. Rees was the guest of Mrs. J. C. B. Hebbard, the late Judge Hebbard's widow, and sister of Miss Alyce Gates who was Mrs. Rees' teacher. She also visited her former teacher Mrs. Louis Natalie, in Baltimore, Md., who was most delighted with her voice and exceedingly pleased to see that Mrs. Rees was getting along so splendidly with her work.

Mrs. Rees' ability as teacher is evidenced by her success with her students, all of whom prove to be trained with care and efficiency. Mrs. Rees' ideas as to teaching found verification during her six months' sojourn in the center of things musical. She found that the foremost experts taught according to the principles she had employed during the years of her professional activities. Mrs. Rees is a prominent member of the San Francisco Musical Club, and second vice-president of the Pacific Musical Society. She is a member of the San Francisco Music Teachers' Association and Treasurer of the Music Teachers' Association of California.

It became hardly known that Mrs. Rees had returned from the East when request for her artistic services began to come in with the result that she was engaged to sing at the Phelan mass meeting at the Civic Auditorium on Friday evening, October 28th. She sang The Star Spangled Banner with Uda Waldrop at the piano. She has also been engaged to sing the Star Spangled Banner and Madelon at the Armistice Day Celebration in Scottish Rite Auditorium on November 11th. It was Mrs. Rees who popularized this song during the last year of the war in this city.

The Rees Vocal Club, an organization of women's voices, consisting of young students of Mrs. Rees' classes, is one of the foremost and most successful organizations of its kind in this city. Among the more successful of Mrs. Rees' artist pupils are: Mrs. Charles M. West, Miss Leah Schary, Mrs. Nina Kergan, Mrs. H. Feighner, Miss M. Gallagher, Miss Alice Gallagher and Mrs. George Dixon.

## FRANK W. HEALY MAKES IT SNAPPY

After Breaking the World's Grand Opera Record for One Week's Engagement He Breaks the World Record in Managerial Brevity Regarding Season's Announcements

Frank W. Healy, who in one short season established three world records for box office receipts, those of John McCormack, Mme. Galli-Curci and the Scotti Grand Opera Company, is just now resting on his laurels and believing in the old adage that "brevity is the soul of wit," contents himself with the announcement that the coming season will be one of the most interesting of the many that he has given in San Francisco. Mr. Healy's bookings are by no means complete. Early in December he will present Charles Hackett, the Metropolitan Opera House tenor, also Raoul Vidas, the Roumanian French violinist. In January he will have Louis Graveure, the Belgian baritone. Leo Ornstein, the pianist, will be a February booking, and March finds Mme. Frances Alda in our midst. Mr. Healy will assist Mr. W. H. Healy in the handling of Mme. Louisa Tetrazzini's concerts in this vicinity.

## CAROLUS LUNDINE'S PLANS FOR THE SEASON

Carolus Lundine, the widely known vocal pedagogue and lecturer as well as critic, is rejoiced to find his class very large this season. His students have progressed so splendidly that he is justified to announce three recitals for the year. He is planning to prepare a Half Hour of Music for the Greek Theatre with his very gifted and excellently trained pupil, Merlyn Morse, a lyric baritone of unusual beauty of tone and intelligent interpretative skill.

## EMMY TROMBONI'S SUCCESS AS TEACHER

Mme. Emmy Tromboni must be counted among San Francisco's most successful teachers. She belongs among the so-called progressive group for she does not follow a beaten track or system, but tries to keep abreast with modern ideas. She prepares singers for sight reading and takes such personal interest in her students as to insist that they do not express their own immature ideas in their singing, but rather the composers' who write the sentiments contained in a song. Mme. Tromboni wishes her students to suppress their own personality and put themselves into the spirit of the song. She is therefore appealing to the artistic emotions of her pupils getting them to understand the inner meaning of a composition. Her large class of admiring students are most enthusiastic with the results obtained from Mme. Tromboni's tuition.

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## STELLA JELICA'S PHENOMENAL PROGRESS

Brilliant Young California Coloratura Soprano Jumps Rapidly From Obscurity to an Artist Generally Recognized Throughout the West

The progress which Stella Jelica has made from year to year is phenomenal; she is capable of applying herself to her art. From a singer of talent she has risen to a singer of distinction, a singer who is not only an accomplished vocalist, but also a true artist. Each succeeding season shows such gains as can be consummated only by an abiding passion for betterment and rich resources to work upon and develop. And Stella Jelica's voice is truly exceptional—with a range of three octaves—something that very few prima donnas can boast of today. Chromatics, trills and staccato work, in fact, all the outstanding qualities of a coloratura voice, are hers in flawless technic, with never a deviation from pitch and the lovely, velvety quality of her voice throughout its entire register enables her to sing simple, lyrical songs that the average coloratura would not attempt.

Stella Jelica is one more shining example of what American musical talent and native training can accomplish. She is a real Californienne, having been born in San Francisco, and educated at the University of California, where she laid the foundation of the five languages that she now speaks fluently. Although she is steadily winning her way to the top rank of American songbirds, she is now coaching opera roles with the intention of gaining operatic fame abroad.

Stella Jelica has a "way with her" that simply melts the formal atmosphere of a concert hall. It is one thing to have a glorious voice and to know how to use it beautifully, but there is something else that must

Alameda Times-Star: Madame Stella Margaret Jelica, lyric soprano, interpreted the light and florid passages of the aria from the *Perle of Brazil*, in which the voice and flute vied for supremacy, artists both, Madame Jelica and Emil Puyans, had a triumph at the close of this Bird Song in which the song of the nightingale, high and clear, floating as a breath, or rippling through trills and roulades with an elegance, had purity beyond compare and could have no rival even in the great queens of song.

San Francisco Call: Madame Jelica, young, and good to look upon, not only has a charming personality but possesses a voice of flute-like range and quality which is sure to win her fame.

Sacramento Bee: The assisting artist last evening was Madame Jelica, a lyric soprano from Oakland, to whose splendid talent was due much of the evening's success. Her voice is one of the very sweetest it has been Sacramento's pleasure to hear in some time, and, added to this a manner altogether modest and charming, made her work quite all that could be desired. Her breathing was a lesson in itself, and I cannot say enough for this young artist's very clear and very perfect English. To be able to follow every word of a song, and at the same time be given a tone which is golden, is a pleasure we seldom experience.

Portland Oregonian: The concert last night served to introduce to Portland one of the most interesting and delightful singers heard here for many a day, quite simply and almost unheralded. Madame Jelica, the soloist of the evening, gave a genuine thrill to those who heard her. She has a soprano voice of remarkable range and volume, with a fresh, clear, bel canto resolute High E as well as her rich, velvety middle tones.

Seattle Times: Her voice is of beautiful timbre, clear and of wide range, which she uses with the utmost skill. It is a sheer delight to hear a singer whose vocalization is as intelligent and as artistic as hers. She has an abundance of temperament and colors her tones beautifully, being particularly effective in her bell-like High E as well as her rich, velvety middle tones.

Clarence Umy, San Jose Mercury-Herald: Stella Jelica is a California singer of whom the State should feel particularly proud. Her voice is limpid, pure and crystal-clear. She sings with the greatest ease like a bird and her vocalization gave the highest sort of pleasure.

Walter Bodin, San Francisco Bulletin: I consider Stella Jelica's voice equal in quality, coloring and technic to any visiting coloratura singer that has appeared here this season.

Humboldt Standard, Eureka: Unquestionably Stella Jelica's performance was near technical perfection but one does not pause in the middle of a brilliant rendition to count the number of strings in a piano or test the pitch of a violin. Stella Jelica has conquered so completely the mechanics of her art that they are forgotten. She is a messenger with an exalted mission and we are certain that Nature is proud of her.

Humboldt Times, Eureka: Stella Jelica's appearance in the Verdi aria was the signal for tremendous applause which became an ovation at the conclusion of the beautiful prima donna's rendition of *Caro Nome*. Her voice is wonderfully adapted to the most exacting requirements and the brilliant coloratura as pure and clear cut as a bird song, sparkling like the facets of a jewel.

The Pacific Musical Society announces that their concerts will be held on the second and fourth Thursday evenings of each month from September to June in the ball room of the Fairmont Hotel. After the concert it is aimed to hold an informal reception so that the members and artists are brought closer together and become acquainted with one another. It is hoped that in this way a close club spirit will be formed.

The Junior Auxiliary, under the chairmanship of Mrs. Wm. Ritter, will give about four programs during the year on Saturday afternoons in the Red Room of the Fairmont Hotel. Children up to the age of fifteen years are eligible to this section.

It has been decided to hold several teas during the season at the Fairmont Hotel. The first one will be on Wednesday afternoon, November 17th. A musical program will be given and a social hour with tea will follow. The following are the names of officers and board directors: Miss Lulu J. Blumberg, president, 3131 Jackson street, telephone West 7267; Mrs. Ludwig Rosenstein, vice-president; Mrs. Richard Rees, second vice-president; Mrs. T. L. Parkhurst, recording secretary; Mrs. Walter E. Janke, corresponding secretary; Mrs. Frederick H. Meyer, treasurer; Mrs. John McGaw, Mrs. J. R. Davidson, Mrs. Martin A. Sohst, Mrs. Ward Dwight, Mrs. Peter J. Morck, Mrs. Frederick Crewe; business secretary, Mrs. Martin A. Sohst, 790 Ashbury street, telephone Market 4473. Committees: Chairman program committee, Mrs. Ludwig Rosenstein, 233 Twenty-first avenue; chairman printing committee, Mrs. Peter J. Morck, 27 Belmont avenue; chairman house committee, Mrs. T. L. Parkhurst, 1365 Taylor street; chairman reception committee, Mrs. Ward Dwight, 34 Shore View; chairman audition committee, Mrs. E. E. Young; chairman junior committee, Mrs. William Ritter, 157 Sixth avenue; chairman membership committee, Mrs. Martin R. Fleischman, 1867 Clay street. An active membership campaign is being held whereby it is hoped to increase the membership to such an extent that more big artists can be engaged during the season. The dues in the Pacific Musical Society are very low, considering the value received, and no organization offers as much. Any information concerning membership can be had from the president and secretary.

## MISS RENA MACDONALD'S DIPLOMATIC TACT

L. E. Behymer's Right Hand "Man" Is Given Well Justified Recognition by All Who Know Her

Miss Rena Macdonald, for a number of years the most trusted lieutenant of the famous impresario L. E. Behymer of Los Angeles, commands an enviable position in the managerial ranks of America. Associated with the man who has put the Southwest on the map of the musical world, she has been the opportunity to add materially in the unfolding of musical life in the West.

Endowed with great executive and organizing ability, discrimination and resourcefulness, the talents that make for managerial success in the realm of the impresario, she meets precocious artists, editors who always complain about lack of space, program-committees of clubs, the general public and the printer's devil in person with the same good result for all concerned.

Hers is the rare gift of being able to meet all people alike, to judge them quickly, tolerantly and, which is indispensable in the office of an impresario, to judge them rightly. Hence her opinion and her work are well founded, and both much sought as well as valued by artists, whether of local or international fame. Hers is also the precious gift of firmness and being able to say "no" with a smile.

Artists believe in Miss Macdonald on account of her integrity of thought and word. Artists rely on her because of her exceptional faculties in meeting the press. Her handling of all the publicity for the Philharmonic Orchestra of Los Angeles, for instance, during its first season will not easily be surpassed as to effectiveness of quantity and quality. Originality and artistic dignity as demanded by the subject distinguish Miss Macdonald's press-work. Much of the splendid success of



PAUL STEINDORFF,

The Enterprising and Widely Known Orchestral Conductor and Producer Who Recently Directed the Most Brilliant Artistic and Financially Successful Open Air Operatic Production in the Pacific West.

ge with these gifts if an artist is to rise above the one hundred and one other fine voices that seek recognition. Stella Jelica has this peculiar charm made all the more charming because it is not studied. You like her at first sight and the admiration keeps on growing; it's hard to say whether it is her smile, the pose of her pretty head or the friendly fashion in which she seems to rest close to the piano while she sings, but somehow you feel the warmth and glow of the personality of an inspired artist.

Stella Jelica has appeared within the last three years before the largest and most exclusive musical clubs on the Pacific Coast.

The following are some press comments:

Ray C. Brown, S. F. Examiner: It is certain that there are few voices so flexible and lithe as to execute floriture gracefully and at the same time so shot with color as to be adequate interpretative media for modern songs. And I am convinced that Madame Jelica has a voice of this complex character. It has not been my pleasure before to hear from so young a singer such admirably pure and spontaneous roulades, such apparently effortless vocal flittings. In the final E in alt of "Ombra leggiera" her tone blended so perfectly with that of the flute that the two were indistinguishable.

Oakland Tribune: That Madame Jelica is an artist of a very high order was easily discoverable to the experienced auditor after the first two short songs; it dawned upon the audience in general at the exquisite rendition of that most difficult and treacherous aria, *Depuis le Jour*, and the judgment was voiced in a roar of bravos and enthusiastic applause at the conclusion of *Charmant Oiseau*. Her voice is of pure liquid quality and her intonation is immaculate. Scales, roulades and trills are flawless and delivered with perfect ease.



MISS RENA MACDONALD,

The Tactful and Indefatigable Secretary of Impresario L. E. Behymer, Whose Unvarying Courtesy and Affability Have Become Known to Artists and Music Patrons Throughout the Country.

the Scotti Grand Opera Company has been assured through her well-planned publicity campaign.

No doubt, artists and fellow-managers appreciate fully the quality of the work accomplished by Miss Macdonald as it represents a great asset towards a more expanding musical life of the West. This appreciation had been shown to her generously last summer at New York, where she represented Impresario L. E. Behymer who, giving her a fine proof of his confidence, had sent her to the great Eastern booking offices to arrange in his stead for the musical offerings of the last season.

## MADAME PETROVA AS COMPOSER

Madame Petrova is a good actress, and well known, but how many people know that Madame Petrova is also a song writer of no mean attainments? She is at present making a vaudeville tour of the Middle West territory. This takes in all the cities that she skipped on her coast to coast tour last year.

In her act, she is at present singing a new song to which she has written not only the music but also the lyrics. The song, *The Road to Romya*, is a delightful number of the semi-popular type, and one that many another artist would find well worth adding to their repertoire. This song is published by M. Witmark & Sons, who have just recently accepted for publication Madame Petrova's newest song, *A Golden Day* in June, an art song, of a very high order, with an extraordinary melodic accompaniment, to a charming lyric by Marian Gillespie, whose song, *The Want of You*, written with Frederick W. Vanderpool, has proven so well liked. In this new poem Miss Gillespie has turned out an exquisite bit, to which Madame Petrova has given a thoroughly adequate, and in fact, exceptionally beautiful dress. Madame Petrova is planning to add this song to her act very shortly.





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## THE CALIFORNIA THEATRE CONCERTS

By EUGENE ROTH  
General Manager California Theatre

The hearty response and support we are receiving at the Sunday morning concerts at our California Theatre is most flattering to its management.

San Francisco enjoys the reputation, internationally, as a music-loving center, due perhaps, in a great measure, because of its cosmopolitan and bohemian atmosphere. The schools, churches, parks, hotels, cafes, and outdoor amusements, and last, but not least, the theatres, always feature music.

The development of the moving picture industry is due to its musical treatment. Nearly every theatre has installed an orchestral organ and coupled with same have orchestras of more or less proportion.

In the development of the California Theatre we recognize the desires of the music-loving people of this city, having installed one of the largest type orchestral organs costing over \$50,000, and at the opening of the California, had an orchestra of 18 musicians. From time to time we increased our orchestra to its present complement of 50 eminent soloists under the direction of the magnetic Mr. Herman Heller, whose careful selection of instrumentalists boasts today of having one of the finest musical organizations of any theatre in America.

Our Sunday morning concerts have developed, not alone from the musical entertainment point of view, but also for the educational advantages it offers. The musical students of our fair city have an opportunity of studying the interpretation of the classics as well as the lighter numbers so exquisitely rendered under the baton of Mr. Heller. The introduction of special soloists at these concerts has met with the instant approval of our clientele. We at all times aim to secure the best available talent from foreign parts and also endeavor to encourage our home talent. In our midst we have many promising artists who heretofore have had no opportunity of displaying their talents, and in our Sunday morning concerts we offer them the chance for their development.

In this connection we had the pleasure to introduce recently a native daughter of San Francisco, Mrs. Cecilia Arrillaga Plummer, the accomplished pianist and daughter of the late Santiago Arrillaga, an artist who was one of our foremost pioneers in the musical field. Mrs. Plummer offered the Grieg Concerto and also one of her late father's most popular compositions of Spanish theme, entitled *Graziela*.

Coupled with our Sunday morning concerts, we give four daily concerts 365 days a year. The educational value of these concerts cannot be overestimated. Like in all matters of educational development the public, too, must be musically developed, and our efforts along this line have prepared the masses for the higher development such as offered by the renowned San Francisco Symphony Orchestra. The excessive additional costs of the maintenance of such a splendid organization as the San Francisco Symphony should be recognized by our citizens who should give their most generous support to that great organization.

Modestly, we feel that we developed the musical tastes in between the concert seasons and have better fitted the masses to enjoy that musical treat. Unselfish development, musically, will materially help all organizations.

We are making arrangements with some of the most prominent New York impresarios to send out during the coming season some of the notable artists, whom we will offer in our Sunday morning concerts.

With much pride and pleasure we note that nearly all of the cities in the West, in the moving picture theatres, are developing the Sunday morning concert along the lines of the California Theatre, and within six months or a year we will be in a position to book the best talent in America, offering them a circuit of theatres that will make the engagement inviting. All of this development is due to the splendid support we are receiving from the music-loving people of San Francisco and the encouragement of the press.

### RUDY SEIGER'S SUCCESSFUL LEADERSHIP

Rudy Seiger, the brilliant young violinist and leader of the Fairmont Hotel Orchestra has contributed greatly to the musical life of the community with his splendid Sunday night concerts and his excellent programs during the week-days. He has a very fine little orchestra consisting of picked musicians who play with precision and artistic taste. Particularly efficient is his very talented pianist John Smith who will leave for New York this winter to study with Harold Bauer.

Mr. Seiger left for New York last Monday, October 25th, to be gone about a month. He will attend to some important business in connection with the music at the Fairmont Hotel, and incidentally to secure some new music. On his return he will conduct an enlarged string orchestra and will include on his programs, besides some of the best new works, a number of his own compositions which are being published by G. Schirmer.

During his stay in the East Mr. Seiger will make records for one of the leading talking machine companies in New York. While in that metropolis Mr. Seiger will not miss the opportunity to attend some of the important musical events, including the opening concerts of the Philharmonic Orchestra and the Metropolitan Opera House, also many other delightful musical events. It is his greatest aspiration, however, to be able to hear his ideal violinist—Fritz Kreisler.

### THE RAPID SUCCESS OF HERMAN HELLER

Beginning From the Bottom of the Ladder of Success  
Popular Conductor of California Theatre Orchestra  
Has Won His Way to the Top, Rung by Rung,  
Through the Mill of Experience

The only way by which anyone is able to judge the artistic usefulness of a musician before the public is by the results achieved. Our tastes may be at variance, our opinions may conflict, our sense of proportion may be different, but upon one question there can neither be any controversy nor difference of opinion, namely, upon the existence of definite, concrete facts. And whatever else may be said about Herman Heller, one thing is as certain as the sun rises, namely, that he has succeeded in doing what he intended to do, and that the public, to the extent of three thousand strong, attends the Sunday Morning concerts at the California Theatre every week. Three thousand people a week amounts to more than one hundred and fifty thousand a year of which at least one hundred thousand may be counted as different people and fifty thousand as people who go more than once.

Now, any musician who is able to interest one hundred thousand people a year in concerts is most assuredly contributing a lion share toward the musical growth of a community. This is one of the concrete facts which we have referred to above. Now, if anyone attempts to sneer at these one hundred thousand people who enjoy the California Theatre's Grand Sunday Morning Concerts he sneers at the general public, for these people come from the rank and file of the public. And, after all, the world is gradually extricating itself from its predicament into which it has been driven by people of an autocratic and self-sufficient hauteur who thought they knew everything better than the rest of the world, and that no one else had a right to think except themselves. Music is undergoing the same evolution as world politics are now undergoing.

The people at large are getting their opportunities to hear good music at prices within their reach and we are willing to wager that they are on the way of becoming music lovers of the most approved kind. And the present splendid support of music in San Francisco must be traced to such enterprises as the California Theatre concerts under Herman Heller's direction which have brought good music before people who formerly could not be induced to attend concerts, because they thought "high-brow" music was boring music. Mr. Heller by giving them good music has earned their gratitude and has made them eager to hear the best.

We do not believe that Mr. Heller is satisfied with his present victory. We know him to be ambitious, persevering, tenacious and idealistic. These Sunday Morning Concerts are considered mere stepping stones for something higher. Mr. Heller knows that he is handicapped. He must know that with the inadequate rehearsals he is not able to attain the results which he desires. He has made good against all kinds of odds and obstacles. He has made something out of practically nothing. And who knows what he can do if given the necessary opportunity. Certainly no human being can tell what is possible until an opportunity has been given to judge. The Pacific Coast Musical Review has never yet stood in the way of an honest ambition, and it certainly admires courage. Mr. Heller certainly possesses courage, and he is entitled to every possible assistance in his great ambitions, and we would not be surprised to discover one of these days that Mr. Heller has attained his wishes, and that the Sunday Morning Concerts at the California have been the means of associating him more intimately with even higher and nobler musical aims.

Herman Heller is still a young man. He has grown up in the orchestra. He graduated from the Prague Conservatory of Music, where he studied with Franz Andricheck and Karbulka. Louis Svichensky of the Kneisel Quartet is a fellow townsman of Heller's and through him he had the opportunity to win a free scholarship at the Agram (Jugo Slavia) Conservatory.

When Heller first came to America he played with Scheel in Philadelphia for four years. Then he was soloist with Creator's Band at the Steel Pier in Atlantic City. Soon he became concertmaster for the John C. Fisher productions and came to San Francisco with the Silver Slipper Company in 1905. He has been here practically ever since. He played in all the symphony orchestras that have been organized since then. He became leader of the Techau Tavern, Tait's, Valencia Theatre and St. Francis Hotel orchestras. After a brief stay in Portland as leader of the leading hotel there, he returned to the Palace Hotel of this city where he inaugurated the famous Sunday night concerts which attracted thousands of people. There he laid the foundation to his present successes at the California Theatre. During his regime at the Palace Hotel from 1916-1919 he gave 150 programs. He certainly has won a well merited success as conductor during these years of rapid artistic growth.

But Mr. Heller's experience is not restricted to the concert platform. He played in grand opera orchestras, composed works published by the Sam Fox Publishing Co., his Chanson Sans Paroles creating a particularly fine impression. He also scored successes by writing music for several Press Club Shows which were among the best presented by that popular institution. Mr. Heller is also an excellent violinist, but ever since his seventh year, when he already directed a mixed chorus, up to date his all-embracing ambition is to rise to the dignity of a noted orchestral conductor. He has an excellent memory which permits him to conduct without a score. His whole soul is wrapped up in his mission. He has gone through the mill from the very start, and who is there to tell what the future may have in store for one so well equipped?

### GINO SEVERI MASTER OF SCREEN MUSIC

Leader of Imperial Theatre Orchestra Entertains Great  
Hopes of the Musical Possibilities of the  
Moving Picture "Opera"

While a number of ambitious young musicians are trying to take advantage of the opportunities accorded them to develop into orchestral conductors, emphasizing the concert program idea, Gino Severi of the Imperial Theatre Orchestra, one of the very finest orchestral musicians and conductors in the moving picture world, is concentrating his energies upon the musical setting of the pictures. His orchestral "accompaniments" to the pictures at the Imperial are gems of tasteful arrangement and synchronization.

We attended the Imperial Theatre when The Humoresque was being presented, and we were struck with the magnificent orchestral accompaniment that Gino Severi furnished on that occasion. One could hear that his whole soul was in his work and the solos played on that occasion were so splendidly in accord with the atmosphere of the play that they actually became a part of the atmosphere, and the fact that the young man in the picture became a truly great violin virtuoso did not conflict with the playing of Mr. Severi, for his solo was absolutely in conformance with the ideas the audience entertained of a great violinist.

Time and time again Mr. Severi has told us of the great future in store for moving picture music. He believes, and we think he is right, that sooner or later there will be a so-called "picture opera," that is to say, that special music will be composed to pictures, that even special operas will be staged by moving picture producers, and thus the American composer will be given his opportunity to assert his musical rights. Musicians and directors like Gino Severi will not only be responsible for the eventual attainment of this goal, but they will see to it that the "moving picture opera" will receive the finest kind of interpretation.

### ULDERICO MARCELLI, CONDUCTOR-COMPOSER

Leader of Tivoli Theatre Orchestra Delights Large  
Audiences With His Executive Genius and  
Encourages Taste for Lighter Music

The truly artistic and life-like charcoal sketch of Alfred Hertz, which appears upon another page of this issue, was drawn in forty-five minutes from life by Ulderico Marcelli, the brilliant young leader of the Tivoli Theatre Orchestra. This goes to show that the adage that claims that a jack of all trades is master of none does not apply to everybody and that there is no rule without its exception. For Mr. Marcelli is not only a fine artist with the carbon, but he is also an excellent artist in sculpture. Furthermore he is a first-class cartoonist, as the readers of the Pacific Coast Musical Review can well testify.

He is furthermore and above all else an excellent musician. His compositions are of the very highest order. His opera *Maimundis* was presented in orchestral form at the Exposition Festival Hall. More recently at the Tivoli a scene of this splendid work was presented with instantaneous success. Alfred Hertz and the San Francisco Symphony Orchestra gave a symphonic suite of his opera with splendid results. He composed the Bohemian Club Midsummer Music for 1919, excerpts of which were presented at the Tivoli Theatre by the Bohemian Club before a most enthusiastic audience. As conductor of the Tivoli Theatre Orchestra Mr. Marcelli is scoring daily triumphs inasmuch as he combines the more serious musical literature with the lighter form, thus pleasing every possible taste of his audience.

In his accompaniments to the pictures Mr. Marcelli also shows fine skill. He does not choose bizarre and impossible combinations of music and action. But he selects appropriate music of the best kind and fits it like a film to the action of the play. His music is arousing much comment in this direction and the pictures exhibited at the Tivoli are enhanced by the musical setting Ulderico Marcelli so ably gives them.

### MISS MABEL MARBEL A NEW PIANIST

One of the latest additions to musical circles of San Francisco is Miss Mabel Marbel, a pianist and teacher, who has recently opened a studio in this city. Miss Marbel was for several years a teacher in an Eastern Piano School and numbered many excellent pianists and teachers among her pupils. Her spare time was devoted to continued study under Karl Anderech, one of the most capable teachers of this country, to whom she gives credit for her thorough training in tone production and the principles of piano technique. Her class was given up for further study in New York with Edwin Hughes, the well known pianist. Miss Marbel is proud of being an American pianist who has received her musical education exclusively in this country.

### WHITMAN CONSERVATORY BREAKS RECORD

The Whitman Conservatory of Music, located at Walla Walla, Wash., opened the second Monday in September with the largest enrollment in its history. Under the direction of Howard E. Pratt, for many years a successful teacher of singing in Oakland, the school has grown rapidly in reputation as well as in numbers, and is attracting students from every section of the great Inland Empire and the Northwest.

Teachers of wide experience and ability have been attracted to the faculty of the Conservatory. Full courses are covered in piano, pipe organ, voice, violin, band and orchestra, public school music, and all theory subjects. The Conservatory is affiliated with Whitman College, one of the oldest educational institutions of the Northwest.



# Theo Karle

The Greatest  
American  
Tenor



### TREASURER'S STATEMENT

# Metropolitan Theatre

MESSRS. CHARLES FROHMAN-KLAW & ERLANGER

**Managing Directors**

**GEO. T. HOOD, Manager**

SEATTLE, WASHINGTON

Attraction "Thea Karle"...

Monday Evening.

October II 1920

NO. SOLD		PRICE	AMOUNT
I7	Box Seats .....	2.50	\$ 42.50
416	Orchestra .....	2.00	\$ 832.00
I90	Parquet .....	1.50	\$ 285.00
II8	Dress Circle .....	2.00	\$ 236.00
I23	Balcony Circle .....	1.50	\$ 184.50
242	Balcony .....	1.00	\$ 242.00
378	Gallery .....	.75	\$ 283.50
I5	Extra Orch. Pitt. .....	2.00	\$ 30.00
35	Extra .....	1.00	\$ 35.00
	Extra .....		\$
	Extra .....		\$
	Total .....		\$ 2,170.50

THEATRE'S SHARE, . . . . . % \$.....

COMPANY'S SHARE, - - - - - % \$ - - - - -

## COUNTER ATTRACTIONS

## WEATHER

FRER *Wm B. M<sup>c</sup> Purdell*

### Treasurer of Theatre

Received Payment in full.

Mrs John. F. Farmer.  
Representative of Co

Representative of Company

has just broken box office records in the Northwest, as evidenced by facsimile of Seattle box office statement herewith

*Will appear in San Francisco on November 16th and 20th. Particulars to appear later*

GENERAL DIRECTION  
KINGSBURY FOSTER, NEW YORK

LOCAL MANAGEMENT  
SELBY C. OPPENHEIMER



## MARGARET HUGHES SUCCEEDS IN NEW YORK

Good and interesting news is always welcome. It is with joy and pride that we hear of the good fortune which has followed Margaret Hughes to New York. Since Mrs. Hughes has been residing in the metropolis and seeking her fortune there we have from time to time received encouraging accounts of her activities. We all knew here about her wonderful pianistic accomplishments and that nowhere could we find a woman accompanist superior to her. This latter can only be appreciated by those who were among the lucky ones to have enjoyed this accomplished artist in that capacity. To work with Mrs. Hughes is an incentive for an artist, for she possesses a charm of personality which is a decided asset. Outside of her brilliant technical piano equipment, Mrs. Hughes has a creative power that is most unusual. Her work is invested with poesy, spirituality and a warmth which is not only rare but most uplifting to the soloist. There exists that bond of sympathy which should unite soloist and accompanist, but which, sad to relate, is found only too seldom. She is an artist of great ability who has achieved splendid results through her art, and will still reach a bigger and higher goal.

Mrs. Hughes tells me that she is busy every minute of the day in New York. At present she is accompanying several members of the Vanderbilt family in New York, who she says have no small amount of talent. She is still accompanying Madame Povia Frijach, a remarkable musician and singer, who will be heard shortly in San Francisco. Mario Laurenti, whose lovely baritone voice was heard here with the Scotti Opera

## MABEL RIEGELMAN'S ARTISTIC PRE-EMINENCE

Noted American Soprano to Be Heard in Many Concerts Throughout California During Season 1920-1921

Mabel Riegelman, the captivating American soprano, who is known as "the artist of distinct personality," is to be heard this season in an extensive concert tour which will include the entire State.

Miss Riegelman has a charm that is peculiarly her own, and holds a unique place amongst the stars of today. She has appeared as prima donna in many of the principal opera houses of Europe, gaining as much distinction for her characterizations as for the beauty of her voice, which is a clear but warm soprano, brilliant in the upper register and used with an ease of certainty throughout its compass that bespeaks splendid schooling. Technically, she is polished to the very last degree, and her tones are exquisitely pure and even. Miss Riegelman is endowed with temperamental qualities and a sense of dramatic values that go far toward investing her artistic proficiency with the life quality that makes a willing captive of her audience. Although petite in stature, this bewitching singer is big vocally, and her sweet voice reveals an artist with an exceptional vision and soul.

Miss Riegelman is an American artist who has won great success both in Europe and America on the concert stage and in grand opera. For four years she was prima donna soprano with the Chicago Grand Opera Company and for two seasons with the Boston Opera Company, appearing in all the large cities of the United States, both in concert and in opera.

with Mme. Tetrazzini as Fellina. Miss Riegelman also has made a notable triumph as The Page in The Marriage of Figaro.

Miss Riegelman's stage career has been most unusual. It was quite by accident that she made her first appearance at the age of four, at Trinidad, Colo., substituting for a little girl in Hearts of Oak. She was successful even at that early age, and several years later, at Oakland, Calif., assumed the soubrette role in the operetta, Red Riding Hood, and in this way made her debut as a singer.

Her popularity is being evinced again this season, and demands are coming from all over California for her to appear in concert.

On November 4th, Miss Riegelman will open the concert season of the Sacramento Saturday Club, and on November 25th she will sing before the Oratorio Society of Portland.

Miss Riegelman's western tour will be under the management of Jessica Colbert, the California Impresaria.

Some recent comments:

"Her singing was especially delightful, and she interpreted the really fine music with perfect understanding. She has a beautiful lyric voice and she uses it with delicate artistry such as results only from the highest and most thorough kind of schooling."—Thomas Nunan, San Francisco Examiner, July 20, 1920.

"Mabel Riegelman, California's own star with the Chicago and Boston Grand Opera Companies, sang her way last night at the Columbia into the heart of San Francisco. She measured up to advance notices with ease. As to her voice, its quality and tone is wonder-



MACKENZIE GORDON

The Handsome Studio of Mackenzie Gordon, 2832 Jackson Street, Where Many Embryo Artists Receive the Conscientious and Solid Training Which Eventually Lands Them in the Front Rank of Concert Artists

Co., is also fortunate in having Mrs. Hughes' services. Mary Ellis of the Metropolitan Opera Co. is working with her, beside many other well known artists. Almost every day propositions reach Mrs. Hughes to tour the country with some well known artist but she feels that her activities in New York City will not permit her to leave there at the present time. We all felt that, whenever the opportunity presented itself, Mrs. Hughes would make good in New York, even though there are many other fine accompanists. This proves that there is always room for talent provided it is of a high standard such as Mrs. Hughes'. We congratulate Mrs. Hughes and hope that this is but the beginning of even greater artistic attainments which her beautiful art warrants.

Julian R. Waybur resumed his teaching on October 1st, and has every reason to feel much gratified with the excellent beginning made so far. His classes are bigger than ever and what is even more encouraging is the fact that they consist of a specially intelligent and talented type of pupils. Mr. Waybur is one of our most energetic and able piano pedagogues and one of the most active promoters of musical interest in the Bay cities.

Allice Gentle was the soloist at the Edwin Franko Goldman concert which took place in Carnegie Hall on Sunday evening, October 10th. On this occasion Miss Gentle sang O Don Fatale from Verdi's Don Carlos, and was so wildly applauded that she was forced to give two encores, something which as a rule is unheard of at orchestral concerts. The Musical Leader critic stated that Miss Gentle was in admirable voice and beautiful to the eye, creating a new circle of admirers.

While with the Chicago Grand Opera Company, Miss Riegelman attracted so much favorable comment that she was spoken of as "one of the 'finds' of the opera house, versatile, clever, accomplished, a brilliant musician, a lovely voice, an exceedingly gifted actress and a charming dancer."

Miss Riegelman has a repertoire including practically all representative vocal compositions, both classic and otherwise, enabling her to compile versatile and exhaustive programs, according to the taste or liking of club or other audiences. She sings in all the well known languages and her wide experience and thorough training and musicianship, as well as her association with the most distinguished artists, enable her to interpret all of these works with authority and intelligence.

Miss Riegelman is prepared to appear in the leading roles of over forty-five operas without notice. Her successes as Marguerite in Faust, Nedda in Pagliacci, and Musetta in La Boheme, are nationally known.

Miss Riegelman created the part of the Cricket in the American production of The Cricket on the Hearth, and is the only opera singer in America to have appeared in this role, singing it in English. Wherever Miss Riegelman has sung in her native language, she has received special praise from critics on account of her splendid diction, which deserves the thanks of all English speaking people.

As the little girl Gretel in Humperdinck's fairy opera, Hansel and Gretel, Miss Riegelman's characterization is said to be the best known to the American stage. She holds the record of the Chicago Opera Company for "star" performances; in one day she appeared as Gretel, with Mme. Schumann-Heink as the witch, at the Matinee, and in the evening in the same part of Mignon,



MABEL RIEGELMAN

The Captivating American Prima Donna Soprano Who Will Appear in a Series of Concerts in Various Parts of the Pacific Coast During the Present Season

ful and its range in itself a thing to marvel at. Her interpretation of Prima Vera, by Strauss, was remarkable, and the numerous encores testified to the appreciation of the audience."—Vern Hinckley, San Francisco Bulletin, July 21, 1920.

"Riegelman scores 100 at the Columbia. Mabel is a tiny creature, but Oh my! She is a fascinating little devil! She can sing, too, can Mabel. Strauss' Prima Vera was brilliantly given. Her other songs were exquisitely done."—Geo. C. Warren, San Francisco Daily News, July 20, 1920.

"Miss Riegelman is small with a fine voice excellently cultivated. Her vocalism was of genuinely joy-giving quality. Miss Riegelman presented a Strauss waltz and gave an exhibition of staccato, roulades, trilling and aviation notes that was a splendid show of genuine coloratura."—Clarence Urmay, San Jose (Cal.) Mercury-Herald, August 4, 1920.

"Miss Riegelman was perfection and sang excellently."—Musical America, New York City, August 28, 1920.

Frederick Jacobi, the young composer whose symphonic suite and chamber music has been heard in San Francisco, has opened his New York studio where he is actively engaged in teaching harmony and composition. Mr. Jacobi has many pupils who come to him for his invaluable aid.

Camille Erlanger, the composer of Aphrodite, an opera which Mary Garden introduced to America last season, has composed another opera the libretto of which is based on the American play, The Cheat. It will be produced at the Opera Comique, Paris, with Marguerite Carre and Vanni Marcoux in the leading roles.



# The Evolution of the Baldwin Piano Company

The history of the development of any large business is always interesting. This is especially true of the Baldwin Piano Company. D. H. Baldwin, the founder of the House of Baldwin, was a musician. He was a violin teacher and conducted singing schools through Ohio and Kentucky. A circular announcing one of the singing schools is framed and hanging on the wall of the main office of the company at Cincinnati, a very highly prized possession. This work brought Mr. Baldwin in touch with many people. His pleasing personality made them his friends. He was frequently called upon to select pianos. This gave him the idea of opening a piano store, which he did in Cincinnati in 1862, in one room on the second floor of the Pike Opera Building, which was the scene of all of the prominent musical events of that day. The store prospered and eventually a better location was taken.

Andrew Carnegie ascribed his success to his ability to employ the right men. This was also true of Mr. Baldwin when he employed, as young men, the late Lucien Wulsin, formerly president of the Baldwin Piano Company, and George W. Armstrong, Jr., who now holds that position. These men later became partners and took over the active management of the business. They were not content with a profitable retail business. They wanted to expand. This was first done by branch stores and later in a wholesale way. In this work difficulty was experienced about stock. The pianos they were handling in Cincinnati were not available in other territory. The only solution of this was to manufacture themselves. This was started in a small way in Cincinnati about thirty-five years ago.

Cincinnati is a most fitting place for the manufacture of an artistic product. It is the musical center, having two of the largest conservatories of national reputation. It has a fine Symphony Orchestra which has been endowed through its public-spirited citizens. Here the industry of the North meets the romance of the South and blends in perfect harmony. Here the spirit of commercialism is held in check by idealism, which is so necessary in the production of an artistic piano. Is it not natural that out of such surroundings should come an artistic piano like the Baldwin. These all together with the natural economic advantages of Cincinnati made it a most fortunate place for the establishment of the Baldwin factories.

From the small manufacturing beginning the company now have at Cincinnati five large factories and a lumber company. On this page is shown a picture of the new factory which is the very last word in modern factory construction, containing 235,000 square feet of floor space, and it may safely be said without fear of contradiction that this is the finest piano factory in the world. Manufacturing units were also established at Chicago Heights, where the Hamilton Piano Company is located and where they have a capacity of 1500 instruments per month.

The product of these factories are distributed exclusively through the stores of the Baldwin Piano Company, which are located at Cincinnati, Chicago, St. Louis, New York, Denver, San Francisco, Indianapolis, Louisville and Dallas, in addition to a large export business. The San Francisco store is located at 310 Sutter street, where they occupy the entire Dall building, a picture of which is shown on this page. Here a full and complete stock is subject to inspection under artistic surroundings, and a view is shown on this page of one of the Grand rooms on the third floor.

## SECOND POP AND THIRD PAIR OF SYMPHONIES

For the next popular concert by the San Francisco Symphony Orchestra, which will be given tomorrow afternoon in the Curran Theatre, Alfred Hertz has selected a program which threatens to rival in popularity that of the first popular concert, judging by the heavy demand for seats. The principal numbers will be Halvorsen's Vasantasena Suite, Debussy's Children's Corner and the ever-popular William Tell overture of Rossini. Other items to be included are the overture to Boieldieu's La Dame Blanche, the intermezzo and barcarolle from Offenbach's Tales of Hoffman, and Tschaikowsky's brilliant Italian Caprice.

At the next pair of regular symphony concerts, to be given on Friday and Sunday afternoons, November 5th and 7th, Horace Britt will be the soloist. He will play Ernest Bloch's Schelomo, a Hebrew rhapsody for 'cello and orchestra. This work made a deep impression when first presented here two seasons ago, not only because of the beauty and difficulty of the solo part but because of the most elaborate orchestration. The symphony will be Tschaikowsky's beautiful Fifth, which is considered by many to be his best work, the Andante Cantabile, unquestionably ranking as one of Tschaikowsky's most beautiful writings. The program will open with Mendelssohn's Fingal's Cave overture, one of his most characteristic pieces of descriptive writing.



The New Factory of the Baldwin Piano Company



Exterior of Sutter Street Store of the Baldwin Co.'s San Francisco Branch



Interior of Artistically Appointed New Baldwin Company Piano Parlors



## NEW YORK CHAMBER MUSIC SOCIETY

Famous Organization in First Pacific Coast Tour, Fills Many Return Engagements in the East and Middle West

The initial Pacific Coast tour of the New York Chamber Music Society early next year, under the management of Harry B. Minor, Los Angeles, impresario, is a most welcome addition to the concert-life of the Pacific West. It is an event of singular musical importance that will take place early next spring, about the first three weeks of February. The work of this chamber music organization has been widely recognized in the East and Middle West, so that the time available for Pacific dates has been booked rapidly and but a few appointments are left open. The demand for these musicians in the Middle West and East proved so great that the Pacific tour had to be restricted from six to three weeks. Moreover the entire season of 1920-21 had been completely booked in the middle western and eastern states several months ago.

A survey of the itinerary of this organization for the past two seasons reveals the high degree of appreciation in which they are held. Few organizations have filled so many return engagements in such a short time. Nine concerts were given before the Columbia University during this time, two each at Harvard, Yale, Princeton, the University of Michigan, three at the Academy of Arts in Brooklyn, and so forth.

The New York Chamber Music Society consists of Carolyn Beebe, pianist and director; further of Pierre Henrotte, first violin; Herbert Soman, second violin; Samuel Lifschey, viola; Paul Kefer, cellist; Emil Mix, double bass; Gustave Langenus, clarinet; William Kincaid, flute; Henri de Buscher, oboe; Ugo Savolini, bassoon; Joseph Franzl, French horn. It may therefore be almost considered as a symphony orchestra and would have passed as such in the days of Haydn and Mozart. In addition to the ensemble value every member of the organization is in reality a high-class solo player, as may be assumed from so excellent a chamber music body as this one. The society had been formed in 1915 by Miss Beebe and has ever since met with growing recognition. It is being sponsored by the Music League of America, Inc., which organization has pledged itself for five years to make the work of this chamber music organization possible.

The New York Chamber Music Society is a remarkable organization from every artistic viewpoint. Its musical ideals are the highest and aim at the revival of the classics as well as that of the cultivation of our best modern music. The combination of instruments permits the selection of trios, quartets up to octets, and what is known as the Kammer-Symphonie, which demands a small symphony orchestra. On some recent programs such names of composers are found as: Waldemar von Baunsner, Beethoven, Brahms, Castillon, Destenay, Van Goossens, Joun, Mozart, Rubinstein, Leo Sowerby, Deems Taylor, Weher, Loeffler, Harty, Bowen, Klughardt, Couperin, Haydn, Frank, Cui, Boellman, Saint-Saens, Fibich, Goenfrat, Schumann, Thuille, Reger, Chausson, Daniel G. Mason, Rimsky-Korsakoff. This indicates a unique repertoire, so that the coming of these artists may be anticipated with great expectations.

## WAY DOWN EAST AT THE SAVOY

The third week of a limited engagement of D. W. Griffith's film classic, *Way Down East*, opens tonight at the Savoy Theatre, all previous box office records of which have been shattered since the Griffith film was screened. The Savoy presentation of *Way Down East* is complete in all detail, including the musical setting, just as it was shown during its phenomenal fortnight's run at the Curran Theatre.

D. W. Griffith, in producing the elaborate hall-room scenes in the prologue of *Way Down East*, collected as "atmosphere" a score of what one writer has termed "the beautiful pets of Broadway." All of these girls are well known in musical comedy circles and are regarded as some of the most striking personalities to be met along the Great White Way.

Lillian Gish plays the lead in *Way Down East*, the opposite role to which is filled by Richard Barthelmess. Among the others in the cast are Lowell Sherman, Burr McIntosh, Kate Bruce, Mary Hay, George Neville, Mrs. Morgan Belmont and Edgar Nelson.

## THE LITTLE WHOPPER AT THE CURRAN

One of the real delights of the current theatrical season will be Harbach and Friml's musical comedy exquisite, *The Little Whopper*, which comes to the Curran Theatre tomorrow night for a limited engagement of two weeks.

*The Little Whopper* has all the essentials for a successful musical entertainment for it played an entire season at the Casino Theatre, New York City. It has a plot which was written by Otto Harbach; haunting melodies that never enter the realm of the jazz or the rag but are nevertheless airy and filled with syncopation, composed by Rudolf Friml; clever lyrics by Otto Harbach and Bide Dudley, and a host of capable stage folk to interpret all the good things the show contains.

The story is that of an innocent adventure of a school girl who told a little fib; which grew into a whopper, so she could get away and marry her Prince Charming. She soon discovers that her trifling with the truth has led her into a maze of complications which bind most everybody with whom she comes in contact into a tangled web. But everything turns out happily in the end.

## NOACK QUARTET

Distinguished Chamber Music Society Announces Six Recitals at Los Angeles

A series of six recitals has been scheduled by the Noack Quartet, which made its debut last season to good advantage. The concerts will be held on Thursday evenings, December 9th and 30th, January 13th, February 10th, March 10th and April 14th, in the Choral Hall of the Philharmonic Auditorium Building.

Sylvan Noack has been very fortunate in handing together a body of fine instrumentalists. He himself is the concert-master of the Philharmonic Orchestra. His career has been a distinguished one. Born in Holland, where his early studies were devoted to the piano and violin, he earned a first prize at the Conservatory at Amsterdam.

Mr. Noack's interest and achievement in chamber music have claimed a large share of his musical activities. He was a member of the Conservatory Quartet while still a student. In Boston, where he was assistant concert-master of the Boston Symphony Orchestra during the greatest years of that famous organization, Mr. Noack was the first violin of the Boston Quartet, whose concerts were a feature of the musical seasons in the East. Mr. Noack will play first violin in this quartet.

The second violin has been entrusted to Henry Svedrofsky, the assistant concert-master of the Philharmonic Orchestra. He won a four years' scholarship at the Vienna Conservatory, offered by the government, and achieved the distinction of the much-coveted gold medal for general musicianship and solo playing on graduation. During his residence in America he has devoted his time to solo and orchestral work in New York, until coming to Los Angeles to assume his present position in the Philharmonic Orchestra. His charming playing has won a multitude of friends and admirers wherever Mr. Svedrofsky has appeared.

The viola part is in the hands of Emile Ferir, a native of Belgium, but now claims America as his adopted country. He entertained the ambition of becoming a painter in his youth, but his musical gifts were so commanding that he abandoned his time wholly to the study of the viola. Under the tutelage of Ysaye he won a first prize at the Brussels Conservatory. As solo violist with the Lamoureux Orchestra in Paris, the Scottish Orchestra in Glasgow, the Queen's Hall and Philharmonic Orchestras in London and the Boston and Philadelphia Orchestras in this country, Mr. Ferir has done much to establish the vogue of the viola as a solo instrument. He assumes the principal viola chair in the Philharmonic Orchestra of Los Angeles this season. Mr. Ferir has had a notable career in chamber music in Europe and America.

Walter V. Ferner, a recent arrival in Los Angeles and prominent member of the Violoncello section of the Philharmonic Orchestra, completes the quartet. Mr. Ferner hails from Baltimore. In Leipzig where he studied under Julius Klengel, he won the Mendelssohn prize, a much coveted scholarship. At the age of nineteen he joined the Royal Wiesbaden orchestra as solo-cellist and went to Berlin four years later to remain in like capacity with the Philharmonic Orchestra during the next twelve years. There he played under the foremost conductors of Europe. Returning to America he was engaged to head the cello-section of the Chicago Symphony Orchestra where he played for four seasons prior to his coming West.

It is the intention of Mr. Noack to augment his chamber music organization occasionally to play quintets and larger ensemble works, so that the programs will be well varied.

## MACKENZIE GORDON RESUMES HIS CLASSES

Distinguished Tenor, After a Well-Earned Rest, Again Busy With His Vocal Lessons at Handsome Studio on Jackson Street

After enjoying a prolonged rest which he certainly earned after years of continuous, uninterrupted and strenuous adherence to his pedagogical duties, Mackenzie Gordon makes the announcement that he has resumed his teaching. This news caused great joy in the ranks of his pupils as well as those who consider Mr. Gordon's instruction as the foundation for a lasting vocal career. Mr. Gordon regards his vocation most seriously. In the first place he takes a personal interest in the student and thus discovers that particular phase of vocal art for which the student is best fitted.

He is particular as to the correct placement of the voice, not permitting the student to go ahead unless he is vocally and mentally equipped to do so. Mr. Gordon considers the teacher to be invested with a grave responsibility when he assumes to prepare a young student for a career, and therefore he puts all his energy, his past experience and his knowledge acquired by years of careful study and observation into the lessons he gives his pupils.

Being an artist himself Mr. Gordon is able to illustrate the examples he propounds verbally, thus making it easier for the student to understand his meaning. He does not only confine his tuition to voice culture, but seeks to bring out every possible individual artistic trait that the pupil may possess, thus re-enforcing the natural voice with individual temperament. In short, Mr. Gordon endeavors to make his pupils genuine vocal artists.

In A Quaker Singer's Recollection, we find in Mr. David Bispham's book the following: "Produced in New York, Conductor Anton Seidl at the Waldorf-Astoria was Adelaide by Muller. In the cast were the following: Julie Opp, Mrs. Woodcock and Mrs. Whiffen. Mr. Bispham had the assistance of Mackenzie Gordon, the sweet-voiced tenor, who played the other male part and sang Beethoven's exquisite lyric, *Adelaide*."

## NOTRE DAME COLLEGE OF MUSIC, SAN JOSE

Famous San Jose Musical Educational Institution Has A Specially Large Enrollment This Year and Expects a Very Busy Season

Notre Dame College of San Jose, a nationally famed educational institution registers a specially large enrollment for the term 1920-21, and of course the College of Music shares in this influx of new students. There is always an excellent opportunity for young students at this college for they are enabled to gain practical experience during a series of concerts which are given during the year. What is particularly valuable from an educational point of view is the fact that the members of the faculty are so conscientious and so efficient that no student is permitted to appear upon a program unless she actually is entitled to such recognition by reason of special talent or industry.

Indeed, the thoroughness of instruction which is insisted upon at the Notre Dame College of Music in San Jose is one of its greatest educational features, and one which should not be lightly considered, for it is not prevalent at all music schools. We have attended many concerts at Notre Dame during these twelve years, and we have always found the students well prepared and efficiently trained. Many of the students whom we publicly commended for their fine work at graduation have since become well known artists, scoring their artistic triumphs in some of America's greatest music centers. And since results are the only means by which one can judge the efficiency of a faculty, the fact that so many Notre Dame students are now recognized artists justifies the high esteem in which we hold that institution and its splendid faculty.

## NOVEMBER REPERTOIRE OF PLAYERS CLUB

The repertoire plan which was inaugurated by the Players Club at their charming little theatre in Bush Street this season, and which was patterned after the continental idea, has proved to be a great success and the theatre has been filled nightly with lovers of the better class of drama. The repertoire at present holding the boards includes Tolstoy's remarkable drama "Fedyia," a bill of four one-act plays by local writers, Gilbert and Sullivan's little heard opera "Ruddigore," and Shakespeare's "Hamlet" and "King Richard III." These plays are alternated on different nights.

The Players Club is non-commercial and the players inspired by that joyous zest in doing a congenial task, which is the foundation of all true artistic endeavor. That the offerings of the fall season have been accorded such hearty support is evidence of the readiness with which San Francisco greets anything worth while.

The four one-act plays, which are all by local writers include "Charity," by Charles Caldwell Dohie, the well-known short story writer and author of this year's Bohemian Grove play. In the cast are Charles Trowbridge, Carl Kroenke, Jane Parent, Virginia Sciaroni, and Rosetta Baker. A decided novelty is Henry Kirk's "The China King's Daughter" with a cast of real Chinese. "The Breaking of the Calm" by Dan Totheroh is a little masterpiece in its way and has been proclaimed one of the best short plays seen in years.

Although "Ruddigore" has never obtained the popularity won by the inimitable five Gilbertian operas, the reason for which is not clear, the public is responding to the splendid production given by the Players in a way that bids fair to launch this hitherto unfamiliar opera on the sea of a belated popularity. A splendid singing cast includes Miriam Elkus, Benjamin Purrington, Reginald Travers, Mahel Gump, Jane Parent, and Len Barnes.

George Edwards has achieved an enviable reputation for his splendid musical direction of this opera.

The now famous Players Club production of "Hamlet" has been made even more artistic this year with the addition of new lighting and scenic effects. William S. Rainey gives a highly interesting reading of the role. The supporting cast is of unusual excellence and includes among others Boyd Oliver, William Hanley, Benjamin Purrington, Marie Louise Myers, Jane Parent, Virginia Sciaroni, Carl Kroenke, Morris Ankrum, and Baldwin McGaw.

John Barrymore's success in "Fedyia" which he played under the name of "Redemption" is too well known to require more than passing mention and play goes in San Francisco are welcoming the opportunity to become acquainted with this remarkable play through the production given at the Players. In addition to William S. Rainey, who plays the Barrymore role, the cast includes Talma Zetta Wilbur, Estelle Loney, Miriam Michels McGuire, Hilda Denivelle, Harry De Lasaux, Kathleen Ricker, Louis Steiger, Fred McNulty, Boyd Oliver, Jean Unger, and Jane Parent.

The fall season closes November 27th and the spring season will open just after the holidays. The subscription books containing seat coupons to the value of \$30.00 may be obtained for \$20.00 at the box office at Sherman, Clay & Company.

## ORLEY SEE BEGINS BUSY SEASON

Orley See, the well known violinist and orchestral player, who recently returned from several months' sojourn in the East, is already very busy since his homecoming. Like last year he is again playing in the first violin section of the San Francisco Symphony Orchestra under Alfred Hertz' direction. His class of pupils in Oakland and San Francisco is larger than ever before and he expects to bring out some really capable young musicians very soon. He will also be heard in a number of concerts in the bay cities and elsewhere in California during the season. Mr. and Mrs. See, together with another prominent musician are rehearsing some ensemble numbers which they will give during the course of the musical term.





*Leander S. Sherman*

*Chairman of the Board of Directors of Sherman, Clay & Co. Photographed specially for the Pacific Coast Musical Review by J. B. Moulin, from an oil painting by Arthur Cahill. The original painting is hanging in the magnificent Organ Room of Sherman, Clay & Co.*



# RECOGNITION OF THE AMERICAN COMPOSER

Well Merited Tribute to the Gradual Evolution of American Music and the Lasting Position It Has Already Gained in the World's Musical Sphere—Commendation of the Better Known American Composers

By ROSALIE HOUSMAN

It is a great pleasure, as well as a privilege, to be given this opportunity to write of the new music published in America. There are so many people, who, either from ignorance or lack of interest, declare that there is no such thing as American music. But the observant, who attend concerts even irregularly, can readily see the number of American names on the programs. I am not speaking of Jazz and its close relations, the sentimental ballad and the talky song, but of the really seriously made music that has begun to make itself felt. As yet, to the average citizen, it is a still, small voice, but it is with us, and is daily making strong efforts to be heard and felt.

America is not a singing nation in the sense of European countries. We have no peasantry, indigenous to the soil for many generations, as over there. Our

I hope that the soil is fertile and that it may take root and grow.

The very first American composer of whom we know anything, was Francis Hopkinson, one of the signers of the Declaration of Independence. Some of his songs, and they are quaint charming things, have been collected and edited by Harold Milligan, and are published by Arthur P. Schmidt, Boston. This firm, by the way, deserves special commendation. They were the very first to be willing to publish American music per se. To the foresight of the owner of the firm, now an old man, we owe the publication of Edward MacDowell's entire musical output. Other famous names of the older generation appear on his lists: Arthur Foote, whom he has published entirely, Chadwick, Lang and many others. It is owing to Mr. Schmidt's personal courage

the bigger emotions that his home land stirred in him. In his sonatas, the Celtic, Eroica and the Tragica, the first universal note is heard in American music; they are big serious music dramas, rather than sonatas in the coldly formal sense. If it is true, and I believe it is, that the subject creates its own form, then I am convinced that MacDowell has expressed his highest piano works best in these sonatas. There may be some who prefer the Norse, or who enjoy the Poems after Helne or the Indian Suite. Be it as it may, it is certain that in MacDowell, we have our first musical representative. Strange, his music won recognition in Germany before it did in his own country. His devoted wife has played it everywhere since his death; there is a MacDowell association in Peterboro, N. H., to perpetuate his aims and ideals. When he lectured at Columbia, he gave of his big vision to many young people, who have since become known in the music world and who carry on the tradition of beauty and truth.

We all remember Nevin for the Rosary. He has, however, left us many other lovely lyrics, of a German tinge, but nevertheless, American. His contribution to piano literature is also worthy of commendation. Chas. Loeffler's big contribution is his Pagan Poem for orchestra with a piano part as part of the orchestral color. There is The Death of Tintagiles, after Maeterlinck; chamber music and songs. I have several special things to mention regarding the others later.

Since 1900, there has been a large "crop" springing



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American youth goes early to the city, and probably a large share of our soil is tilled by foreign labor. That is one reason why we have no real folk-song to fall back on, and that is the backbone of a nationalistic music. We have wonderful Indian melodies, fast dying out, as their singers are disappearing; we have a marvelous heritage of negro music; but are they in the real sense, American? I do not believe they are; they are too local, the latter is the music of an alien race. That is the fundamental reason why they are not national. Both negro and Indian have been supplanted in the march of progress by other peoples, from overcrowded Europe. They found a haven here, and made their homes within the wide and hospitable borders of our country. They brought their own customs, and music which, however, never spread outside the individual group. Bit by bit even that home touch was lost, and I believe that the second and third generations are entirely unacquainted with the home music, as such. In becoming Americans, they cut themselves off from all the links that bound them to the places they came from. Of such is the present American public made, and as a whole they are musical, and fond of melody, that general heritage which is never wholly lost. To make them respond to the better, nay, the very best sort of music, is the aim and ambition of the present American composer. His output is growing daily, and

that this first seed was fostered, and he is still true to his belief in young talents, and is giving them the encouragement of print, wherever the output justifies itself. This was the beginning of the older Boston group, these first New Englanders who represent the oldest side of America. The University of Harvard had the first music department under Paine, where Arthur Foote got his training. He represents the first big American composer who got all his training at home. Of his present work I will have more to say later. Besides there is George Chadwick, known for his work in big form; Chas. Martin Loeffler, though an Alsatian by birth, is thoroughly Bostonian, by residence and inclination; Mrs. H. H. A. Beech, who put American woman on the musical map; Horatio Parker, of Hora Novissima fame, and other names; Benj. Whelpley, Wm. A. Fischer (of the Ditson firm), Margaret Ruthven Lang, and Mabel Daniels. These men and women form the nucleus of American music.

When one speaks of MacDowell and Nevin, we enter into that lyric world which was their contribution. Both men studied in Germany at the end of the romantic period, and the poetic sentimental influence that it had on them, is noticeable in their music. MacDowell, however, proved to be of sterner stuff. A musician, thoroughly schooled in the technical requirements of his art, he soon found in it a ready medium to express

up in this fertile soil; people from all ends of America contributing their share. Three big names come to my mind, Edgar Stillman Kelley, Henry Hadley and Henry Holden Huss; men from West and East. Kelley was organist at Brewer's School, San Mateo, years ago; the Oriental influence of San Francisco is felt in several of his larger compositions. The Aladdin suite, built on direct Chinese material, the entre-actes music from Ben Hur, and one fascinating song, Lady Picking Mulberries. Since then, his influence is more distinctly New England (blood will tell), and he has given us a symphony and the oratorio Pilgrim's Progress, both masterpieces of which all of us should be proud. There is also a very remarkable analysis of Chopin, published by G. Schirmer, probably the best harmonic understanding in English today. Every musician and Chopin enthusiast should possess a copy. As a teacher he is now helping young America. Harold Morris is a proof of his great teaching.

Henry H. Huss, the son of a famous teacher, is also a remarkable teacher. As a musician and as a friend, I know of no finer personality, among the older generation of composers. His piano concerto has been played by the Boston, New York, and other famous organizations; the violin sonata is of the very best in Ameri-

(Continued on Page 22, Column 1)



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# The American Composer

(Continued from Page 20, Column 3)

can literature; the piano music, which he plays delightfully, is fundamentally native, and worth while. Personally he and Mr. Kelley are opposites in type, they are both fine men and sterling musicians.

We of the West know Hadley and have a more personal interest as he has lived and conducted here. He is probably the most prolific musician we have, there are symphonies, operas (two prize ones, I believe), suites; in fact, Mr. Hadley is a master of musical craft and says his personal message in best musical grammar. Coming even nearer, we find John Alden Carpenter of Chicago, with symphonies, ballet (Birthday of the Infanta), sonata for violin and piano, second only to Huss, and exquisite songs. There is Reginald Sweet, whose opera, as yet unperformed, Riders to the Sea, has drawn forth big praise from Walter Rothwell, when he saw it as a judge in the Hinshaw contest, where it was submitted. There is Emerson Whithorne, Chas. W. Cadman, John Powell, with several sonatas, orchestral music, and piano things to his credit; Chas. T. Griffes, the most significant name, of whom I shall speak later on; our own two composers, Frederick Jacobi and Albert Elkus, who both drank deeply of the waters of beauty with our own Oscar Weil; Harold Morria with a significant piano sonata, and last but not least, the two biggest talents, genius rather, whom we are proud to claim as ours today, Leo Ornstein and Ernest Bloch. These two names are the biggest on the lists, music nowhere today boasts of two greater creative artists than these two men. One was brought here from Russian persecution, as an infant, and received his training with us; the other later came from Geneva, Switzerland, to expand in the free liberty-loving land of America. It should be our pride that we have attracted such men to live here and become

evidence of the soul-stirring emotion which prompted the composition. The war has inspired two other big musicians; The Land of Our Hearts, a chorus for mixed voices, and piano (orchestra optional), by George W. Chadwick, and three songs—1914-1918—by Arthur Foote. The poem of the former is by John Hall Ingram. Contrasts of big with smaller choruses, the unisons and the ff. singing in four parts—all are part of the entire scheme so completely, that one is not conscious of them. There are time changes and key contrasts, and a deeply felt climax; a worthy contribution from a sterling composer.

Arthur Foote has chosen three famous war poems, the first, the ever-popular muchly set, In Flanders' Fields, which he has ennobled by his serious setting, has the biggest effect at the end. The music to If Ye Break Faith is the finest, truest expression of this text of any of the many settings I have seen. This is not because Mr. Foote is one of my truest friends, but that I recognize here the note that rings true and human. He has made splendid settings of Rupert Brooke's Soldier and C. A. Richmond's Oh Red Is the English Rose. I hope many will get to know these songs and love them.

Next come two things by Henry Hadley, Music, an Ode, a setting of the text of Dr. Henry Van Dyke, written for the 60th anniversary of the Worcester County Musical Association, and performed there on that occasion. It demands a large mixed chorus, soloists and an orchestra. The poem is dignified and is divided into ten sections. Mr. Hadley has availed himself of all modern resources when composing the ode. In the Play Song a child choir is demanded, then is a charming bit for the "sleep music," and scattered all through, too numerous to mention, are the solos. Though at times, Hadley's music is reminiscent of the two Richards of Germany (where he spent student years), yet it is strongly American in that it stands on its own feet as well made. Schirmers have brought it out in an attractive edition, with good, clear print and

in the coda, the first melody reappears in the tenor register, and at the end, an organ point on E, sustained by both pedals is under a shimmering accompaniment of the original triplets. Truly a charming mood. On the Lake, one of a group of three, Op. 26, also published by Schirmer, bears a dedication to Godowsky. It is a concert etude, and descriptive in character. It is more modern in tone painting than the other and is not at all easy to play. It demands individualized finger work and a good legato. Coming to the younger men, we find more good piano music and some excellent songs. Most of these men are also writing orchestral works, which are performed, but owing to the great cost, seldom published. I heard a tone poem by Emerson Whithorne played by Stransky, called Rain, a Debussyan impression, extremely lovely. I understand that this poem and other orchestral things with which I am not personally familiar, are to be played in Russia this coming winter. They have not been done over here. There is Mortimer Wilson, whose work has been done by Stransky, who is fair to the Young American, and mentioning others who are symphonically gifted are Wm. Humiston, a pupil of MacDowell, and Reginald Sweet. This latter is a very significant name and should be remembered. Mr. Stransky has recently performed his orchestral music and his remarkable one act opera, Riders to the Sea, to the play of the Irish author, J. N. Synge, brought the following unsolicited praise from Walter H. Rothwell, the eminent conductor whose great success in Los Angeles is known all over America. "An extraordinary musical depiction of the terrible destiny of tragedy which hangs over the sea, and it caught all the elusive atmosphere of the Irish play on which it is based. It has the intensity of Scriabin." Higher praise is not possible and it was well merited, else Mr. Rothwell, who, though an idealist, is a severe critic, would never have expressed it. The prelude is now in the hands of the printer, and Mr. Sweet has been working on a symphony recently. Two definite American charac-



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citizens. They bring us a message we cannot ignore. Let's get down to the music itself. A goodly collection, representative in every way, of the American composer's aims, has come to my reviewer's desk. I will try to give the salient characteristics of each big work, with the hope that the music itself, when known, will carry its own message. First, there is the late Horatio Parker's swan song, the commemorative poem A. D. 1919, by Brian Hooker, which he has set to music. It is issued by the Yale University Press, in memory of the 221 Yale men who gave their lives in the World War. It is a cantata for mixed choir and there is a touching soprano solo, placed like an intermezzo in a short opera. The end is simple, vital and stirring, softly sung, a fitting tribute. Horatio Parker has always been famous for his superb handling of big choral masses; here we can see his hand has not lost its cunning, and the sincerity which rings through, is

fine paper; the score is 200 pages, an ambitious undertaking. Choral leaders should note it for festival occasions. The Ballot of the Flowers draws comparison with Tchaikovsky's Nut-cracker Suite, at least, superficially. Hadley's Garden contains twelve flowers, music which is good and of not great difficulty. It would make admirable teaching material; it being graded about with Chopin's E flat Nocturne. It will appeal to the growing child's imagination and is decidedly pianistic.

Henry Holden Huas is represented by two sterling piano pieces, fitted for concert performance. Sans Souci, dedicated to Katherine Goodson, has a figure in double-noted triplets, over a simple arpeggiated bass. But there is a subtle melodic line hinted at in the figure, which comes out lyric under singing fingers. Sometimes this figuration is in the one hand, sometimes in the other, but it is always flexible and not meaningless.

Characteristics are in evidence in this music—energy and breadth. In his touchingly lovely settings of Tagore poems, and in the other songs to hand, published by G. Schirmer, one is never conscious of Mr. Sweet's technical equipment; his music flows freely and spontaneously, even in the most modern idiom. What he says, seems basically more important than how it is said. Take the songs, all very worthy of big artists interpreters—if only in Dreams and Twilight. Get them, and observe the contrast; the latter simple and with exquisite vocal line; dictated by great art. Of the six Serious Songs, published in Germany, and an earlier opus, it is difficult to pick a favorite. There is no English translation as yet to the poems. Whether you enjoy Mr. Sweet's music now or not, don't forget to watch his progress, because it is in the hands of musicians of his mettle that the future of American music rests.

(Continued on Page 24, Column 1)



*"Anything more spiritual than Miss Young's Angelique I have rarely seen."*

—Redfern Mason, in S. F. Examiner.



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# The American Composer

(Continued from Page 22, Column 3)

Chas. S. Skilton has written three sketches for piano based on tribal Indian melody. They are dedicated to Harold Henry and have been most effective when danced by Lada in native costume. They are primitive music, very well worth while, and kept entirely within the picture. I find the Sioux flute serenade very beautiful. Pianists and teachers, attention! Mr. Skilton's cantata, *The Witch's Daughter*, is set to Whittier's dramatic poem. In all ways, it is an adequate interpretation and very different from the Indian dances.

As I happen to be touching upon primitive American dance, let me mention, in passing, that Coleridge Taylor has transcribed six negro spirituals for piano, and the Ditsons publish them. Nothing more musically interesting has come to me recently, than his delightful *Deep-River* in this volume. If we want to play these negro songs let us by all means have them in authentic fashion and Coleridge Taylor, though a negro, was a trained musician, and that makes the combination irresistible.

Let me call your attention to two cycles of songs, *Vignettes of Italy*, Winter Watts (text, Sara Teasdale), and *Portraits* (text, Walter de la Mare), music, David Stanley Smith of Yale, who lectured at Berkeley one summer. The former consists of nine songs for high voice. Two are very beautiful, that one must sing them out for special mention. *Capri*, which McCormick has used, and *Ruins of Paestum*, which is my favorite. The cycle should be given complete, if possible, as the *Portraits* is, when Werrenrath, for whom it was written, has given them. Alone is utterly different from the conventional song of the concert program—once heard it cannot be forgotten. There is that intangible quality that is in Schubert's *Organ Grinder* and some

a *Rhapsodie Negre*, which he has just played throughout Europe with Damrosch and his orchestra, and several sonatas—for piano solo and one for violin and piano. It is his big generous spirit, which brought Harold Morris' 11 flat minor sonata to the attention of John Church, who just published it. So instantaneous has been its success that three editions were needed in as many months, and the Church firm have his *Tone Poem* for orchestra in press at present. Morris is an excellent pianist and enjoys writing for his instrument. A pupil of Stillman Kelly and later with Rothwell for orchestral technique, he shows a sane balance between the modern extremists and the older masters, whom he reveres. The first movement is a strongly developed sonata form with decidedly individual touches; the *Scherzo* which follows is pure delight and always brings its well-earned repeat. But in the *Adagio Elegico* Morris' musical personality is most strongly felt. Here is deep felt modern music, of an absolute style, strongly molded and nobly beautiful. I feel it the most significant sonata since MacDowell; it is so human, so poignant. I know the young composer, whose proud boast it is, that his training is entirely American, and his high ideals will always keep him in the pure path of beauty, which as Keats tells us, "is a joy forever." No serious musician dare overlook him and we all may expect fine things from Mr. Morris' pen.

Our own city boasts of two big "young" men in Albert Elkus and Frederick Jacobi. The former's Greek Tragedy music was played by Mr. Hertz last season. All critics and laymen united to do the composer honor, which was well merited. Mr. Elkus does not produce much, but all that is given the light of day is of pure gold. Long ago, I remember being thrilled by his accompaniment to the *Lady of Shalot*. When he completes various things which he tells me are now in his portfolio, we will all be ready to give them the welcoming ear they deserve. Frederick Jacobi has published three art songs (G. Schirmer) to *Poems of Sarojini Naidu*, a Hindoo poetess. Amateurs beware;

the big personal note in the songs and piano music of Marlin Bauer. Her's is a big vital talent utterly unafraid, with a definite message. She has published *Up the Uklwaha* for violin and piano, which the late Maude Powell played from Coast to Coast, and recently three piano impressions which have won the approval of Bauer, Gahrlewith, and men of that calibre. *Druids* is well worth knowing. Her songs have been on programs of all the worth while artists. There is the *Linnet* in *Tuning Her Flute*, *Oriental*, *By the Indus*, *A Little Lane*, to mention but a few. Her's are art songs; there is no compromise to gain applause, and sincerity and truth is their dominant note. She is one of the small coterie who hold ideals of art in a commercial day. Men like Morris, Jacobi, Powell, etc., are with her in their undeviating idealism.

Chas. Griffes was the pride of them all, the most beautiful of all these young talents, and it is our tragedy that he died last winter, at 35. He had already given us much and he promised so much more. The Boston Orchestra has recently played us the *Kubla Khan*, a tone poem, which shows the faint trace of Oriental imagery, influencing our music. Carpenter has also shown his predilection for it (see the *Gitanjali* settings and water colors). Griffes made several settings of Japanese songs for Mme. Gauthier, but with him the music itself was much more significant than the Orientalism it implied. His *Roman Sketches* are published (as all his music is), by Schirmer, and are the biggest things we have in our piano literature; worthy to stand comparison with any significant contribution of Europe. They are very personal and don't bear the stamp of France or Germany. Poems of Wm. Sharp were the original inspiration, and they are absolutely music. Ganz and other prominent pianists play them; they are not for students, they demand interpretation and mature minds as well as responsive fingers. He also set three Fiona McCleod poems, *Thy Dark Eyes* to Miae is a glorious call of a man to his mate. You will find his music on all the programs of those who



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of the Wolf songs. These are sign posts on our road of great development. Ditsons have published both series.

Charles Wakefield Cadman is a name very well known to us, for his Indian melodies have had nationwide recognition. Very few people, however, heard that before Mr. Cadman became interested in the American Indian melodies, he had already a name in the colder climes of art music. There is a sonata in A for piano, and also a cantata, *The Vision of Sir Launfal*, but since his great success with the *Land of the Sky Blue Water* he has dedicated himself to Indian music. So we have the *Thunderbird Suite* and the one-act opera, *Shanewis*, which has had a success at the Metropolitan. Recently, he has been writing for the movies, a new field for a serious composer.

John Powell, our own pianist, is equally prominent as a composer for piano. Take his *At the Fair*, which he subtitled *Sketches of American Fun*. Here is a delicious sense of humor, a decidedly national characteristic. He has composed in big form also; there is

you would come to grief here. Though the piano parts are playable, one hears them orchestrally, and it is to be hoped that Mr. Jacobi will give them their proper setting some day. There is a breadth of phrase and vocal line, truly thrilling, and if well sung, they will find favor here, as they have East. Elsa Alves Hunter did them in New York this winter, and Mr. Jacobi's *Nocturne for Strings* also was heard there then. I was present and saw the keen delight of a critical audience, such as the MacDowell club boasts of. In the *Night* seems the simplest. But it is his symphonic work which is important and the West has heard the *Pied Piper* and the *California Suite* under Hertz.

I still have three big names to speak of, but just a word now about the ladies. There are many writing attractive songs and piano music, very few going the bigger and stonier road into absolute music. Let me call your attention to Fay Foster's songs, Fannie Dillon's piano contributions; teaching material by Mrs. Crosby Adams and Mrs. Krogman; a solo with orchestra by Mabel Daniels, and last but by no means least,

count—whether it is Ganz who plays *The White Peacock* supremely well, the Flozaleys who play his Quartet sketches, or singers like Van Dresser, Gauthier, or Mrs. Walter Rothwell. There is a piano sonata in one movement which will be issued soon, as well as other songs and piano moods. I am glad of this opportunity to say my small word of sincere appreciation of this great talent who has "gone from us."

Leo Ornstein has a very clever press agent and so there is little new I can add. But I can speak (from having heard) of a cello sonata which is very beautiful and some choruses done recently by the Schola Cantorum. To many, Ornstein represents futurism and revolt against all musical traditions. To others, he is a prophet, seeking to find his way, and so far not quite successful. I feel between the two sides, for I am certain his is a voice we will all gladly listen to. He is first a Russian, and then a Jew, and so he writes in himself the darkness of the one with the prophetic intensity of the Hebrew. I admit to try to play his

(Continued on Page 26, Column 1)





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## What the Press has to say:

Povl Bjornskjold, the Danish dramatic tenor, provided a lustrous span of vocalism—in a Wagnerian aria—"In Distant Lands"—from Lohengrin and a contrasting flight of Puccinian melody—the familiar "E luce van le Stelle" from Tosca—he displayed a voice of splendid solidity and strength. His tones are resonant and clear, and he produces them with a direct simplicity that disdains any trickery for the sake of effect.—San Francisco Chronicle, July 26, 1920.

Povl Bjornskjold, a tenor, the possessor of a glorious voice, was formerly a leading member of the Royal Opera Company in Copenhagen, where he sang roles in Wagnerian operas. His voice is one of the rarest we ever heard here—a tenor of baritone richness. There is color and roundness and a great volume in his tones. The interpretative ability of the singer is unusual, his sense of pitch is good, but it is the organ itself of such fascinating beauty which holds the attention.—L. A. Times.

The soloist of the day was Povl Bjornskjold, whose success at the concert on Friday was so tremendous. His big aria from "Tosca" was given with marked dramatic effect—a voice which met every demand of emotionalism and lyric phrase with beauty and exquisite timbre.—L. A. Examiner.

Mr. Bjornskjold is beyond a doubt one of the rarest tenors robusto we have heard and we doubt if he has his superior in this country at present. He is a genuine heroic tenor. He sang this difficult aria with an artistic judgment and an intelligence of phrasing that we have never heard surpassed and hardly ever equalled. Mr. Bjornskjold may safely take his place beside the foremost Wagnerian tenors of the day.—Pacific Coast Musical Review, San Francisco, Calif., July 31, 1920.

Tenors are rare; good tenors are rarer. In the acquisition of Povl Bjornskjold as a resident, Los Angeles is fortunate in the possession of a singer who takes front rank with Western artists. Bjornskjold scored one of the most pronounced successes ever enjoyed by an artist appearing here at a symphony concert. Enthusiastically applauded and five times recalled; at the succeeding concert eight times recalled. Gave a musically beautiful as well as dramatically effective interpretation. His voice is well rounded, beautiful and with sympathetic timbre, though of resounding volume and resonance in forte requirements.—Pacific Coast Musician.

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# The American Composer

(Continued from Page 24, Column 3)

Poems of 1917 is almost impossible; our eyes and fingers are still uneducated, but I have heard him do several and there is not the slightest doubt, that his message is strong. Sincere and above all, the iron voice of the twentieth century.

Schumann proclaimed the musical arrival of Chopin when he wrote "Hats Off; A Genius." I haven't the courage to put myself in Schumann's place, but I have the same feeling toward Ernest Bloch and his music that prompted the historic remark. Mr. Bloch came to the United States a little over three years ago, to conduct an orchestra for Maud Allan, and it is owing to the failure of that organization that Mr. Bloch stayed here. It was not easy to gain a foothold at first, as he is a French Swiss and the language was at first a barrier; but now he has brought his family to New York and has become an American citizen. He is busily engaged in some teaching, and composing besides. He lets nothing interfere with that. The string quartet, played by the Flonzaleys, was completed in New York, and is published here. So are his three Psalms and the prize-winning Viola suite, dedicated to the prize giver, Mrs. F. S. Coelidge. Dr. Hertz has played his Schelomo (the cello rhapsodie) and will give his Poemes Juifs this coming season. Bloch is a Jew; his music proudly proclaims its ancestry. His is the Judaism of the olden times, of the prophets of Isaiah and their followers; here is the pessimism of the race, with all its rhapsodic love of color. Along with it, there is bitterness, pain, unfulfilled longing, yet throughout one is stirred by the unconquerable soul of the man. This is strongly felt in the three Psalms—there is the 114th—the text relating to the return of the Israelites from Mizraim. Mr. Bloch sets them in his native French, and English

the highness of his emotional sincerity is so clear, that something vital within you answers uncsciously. I have seen musicians and others deeply stirred by these psalms, like a sympathetic vibration of a harp string to the one already struck. If you know the Old Testament and the prophets, you will readily feel the intensity of Bloch and in spite of his complexities, find him elemental and rugged like our own granite hills. Above all he is logical (which is his daily preachment to his pupils, as I knew from personal experience), and economical of means. There is not one unnecessary note here; everything fits in to the pre-conceived design, and has its message. Love his music or hate it if you must, but you cannot pass it by.

I have only touched on the music I am personally acquainted with, and if there are names you know, that I have passed over, it is because, so far, I have not met or heard their music and it has not come to my desk.

If after reading this you feel that American music has a glorious future, I shall be happy, in knowing I have spread its message on in my small way.

## What Does Music Mean? What Should It Mean To Us?

By MARGARET V. UNDERHILL

We all want music in one form or another, to dance by, to stir our hearts and quicken our memories, or to carry us out of our every-day selves to something higher and better.

Noise, crude color and bizarre effects are omnipresent in all the arts today, indicative of the spirit of this obvious age.

Are we being led hopelessly away from the real, the

place on the ladder of fame, his goal, prosperity, prestige, power.

This is the artisan, not the artist, whose privilege it is to lose self in the greatness of the message which is his to deliver; gradually merging, through impersonality, into the originality which is genius, inspiration.

Inspiration is the power to translate the sublime into a form which our human perceptions can understand, and music is the subtlest means at our command; the wordless universal language. A whole kingdom of vibration lies between the sound and light which we now recognize, but it is not always to remain unknown, and the time is almost ripe for the discovery of a means to make it perceptible to us.

What can we, who earnestly seek for the highest and finest things in life, do to turn the tide which is nearing its lowest ebb?

We can courageously face about in mind and heart when we are convinced that our own struggles have been ineffectual, knowing that the united efforts of those who desire to see light, in any art, shall plant the seed for a Renaissance, the like of which has never been, since history began.

Joan of Arc, through faith in her inspired voices, accomplished the impossible; while we of little faith, though greater purpose, have been willing to accept present conditions as inevitable, deploring, but following just the same, along the line of least resistance. Let us cry enough of the two extremes, of jazz bands and intellectual pastime, and seek out a middle way, a music which shall make its appeal through simplicity, sincerity and inspiration, to the educated and ignorant alike. Because of its truth and real beauty, it shall have power and nobility, affecting all those who hear it, making them finer human beings, responsive to harmonies soft as tiny drifting clouds, for music is of the spirit and should carry our consciousness up to undreamed of heights and open for us inexhaustible sources of inner spirituality.



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translations have been provided. This is the simplest of the three—not that it is simple in the way most psalms are set, for church use. There is quite a long prelude, characteristic of Bloch in all three psalms, and then the voice enters proudly and with great dignity. All the way through the soul of the text is mirrored in the music, the voice being but a mere direct expression, shining through the glorious orchestra texture. There is an occasional touch of Oriental idiom—quite unconscious, I am sure. The climax is of heroic proportions, a call of faith in the presence of the most High. It has a thrill that cold words cannot reproduce. It is Judaism, militant and superbly confident. In the 137th Psalm, there is unrelieved gloom, as the banished Israelites sit at Babylon and bemoan their fate. Here is unrelieved pessimism and naked misery. It stirs one to the depths, this cry of loneliness and pain. Musically, it is mere complex, and is full of color. What passionate, unfulfilled longing is here, the cry of a race, given utterance. Bloch, consciously or otherwise, voices the elemental need of the old Hebrew. The 22nd for baritone and large orchestra, is the culmination. It is the ever-lasting call to the Lord, "Why hast thou forsaken me," and ends with a hymn of praise. Musically it is superbly, gloriously expressive, and emotional beyond anything I knew. Bloch speaks a new language to many of us, not readily assimilated, and yet

true, the beautiful? No, for there is endless activity. Great forces are at work, largely intellectual and experimental at present, but soon to evolve into a splendid unity of heart, mind and spirit.

We try, with characteristic avidity, to concentrate into small space and time, the most vivid sensations in the mistaken belief that they are satisfying the urge within us. We dance to the wildest of jazz, gloat in slushy sentimentality, or become dizzy with admiration at the intellectual contortions of some daring new composer. We, the listeners, fear even to criticize or frankly say we do not understand.

Is all this real art? No, but it is a necessary process, through which we shall emerge into the light.

Music has a great mission to perform. It is already a necessity to most of us, but it shall become as the breath of life, resting, invigorating and inspiring us, whatever may be our walk in life. We shall fling away the cloak of artificiality and come to the realization of great simple truths.

Take Leonardo da Vinci, greatest of painters; his chief contribution to art was the use of the triangle. So simple a thing, yet it revolutionized composition and abolished false formality.

Today, the musician, keenly aware of his individual prowess (as an artisan), struggles for his self-appointed

Mr. and Mrs. Pierre Douillet are too well known as artists and pedagogues of San Francisco to require an introduction. We desire, however, to remind the readers of the successes which both Mr. and Mrs. Douillet have attained in their respective arts during their activities in San Francisco and other towns in California.

The many friends and students that have taken the opportunity to avail themselves of the excellent tuition induced Mr. and Mrs. Douillet to establish a conservatory at 1721 Jackson street, in this city, where, besides piano playing and voice culture, the theoretical part of music is also taught. Classes in violin are under Mr. Nat. J. Landsberger.

In the last eight years many students were graduated from their conservatory, who at present are occupying enviable positions as teachers, operatic, church and concert singers as well as piano virtuosos in the concert field all over the States and even in Europe.

Recently Miss Alice Mayer, who has been a sensation as a piano virtuosa in our city and who is a graduate of the Douillet Conservatory of Music, is engaged as a soloist for the Symphony Orchestra in Paris under George de Lausney on October 24th at la Salle des Agriculteurs.



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## PRESS COMMENT

Alfred Metzger in Pacific Coast Musical Review.—Rose Piazzoni, soprano, gave a concert at Scottish Rite Auditorium on Wednesday evening, January 24th, which was attended by an unusually large audience that gave vent to its pleasure by frequent outbursts of spontaneous applause and demands for encores. . . . In addition to her exquisite skill in technical execution and a natural lyric voice of dramatic possibilities, she possesses a natural instinct for emotional expression and a clarity of enunciation that justifies great expectations of a brilliant future.

A feature of this concert was the extraordinary artistic work of Herman Genss. We know of no accompanist who has recently appeared in San Francisco in conjunction with a great artist who exhibited quite that artistic finesse which Mr. Genss revealed on this occasion. He proved of inestimable value to the soloist. He fitted himself exactly into the atmosphere created by the singer and with extraordinary musicianly judgment he phrased his accompaniment with an artistry of the highest category.

San Francisco Examiner.—Miss Piazzoni's voice is one of wide range and dual timbre—dramatically warm and deep-hued in the lower and middle registers, and lyrically clear and pellucid in the high tones. Her breath control in extended coloratura passages is remarkable. Her intonation is just and her phrasing and shading are well controlled.

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## The Singing Voice

By MARY COONAN McCREA

Frequently I am asked the question, "In trying out a voice, what defects do you most commonly find?" And I always answer, "The forcing up of the lower register into the medium, and the medium into the head register and the utter absence of knowledge of the head voice."

The usual first remark of the vocal aspirant is, "I used to sing much higher, but somehow the more I sing the less high notes I seem to have." When I venture to suggest that this is a result of not understanding the proper use of the head voice, I often hear, "But my voice is placed, I can put my chest tones in my chest, my middle tones around the nose and the head tones in the head." And the singing sounds like it.

She brings some song, usually an aria, if she has studied before. Her chief concern is that she sings it with "style" and that her top notes in the grand crash of the finale have been safely negotiated without a catastrophe. But whether she has sung with beauty of tone, the first requisite to good singing, has not concerned her. When I tell her that she has studied "backwards," learned her aria before she has learned

passed and free to perform its only function, to vibrate as the breath flows over its edges in an even steady stream. This breath is controlled, even here without rigidity, by the diaphragmatic and intercostal muscles, while the tone that flows will be true and full of resonance. No need to place the voice in the chest, nose or head if these first few principles are followed. The uninterfered with tone places itself—no need to work for it. A right condition makes for resonance. A tone uninterfered with will vibrate and be full of overtones, as a glass will ring when struck, if free from interference.

The singer so frequently makes the fatal mistake of trying to put her low voice in her chest, the middle and high notes around the nose and head for vibration. This results sooner or later, depending on the endurance of the throat, in the lower tones becoming hollow and sepulchral, the middle tones reedy and nasal and the high voice thin, hard and frontal, or else so throaty that it takes gradually more and more physical effort to produce it. Then comes the scooping up to the note, giving the listener the impression that it is off pitch, sharp in the frontal or nasal voice and flat in the throaty voice, when really the singer's ear is not at fault, but a rigidity of her instrument has set about a wrong adjustment. With proper placement this difficulty disappears entirely. It is true the chest voice

dividuality." Though this may be an extreme instance, it is indicative of the public's indifference to beauty of tone. If this mother had only known, the singer with a correctly placed voice is free to express her emotions while the one who sings with a stiff throat is hobbled.

Recently I heard Salvatore Rosa's lovely *Star vicino al bel idol* "interpreted," a song whose beauty lies essentially in its exquisite simplicity. Its flowing phrases which should be started and finished with utmost repose, with liquid tone that sings itself, were sung by an (artist?) "appassionata" with a shout of triumph at the end. Such songs of this apparent simplicity are difficult to sing properly without years of vocal technic, that there may be perfect vocal poise, then the song will sing itself.

It is an unfortunate fact that while one concedes that the study of piano or viola requires years of foundation work before the student feels herself qualified to appear before the public, the singer expects to do it in as many months. We cannot guess how to play the piano, we can sing after a fashion, but we cannot guess how to sing properly, how to make beauty of tone and keep it through the years. It has its technic as well as the piano, and a student with an unplaced voice has no more right to a song than the piano student to a "piece" before he has learned how



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how to produce her tone, she is amazed. When I tell her that her beautiful voice is dying because she does not understand the first principles of breathing, relaxation or tone placing, she is indignant. She who has spent so much time and money in studios, to be turned to the beginning! But her good sense usually triumphs for she knows she was not satisfied or she never would have come. She probably realizes that in the learning of a truth she never knew before, she is not turning back. She recalls that her throat tires without apparent cause, and the voice becomes husky, especially after singing high notes, that she cannot sing a scale without at least one break, that she cannot sing pianissimo any more. I ask her to take a breath. Usually she pulls in at the diaphragmatic muscles, gradually lifts her shoulders, sets her neck and jaw and struggles to retain whatever breath she already has within her by throttling it in the neck, thinking she has added to her breath supply, when in reality, she has merely set up a condition of rigidity that would make the emission of a pure tone impossible. She does not realize that in the very act of trying to get breath she has by her rigidity closed the avenue of inhalation and exhalation—her vocal bands. She is surprised to find that in proper breathing there is no apparent effort, that the shoulders, neck, jaw and eye are utterly in repose leaving her instrument unembar-

resounds in the chest, more or less, the middle tones on the lip and head tones in the head. Across under the upper back teeth one can feel the vibration of the true head voice, but this is the result of a right condition, not obtained by trying to put them there, that would have had just an opposite effect. In other words, it is a matter of cause and result. The cause is the proper breath support and non-interference of the instrument and the result is a tone that places itself. It is liquid, effortless, full of sweetness and overtone—the basis of the pure *bel canto*. The registers blend one into the other. The scale becomes even from highest to lowest note. The singer will have no fear for the top notes, instead she will welcome them and meet them as friends, and will then, and only then, be free to express every emotion. But alas! the first requisite of the singer of today seems to be ability to declaim her song, to stir the emotions of the listener through the text of the song at the expense of tone. This work should be called by its right name—Declamation. It is not singing. There is too much striving for effect. From this has sprung a sacrifice of tone quality. If the tone be good the listener greets it with pleasure but does not demand it necessarily so long as the song he well interpreted. Quite recently I heard an ambitious mother remark that she would not think of having her daughter's voice placed. "It might take from her in-

to hold his fingers. Every art has its underlying principles which must be mastered before there is much progress. Singing is no exception. It cannot be taught by imitation. Its rules are definite, unmistakable and infallible. There is no mystery about it and the results are positive. Taught from a right basis, after a few months' study, when the pupil has learned to distinguish a right from a wrong sound, she will be content with nothing less than absolute purity of tone. Then all the dramatics in the world will not satisfy unless they be accompanied by purity of voice.

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Notwithstanding these activities Miss Beer finds time for outdoor recreation, and is frequently seen on the tennis courts. Miss Beer has studied with the best instructors, including Leopold Godowsky, and is at present coaching with Wager Swayne, late of Paris. The young artist is here shown with a favorite from her kennel.





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## OPPENHEIMER ANNOUNCES MOST BRILLIANT SEASON

Twenty-Five Famous Stars—The Chicago Opera Company—Anna Pavlowa and Ballet—New York Philharmonic Orchestra—Salzedo Harp Ensemble—Bolm and Ballet Russe Among Great Features—Success of Bem-Seckels Management

In the many decades in which impresarios have catered to the musical taste of San Francisco and California it is doubtful whether at any time a manager of concerts and special events has ever undertaken so ambitious a season as is outlined and announced by Selby C. Oppenheimer for the forthcoming fall, winter and spring.

The average number of attractions that have been wont to invade California in the ordinary concert season of eight months has been approximately twelve to fifteen. With the growth of the territory this has little by little increased until last year twenty visiting concert artists were presented in San Francisco by all the local impresarios combined.

For 1920-21 Oppenheimer alone promises the amazing number of more than twenty-five great and famous stars, each one more famous and important than the other.

Paramount in the list will be two great outstanding features: Firstly, negotiations have about been completed for a visit here of the entire Chicago Grand Opera organization, including its enormous personnel of principals, chorus, orchestra, ballet, executive and working forces, headed by a list of stars the like of which have never been assembled before at one time on the Pacific Coast.

Among the great prima donnas that Oppenheimer will present to his music-loving customers this coming season, will be Emmy Destinn, perhaps possessor of the most wonderful dramatic soprano voice we have ever heard. Destinn is returning to America after her forceful detention by the Germans in her native Bohemia, and it is claimed she is today at the pinnacle of her career and greater than she ever was; Matzenauer, considered the greatest voice at the Metropolitan, who will make her second visit to San Francisco next spring, will be presented here this time at the suitable Columbia Theatre; Anna Case, America's loveliest singer, and most beautiful and accomplished concert star; May Peterson, another lovely American singer; Mary Jordan, a rising contralto star of the first magnitude; Myrna Sharlow, one of the Chicago Opera Company's younger sopranos; and Otilie Schillig, who recently scored a splendid success in recital at Carnegie Hall, are also among the expected.

Among the male voices who will appear under the Oppenheimer auspices are: Pasquale Amato, a leading baritone of the Metropolitan Opera House; Emilio de Gogorza, the ever popular ballad singer; John Quine, who will make a joint tour with Otilie Schillig, and Theo. Karle, who has now attained an extraordinary position and has been hailed by the severest of Eastern

for sensational success here; and Olga Steeb, whose rise to fame has made California proud of its native daughter, will all give recitals in San Francisco and many other cities.

Oppenheimer will have special attractions galore to appeal to the great mass of people who only occasionally patronize music. In addition to the contemplated opera season and the positive appearance here of Pavlowa and her company, the New York Philharmonic Orchestra, the oldest orchestral body in this country, of which it has been said that "the history of the Philharmonic is the history of music in America," will appear once at the Exposition Auditorium in San Francisco and once at the Greek Theatre in Berkeley. Josef Stransky and Henry Hadley will act as conductors, wielding their batons over the 100 members of the famous organization.

A most attractive and delightful combination that Oppenheimer expects will make a great appeal is the Salzedo Harp Ensemble accompanied by Povla Frijs, the Danish soprano, headed by Carlos Salzedo, whose wonderful harp interpretations will be remembered from his last visit here as a member of the Trio de Lutece. Six young lady harpists will assist Salzedo and Madame Frijs, who is said to be one of the world's greatest dramatic sopranos.

Another beautiful attraction will be furnished by the Adolph Bolm Russian Ballet Intime, which will have for its musical setting Georg Barrere's famous Little Symphony. Bolm as a member of the Diaghileff Ballet Russe, it will be remembered completely robbed the more widely advertised Nijinsky of his stellar honors, and so beautiful was his art that he has been induced to return to America to head his own wonderful organization. It is said that he has created a series of stage pictures more beautiful than anything ever witnessed before the footlights.



Manager Selby C. Oppenheimer and his able assistants, Stanislas Bem and Alice Seckels, caught in the net of "routing" one of their many artists in the big "Route Book" on Mr. Oppenheimer's desk in his office in the Foxcroft Building.

Looks as though Oppenheimer were impressing on Miss Seckels that Mme. Destinn positively would not sing two nights in succession.

The arrangements for the San Francisco engagement of two weeks, during next April, have been finally concluded, but there are certain railroad details, guarantees in other cities, and minor settlements to be made before a final official announcement of the tour can be definitely given out from the Oppenheimer office.

The roster of the Chicago Grand Opera stars includes Mary Garden, Rosa Raisa, Muratore, Frieda Hempel, Cyrena Van Gorden, Bonci, Edward Johnson, Baklanoff, Galeffi, and a host of others, so when it is said that this will materialize into the season's outstanding event the claim is not an idle one.

Second only to the prospective operatic engagement will be the return of the incomparable Anna Pavlowa, fairest dancer the world has ever known, accompanied by her "Ballet Russe," her own orchestra and ensemble of 100 including the favorite Volinine. Pavlowa returns with a number of new productions and a revival of many of her old wonderful performances. She will be in San Francisco for a week next January.

critics as the best American tenor of the day.

Jan Kubelik, the most sensational violinist of all times, is returning to America after many years' absence, and Mr. Oppenheimer is arranging for one big concert in San Francisco; and Samuel Gardner, the young American composer-violinist whose work has attracted much attention recently, will appeal to the hosts of violin lovers here. Elias Breeskin, a young Russian-American violinist, boasting a string of genuine successes, will also be heard this winter.

Five of the greatest of the world's pianists will appear or have appeared in San Francisco and California under the Oppenheimer management. Josef Hofmann, considered by many the greatest exponent of pianoforte music in the world today, will give at least two Sunday afternoon concerts; Benno Moiseiwitsch, the new Russian sensation, has already been here and more than lived up to his advance promises; Josef Lhevinne, less technician and marvelous interpreter of the classics another great Russian, known principally as a faultless technician and marvelous interpreter of the classics;

Lada, the famous American dancer, accompanied by the Pawling trio of instrumentalists, will also be a season's offerings.

Oppenheimer is still negotiating for a few other special attractions, notably Tom Burke, whom London acclaimed the most sensational tenor that Ireland had ever produced.

The splendid association of Stanislas Bem and Alice Seckels with the Oppenheimer office has made for a most efficient managerial co-operation and systematic development of the work of placing music courses in cities where this never before had been attempted, and the plans of these three energetic managers include placing a series of concerts in every town in Northern California that is large enough to interest 100 music lovers, so that everyone in this great state shall eventually enjoy many of the great artists that Oppenheimer brings to California.

Already concert series have been placed in twenty municipalities and the work is yet in its infancy. (Continued on Page 32, Column 1)



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Ashley Pettis  
Anna Ruzena Sprotte  
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"The music was by Marcelli. I consider him one of the most talented of the younger composers, for his music was pretty, very original, and especially in the Russian dances it excelled in orchestration. Furthermore, Marcelli is not only a fine composer but an excellent conductor, for he carried the performance through without a hitch. I might also add that technically it was the most perfect performance ever given at the Grove."

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# The Oppenheimer Season

(Continued from Page 30, Column 3)

Cities, large and small, during 1920-21, will have their music and from three to five Eastern artists and a number of artists resident in California will appear in places such as Oakland, Berkeley, Palo Alto, Sacramento, Stockton, Marysville, Reno, San Jose, Modesto, Merced, Madera, Visalia, Chico, Lodi, Eureka, Santa Rosa, Watsonville, and other Northern California towns, through the efforts of Oppenheimer, Bem and Miss Seckels, and in co-operation with the wonderful musical club organizations in a number of these places.

The history of Mr. Oppenheimer's office is so closely identified with the musical history of San Francisco that it becomes an actual part of the same. Twenty years ago the late Will L. Greenbaum ventured forth to bring one or two great artists to San Francisco. He liked the work and stuck to it and though many a time the outlook was anything but encouraging, Mr. Greenbaum persevered until little by little appreciation of his work came his way and "daylight ahead" became visible. Five years after his modest beginning Selby C. Oppenheimer came into his office as assistant. The combination worked well and the Greenbaum office prospered and at the time of the passing away of the late impresario, the business of Will L. Greenbaum was an established fact in Northern California, and yet, in the three years since Oppenheimer has been in exclusive control he has been fortunate enough to increase

country over; Anna Ruzena Sprotte, whose dramatic soprano is ranked with the best; Mme. Elizabeth Rothwell, internationally successful soprano; Christine Howells, a most excellent flutist, and Mary Hughes MacQuarrie, likewise a most excellent harpist.

Mr. Bem and Miss Seckels have determined that under no circumstances will they take on the management of any but artists whose work entitles them to rank with the great names in the Oppenheimer list and the Bem-Seckels artists are offered to clients with the identical guarantee that goes with a visiting celebrity.

A feature of the work already accomplished by these managers is the establishment of a series of five afternoon musicales now being given in the ballroom of the Hotel St. Francis. The artists engaged include Olga Steeb, Theo. Karle, Salzedo Harp Ensemble and Povla Frijs, May Peterson and Samuel Gardner, and it is doubtful if ever a more attractive list of celebrities has ever been assembled for a series of affairs of this kind. Following the musical program tea will be served with the artist as the guest of honor. A limited number of memberships only will be permitted and already society and music lovers of San Francisco are clamoring for invitations to belong to this series of exclusive functions.

There is a great future ahead for the Bem-Seckels combination. Already they have secured a foothold in a half dozen towns that heretofore have been hungry for musical fare, and before they have finished they will spread their propaganda into every corner of the state and bring the bluebird of musical happiness into the farthest reaches of their territory.

the Tivoli Opera House and the T. & D. Theatre in Oakland.

Mr. Freeman is also an organist, occupying that position in the Third Church of Christ Scientist in Berkeley. He has been invited to give one of the series of organ recitals conducted by the American Organists' Guild, to take place this fall in the First Congregational Church of Oakland.

During the war Mr. Freeman enlisted in the army, serving a year in Camp Kearny and six months in France, during which time he added to his accomplishments by learning the French Horn and playing it in the band of the 145th Field Artillery regiment.

**Madame Leonore Gordon Foy.**—Among singers and teachers of singing about the bay, none is better liked and more successful than Madame Leonore Gordon Foy, whose studio at the Claremont Hotel, Berkeley, has grown to be a center of musical interest and artistic value. Possessed of a charming personality, Madame Foy numbers hundreds of the leading citizens of the bay district among her friends. These she has gained through her sympathetic and kindly nature and her artistic inspiration; and deservedly, when she goes before the public to sing, as she did in a splendid program at the Claremont Hotel at the close of the season just passed, throngs of cultured people crowded to hear her.

The program just mentioned included arias and chansons in six languages, and proved to be a rare treat to those who had been infected with her gracious manner, but as yet had known of her singing only by repu-



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the business three-fold, and today the young San Francisco boy who, fifteen years ago, first modestly appeared on the scene of San Francisco's musical life, is a nationally recognized figure and has been honored by being made a regional director of the National Concert Managers' Association.

## THE PLANS OF THE BEM-SECKELS MANAGEMENT

The happy combination of Stanislas Bem and Alice Seckels as Associate Managers in the Selby C. Oppenheimer office makes as natural a managerial blend as the artistic talent they represent, for no two instruments are more in perfect harmony than the cello and piano, and both Mr. Bem and Miss Seckels have well-established reputations as proficient exponents of these two beautiful instruments.

It is noteworthy indeed that they are bending their combined efforts and influence toward the recognition that rightly belongs to artists resident in the State of California. They have taken under their managerial wing a number of players and singers whose artistic standing is on a par with any artist no matter from whence they hail, and the affiliation with Selby C. Oppenheimer gives them the rare privilege of offering combination courses and series to California cities that can include a mixture of visiting and resident artists. The advantage of this system has immediately become plain and already the Bem-Seckels management is assured of success in the California field.

Among the artists who have placed themselves under the exclusive management of these two energetic workers are Olga Steeb, than whom there is no better woman pianist anywhere; Eugenia Argiewicz and Lizeta Kaleva, two really superior Russian violinists; Stephanie Shehatowitch, whose playing clearly marks her as one of the coming great pianists in the world; Constance Alexandre, a recognized concert contralto the

The Pacific Coast Musical Review is heartily in favor of their work and offers them every possible encouragement and substantial help.

Thomas Frederick Freeman, pianist, teacher and composer, may take pardonable pride in the manner in which his work has developed since his advent in the Bay Section. Coming here seven years ago quite unknown and unheralded he has, by persistent and serious effort, won for himself a position in the front ranks of his profession.

As a pianist Mr. Freeman has appeared repeatedly in the Greek Theatre, before the most prominent clubs of San Francisco, Oakland, Berkeley and Alameda, and in recitals of his own given for the University of California. For the Extension Division of the latter institution he has concertized throughout the state, appearing with such artists as Lucia Dunham and Lawrence Strauss.

As a teacher Mr. Freeman has been equally successful. His activities in this respect have been carried on both privately and for the Extension Division of the University of California. Mr. Freeman was also head of the piano department in the Oakland Schools for two years and at the end of that time was invited to accept a position on the musical staff of Oakland High School, but owing to the growth of his work in other directions was reluctantly compelled to give up his public school work.

Mr. Freeman is equally well known for his work in theory and composition. During the season 1914-15 two programs were devoted to selections from his compositions in the Greek Theatre. High school operettas for which he has written both the music and the words, have been given with marked success in this part of the state, and requests have been received from institutions as remote as Oberlin College to produce them. Excerpts from his operettas have been accepted and played by Dr. Carlos de Mandil, director of music in

tation. For of her singing on the Coast, at least in the past ten years, only the soldier boys of the various camps had had their taste. With a son of her own in the war, Madame Foy gave freely—gave extravagantly, as the subsequent collapse of her nerves testified—of her time, her energy and her art, to the comrades of his struggle. And these boys, who needed mothers, friends, and idealism, drank of her spiritual cup greedily but appreciatively, until the war was over; and the weary cheerer went into seclusion for a recuperation as much needed by her as by any of the combatants.

But both to Europe and the East she is known in concert and opera, as the following notices from European journals reveal:

"Leonore Gordon Foy gave a splendid concert at the Salle des Agriculteurs last evening. Everyone speaks in flattering terms of this young American artist who is so musical and whose voice is rich, vibrant and sympathetic. She sings with ease and clearness in several languages."—*Le Figaro*.

"Leonore Gordon Foy gave her audience a musical treat that will long be remembered. Madame Foy has beauty, youth and a magnetic personality, her voice is one of unusual beauty and resonance, and her interpretive power guided by deep sympathy as well as keen intelligence. The program given by Madame Foy in itself speaks for the wide range of her study."—*Friedenblatt*.

"Madame Foy, dramatic soprano, lives up to her reputation in concert here. Her voice, which is a full, rich mezzo-soprano, pleased in every number, but the German selections showed its vibrant quality to best advantage."—*London Times*.

Settling on Claremont as her ideal of a locality in which to live quietly, devoting herself to teaching and occasional recital tours, Madame Foy conveys signal honor to the bay district in her choice, and it appears that students of singing are not slow in seizing their opportunity of studying with so established an authority of the art.



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*"A round, rich baritone."*  
*"Consummate artistry, excellent diction."*  
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## An Al Fresco Chat About Sir Henry

By THE STRANGER

The place was the clubhouse of the Family Farm near Portola in San Mateo County. The occasion was the Flight of the Stork, as the annual High Jinks of The Family is called. The time was a rather late hour of the night. And the speakers were The Stranger and The Man Who Knows Everything.

Despite the lateness of the hour, the scene was an animated one. A number of men, smoking, laughing and talking, were gathered about the rustic fireplace where a huge log burned merrily. At several tables the devotees of bridge were communing silently with their cards. At the end of the room, a noisy keno game was in progress. And finally, four men were waging a game of shuffle board amid the bantering remarks of a "gallery" perched upon an elevated seat.

The Stranger and The Man Who Knows Everything sat comfortably in a corner of this pleasant clubroom, smoked their cigars with evident satisfaction, and chatted about the various merry-makers. Let us eavesdrop as their eyes turn toward the shuffleboard players. "Who are those four men playing shuffleboard?" asked The Stranger.

"An interesting group," answered The Man Who Knows Everything. "One is the greatest lawyer in the West; another is the keenest wit of San Francisco; the man with the pointed red beard is the Father of The Family, one of California's best surgeons, and the

sure you will play to my satisfaction, for you used to be one of our stars here in Leipzig."

"Praise from Sir Hubert is praise indeed," The Stranger quoted.

"The manner in which Henry Heyman came to be knighted is quite interesting," continued The Stranger's informant.

"But tell me first to what order of knighthood he belongs," said The Stranger.

"He is a Knight of the Royal Order of the Star of Oceania," was the reply. "That is an order of knighthood founded by the good King Kalakaua, the last king of the Hawaiian Islands. Henry Heyman went to the Hawaiian Islands to deliver a series of violin concerts. It was a most successful series, and the visiting violinist was much in demand. He cheerfully played for all sorts of charitable causes, including the cause of the unfortunate lepers. King Kalakaua was drawn to Henry Heyman by gratitude, and having made his acquaintance, was very soon held by friendship, for our best beloved musician, as you may imagine, has a genius for friendship. Queen Liliuokalani, who wrote that touching song 'Aloha-Oe,' also came to know and esteem Henry Heyman. And the result was that the King conferred upon him the highest honor within the gift of Hawaiian royalty.

"Sir Henry is rightly proud of that distinction, and yet he jokes about it a little. He says that kings are chemists who can change American red blood to purple! I recall being present one day when Paderewski told Sir Henry that his prefix would gain him extra attention in Europe but would also cause hotel and shop keepers to charge him knightly prices! And I recall another occasion when Saint-Saens said with a smile: 'Sir Henry, you are irresistible. I fully understand how you fascinated the King of the Pineapples!' When Saint-Saens thinks of Hawaii he thinks of it in terms of pineapples only."

"Paderewski! Saint-Saens!" exclaimed The Stranger.

guests whom we meet in our club through Sir Henry. One day he gave a luncheon at The Family in honor of the Flonzaley Quartet and invited some of us to meet those exquisite artists. All four of them had made the acquaintance of the sand dab, which is our very best fish, and they were quite crazy about this delicacy. So Sir Henry ordered sand dabs. After luncheon the Flonzaleys lingered in the living room of the club. 'What a room for chamber music!' exclaimed M. Pochon. 'M'sieu,' said Sir Henry, making a profound bow, 'when my ship comes in I shall cable for the Flonzaleys, no matter where they may be. I shall pay their expenses for the trip to San Francisco and back again. They shall give a concert in this room. And at its conclusion I shall sign a check and present it to them, and they shall fill in whatever amount they please.' M. Pochon made a still deeper bow than Sir Henry's. 'We shall come,' he replied, 'and we shall play, and we shall take your check, and we shall fill it in thus: Pay to the Flonzaley Quartet four sand dabs!'

"Decidedly," said The Stranger, "Sir Henry Heyman knows the greatest masters of music."

"Several years ago," said The Man Who Knows Everything, "our distinguished pianist Hugo Mansfeldt attended a brilliant reception in Berlin. Among those to whom he was presented was Richard Strauss. 'You are from San Francisco?' said Strauss. 'Then you must know Sir Henry Heyman.' But of course all those whom we call great were not great when Sir Henry first made their acquaintance."

"Explain what you mean," begged The Stranger.

"Years ago a young musician came to San Francisco. He had been advised to come West for his health which was delicate. He was a poor young man, and he struggled very hard to earn a living. Among other things, he wrote music criticism for one of our papers, music criticism which would make good reading today if rescued from those old files. And in his leisure hours he composed music. At every opportunity he begged the musical conductors of San Francisco to play his music.

But they read his compositions, and declined. They failed to see merit in them. This poor young man was terribly discouraged. But one day he had the good fortune to meet Sir Henry Heyman. It was at the time of the Henry Heyman String Quartet which made musical history in our city. This unknown young man showed Sir Henry a String Quartet which he had written and begged him to introduce it. Sir Henry read it. 'This is a brilliant composition,' he said. 'It is a privilege to play music like this.' And indeed, that String Quartet made a profound impression upon our

music lovers. Thenceforward that poor young man was not unknown."

"And his name?" asked The Stranger.

"Edgar Stillman Kelley."

"I should like to meet Sir Henry," said The Stranger.

"You shall. And you may count yourself fortunate if he invites you to visit him at his home. For in his music room is one of the greatest collections of musical souvenirs in the country. The walls are covered with autographed photos of Sir Henry's friends. You will find there Ole Bull, Sarasate and Musin, Loeffler, Patti, Gester, Joachim and Grieg, Massenet, Wieniawski, Remenyi, Sousa, Philip Hale, 'Jim' Hunker, Rachmaninoff, Mischa Elman, Heifetz, Josef Hofmann, Liszt and ever so many others. Concerning all these celebrities Sir Henry will tell you charming stories, bits from his own experiences. Ask him to show you some of the compositions which the masters have dedicated to him.

"And if you stay any length of time in San Francisco, who knows? Sir Henry may ask you to one of those famous luncheons which he is in the habit of giving to visiting musicians. He is Host Extraordinary to musical celebrities who come here, for they invariably bring letters of introduction to him from friends in Europe, and he delights to make them acquainted with the best menus of the Bohemian Club and The Family. Sometimes these luncheons are so elaborate and the gatherings so brilliant, that the clubs themselves are given credit for arranging these functions. But this is an injustice to Sir Henry. Paying the bills for these parties is the only dissipation he allows himself!"

"Truly," exclaimed The Stranger, "Sir Henry has a genius for friendship!"

"And for hospitality," added his informant.

"Come," said The Stranger. "You must present me."

But alas! so engrossed had these two been in their conversation that they had not noticed the flight of time. The embers were sinking on the hearth. The keno players had departed. The devotees of bridge had given place to men still more silent who looked suspiciously as though they were playing p-k-r. And the shuffleboard was quite deserted.

"Sir Henry has gone to bed. But you shall meet him tomorrow morning when our orchestra, which he organized shortly after our club was born, and of which he was its first conductor, gives a concert in Hamilton Circle. Let's turn in."

With these words The Man Who Knows Everything picked up a lantern and conducted The Stranger through the redwood trees to his bungalow. And that night The Stranger dreamed that he was in Hawaii with Sir Henry Heyman and that Ysaye knighted him with a pineapple instead of a sword, while the Flonzaley Quartet played shuffleboard!



Sir Henry Heyman

fourth is the best beloved of California musicians. Those men are Garret McEnerney, Lawrence W. Harris, Dr. Charles D. McGettigan and Sir Henry Heyman, dean of San Francisco violinists and teacher of international reputation."

"How comes it that one whom you call a Californian has the 'sir' of knighthood before his name?" asked The Stranger.

"It is an interesting story," said The Man Who Knows Everything. "But, then, everything about Sir Henry Heyman is interesting."

"Tell me about him," said The Stranger. "I am deeply interested in music and musicians."

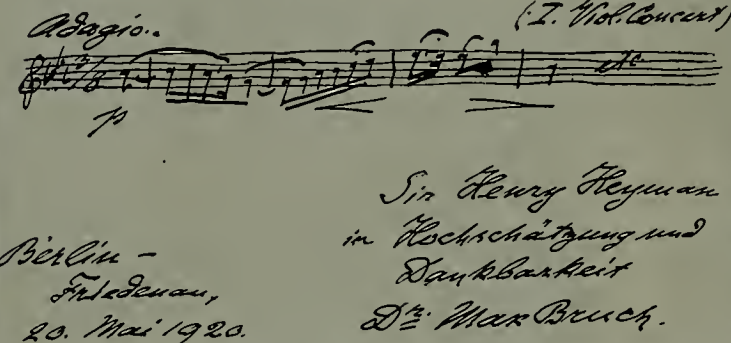
"You are familiar with the achievements of the great Carl Reinecke," said The Man Who Knows Everything, and The Stranger nodded. "Well, as a boy who had a vocation for music, Henry Heyman went from Oakland, where he had already displayed his musical talents under the tutelage of the scholarly Phillip Reiter, to Leipzig, where he was received among the pupils of Carl Reinecke. He won the Mendelssohn Prize and Scholarship at the Royal Conservatory. He studied under the great Ferdinand David, E. Roentgen, Fr. Herrmann and Jadassohn, too, but I wish to speak more particularly of Carl Reinecke. This great man asked young Henry Heyman to join his famous Gewandhaus Orchestra, a great honor. For two years Henry Heyman played with the second violins in the Gewandhaus, and for three with the first violins.

"Several years later, Henry Heyman visited Leipzig, and Carl Reinecke showered him with attentions. Together they recalled the names of the distinguished men who had wielded the baton in the role of visiting conductors during Heyman's time at the Gewandhaus—such men as Brahms, Ferdinand Hiller, Raff, Hans von Bulow, Franz Lachner, Julius Rietz and Rubinstein.

"Finally Carl Reinecke said to Henry Heyman, 'Here is one of my compositions. I have dedicated it to you, my dear pupil. Let us play it together.'"

"You may well imagine that our Sir Henry was deeply moved by so great a compliment. But he was reluctant to play with the master, pleading as an excuse his long journey during which he had not practiced.

"But Carl Reinecke answered quite sincerely, 'I am



Autograph of Max Bruch Sent to Sir Henry Heyman Just Before the Great Master of Composition Passed Away

"Are these great men also the friends of Sir Henry?"

"Why not?" asked The Man Who Knows Everything. "Sir Henry is a regular visitor at the Paderewski ranch in San Luis Obispo, and Paderewski immediately sends word to Sir Henry when he visits in San Francisco. As for Saint-Saens, he and Sir Henry were inseparable during our World's Fair.

"One morning Sir Henry called upon the great French master at the hotel. They had passed the evening before at the Fair, and as Saint-Saens had spent considerable time in the Hawaiian Building consuming pineapple in every form, liquid and solid, Sir Henry feared the composer might be suffering from indigestion. Saint-Saens, as a matter of fact, did not look well that morning. He complained, and said that Sir Henry was to blame.

"I did not sleep all night," said Saint-Saens, 'and it was your fault.'

"I do not understand," said Sir Henry, just a little conscience-stricken.

"Saint-Saens went to the piano and returned with some sheets of music. 'Regardez!' he cried. The author of 'Samson et Dalila' had spent the night composing his 'Elegie' and it was dedicated to Sir Henry. 'The inspiration came to me,' he explained, 'and I could not rest until I finished it.'

"Tell me more stories like that, if there are more," said The Stranger.

"There are many more," replied The Man Who Knows Everything. "Perhaps one about Ysaye will interest you. And it concerns this club of ours."

"Some years ago Ysaye played at the Alhambra, a theatre which no longer exists in San Francisco. His first concert was with orchestra, and the orchestra was quite dreadful. Ysaye suffered tortures from that orchestra. Sir Henry took the master to The Family for dinner. He enjoyed his dinner and smoked many cigars. You know, Ysaye always carries at least twenty-five cigars in his breast pocket. After dinner The Family orchestra made its appearance. The memory of his sufferings at the Alhambra rushed upon Ysaye. 'Another orchestra,' he said in consternation. 'We must leave at once.' Sir Henry persuaded him to remain, but it was clear that he was not resigned. The musicians tuned their instruments. Ysaye leaned over and whispered to Sir Henry with great animation: 'They are tuning. That is a very good sign!' The playing delighted him. All thought of leaving vanished. 'They play splendidly,' he said. 'Who are they?' Sir Henry explained that all were amateurs, professional and business leaders of San Francisco. 'I must play with these bankers and millionaires!' cried Ysaye, and he spent the rest of the evening playing second fiddle.

"I do not wish to bore you with stories relating to The Family, but we are proud of the distinguished



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 Nov. 15, Hollywood, Calif.  
 Nov. 16, Los Angeles, Calif.  
 Nov. 21, Symphony Orchestra  
 Nov. 19, San Francisco  
 Nov. 22, San Jose, Calif.  
 Nov. 23, Berkeley, Calif.  
 Nov. 26, Stockton, Calif.  
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**Mary Jordan**

Contralto

Feb. 10, Douglas, Ariz.  
 Feb. 11, Bisbee, Ariz.  
 Feb. 12, Tucson, Ariz.  
 Feb. 14, Ventura, Calif.  
 Feb. 15, Los Angeles, Calif.  
 Feb. 16, San Diego, Calif.  
 Feb. 17, Santa Barbara, Calif.  
 Feb. 18, Long Beach, Calif.  
 Feb. 21, Fresno, Calif.  
 Feb. 24, Palo Alto, Calif.  
 Feb. 27, San Francisco, Calif.  
 Mch. 2, Stockton, Calif.  
 Mch. 3, Sacramento, Calif.  
 Mch. 4, Oakland, Calif.

Miss Jordan uses the Steinway Piano



**Samuel Gardner**

Violinist

Feb. 10, Douglas, Ariz.  
 Feb. 11, Bisbee, Ariz.  
 Feb. 12, Tucson, Ariz.  
 Feb. 15, Los Angeles, Calif.  
 Feb. 16, San Diego, Calif.  
 Feb. 17, Santa Barbara, Calif.  
 Feb. 18, Long Beach, Calif.  
 Feb. 19, Monrovia, Calif.  
 Feb. 21, Fresno, Calif.  
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Mr. Gardner uses the Steinway Piano

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## L. E. BEHYMER ANNOUNCES LOS ANGELES PHILHARMONIC COURSES

L. E. Behymer, the genial impresario for Los Angeles and the Southwest, announces that for the season 1920-21 there will be but two Philharmonic Courses conducted in Los Angeles.

The Matinee Series of six concerts proffers Pasquale Amato, the well-known baritone, on October 27th; Tom Burke, tenor, February 5th; Anna Case, soprano, March 12th; Lada the Dancer, March 17th; Jan Kubelik, violinist, April 23rd, closing with the Bohm Ballet and Little Symphony on April 30th.

The Tuesday evening series which has for years been an established feature of the music life of Los Angeles, offers ten concerts instead of the usual eight, with but a very slight advance in price.

The first artist on this course will be Josef Lhevinne

position no one has been able to fill since her departure three seasons ago.

The fifth concert on the course offers a joint recital by Mary Jordan, contralto, and Samuel Gardner, violinist, February 15th. Jordan is a particular favorite throughout the East, where she is looked upon as the successor to Louise Homer, the beauty of her voice and versatility as a singer in recital, oratorio and with orchestra having long since established her vogue. Gardner appears with Miss Jordan as a violinist, although his ability as a conductor and composer are combining to make him even better known in these capacities.

Josef Hofmann, always a favorite, an established certainty with the public, will be heard on the course March

Tuesday evening, January 18th; Tom Burke, tenor, Saturday matinee, February 5th; Ema Destinn, dramatic soprano, Tuesday evening, February 8th; Mary Jordan, contralto, and Samuel Gardner, violinist, Tuesday evening, February 15th; Anna Case, soprano, Saturday matinee, March 12th; Frances Alda, prima donna soprano, Tuesday evening, March 15th; with Lada, the dancer, on Thursday evening, March 17th, and the Bohm Ballet and Little Symphony on Tuesday evening, March 17th, complete the Vocal Course.

### Instrumental Course

An Instrumental Philharmonic Course which no teacher, professional, amateur or student of music can afford to miss, offers six recitals at astoundingly low figures.

The first artist on this course will be Josef Lhevinne, Tuesday evening, November 16th, followed by Josef Hofmann, Tuesday evening, March 1st; the Pawling Trio and Lada, the dancer, on Saturday afternoon, March 17th; the New York Philharmonic Orchestra, with Josef Stransky conducting, on Thursday evening, April 21st; Jan Kubelik, violinist, on Saturday afternoon, April 23rd, and the Little Symphony and the Bohm Russian Ballet on Saturday afternoon, April 30th. All these attractions will undoubtedly "sell-out" on the single ticket sales, hence the patron of the course as a whole is not only enjoying a financial saving, but has



WALTER HENRY ROTHWELL.

The Noted Conductor of the Philharmonic Orchestra of Los Angeles, Which Will Begin Its Second Brilliant Season at the Philharmonic Auditorium Next Friday Afternoon, November 5th.



W. A. CLARK, JR.,

Founder and Sustaining Patron of the Philharmonic Orchestra of Los Angeles, and the Greatest Individual Musical Philanthropist of the Pacific West.

on November 16th. This popular Russian pianist, who has been absent from America for six years, having been interned in Berlin during the period of the war, as he was considered an alien by the Germans, returned to America last winter and renewed once more his great popular vogue on this side.

On Tuesday evening, December 7th, Charles Hackett, the gifted American tenor, will make his debut locally on this course. A native of Worcester, Massachusetts, Hackett first studied on this side and later in Italy, where at the La Scala as Carlo Hackett he made his first great success. Two years ago he returned to the Metropolitan, making a debut which though entirely unheralded, immediately ranked him as one of the finest singing actors on the operatic stage. In recital between the Metropolitan seasons he has achieved another series of successes.

The novelty of the course will be the Salzedo Harp Ensemble, eight of these instruments with Carlos Salzedo as leader, and Povia Frijs, the Danish soprano, on joint recital, on January 18th. The celestial choir-like beauty of these instruments and the unusual interpretative ability of Miss Frijs, assures an evening long to be remembered.

Ema Destinn requires no introduction to Los Angeles; she is remembered from her appearance here five years ago. She returns to America this season as the leading dramatic soprano of the Metropolitan, a

1st, with Frances Alda, prima donna of the Metropolitan, scheduled for March 15th.

Alda today occupies an enviable position in the world of music; in addition to being, or rather in spite of being the wife of Gatti-Casazzi, the general manager of the Metropolitan, she has earned by right of her fine voice, superior interpretative ability and great personal charm, popularity on both the operatic and concert stages.

Lada, the American dancer, accompanied by the Pawling Trio, on March 17th, the Bohm Ballet with the Little Symphony of George Barrere, on April 26th, and the New York Symphony Orchestra with Josef Stransky on April 21st, complete the finest and best balanced course which Manager Behymer has ever assembled for music patrons of Los Angeles and the Southland.

### Philharmonic Course

For those lovers of the vocal art and teachers, pupils and professional singers, the Vocal Course this year will prove a genuine delight. There will be ten concerts on this series, opening with that of Pasquale Amato on Saturday afternoon, November 27th. Amato is already a favorite here, although it has been a number of years since he was heard locally. He will introduce as assistant artist the lovely young American, Kitty Beale, soprano.

Charles Hackett, tenor, Tuesday evening, December 7th; Povia Frijs and the Salzedo Harp Ensemble,

secured a better reserved seat location for each of these famous attractions.

### ALFRED KASTNER

Distinguished Harp Soloist Has Busy Season Ahead and Conducts Large Studio Class

The coming of Alfred Kastner to Los Angeles last year proved an important musical event in various respects. Mr. Kastner is one of the finest exponents of the harp, which he masters supremely. His two appearances with the Philharmonic Orchestra as soloist and later as a member of the Trio Intime proved quickly that with the right player and the right program selection the harp is still an instrument to which the modern music lover will listen with keen interest and genuine pleasure.

Prior to his coming to America Mr. Kastner occupied a prominent position as harp soloist and teacher in London, where his personal and studio concerts attracted much attention. He has toured extensively in Europe and scored in Paris, Berlin, St. Petersburg and numerous other European centers of musical activity. In his forthcoming pupil recital he will present harp ensembles of as many as twelve players and offer an unique program. His bookings for the season include several return engagements, which is a fine tribute to his artistry.



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*Mar. 3rd—"Music"—An Ode—Henry Hadley*  
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*April 28th—Selection to be announced*  
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## :: FITTING THE FILM TO THE MUSIC ::

A Step Nearer Towards the Screen-Music-Drama—An Interview With Charles Wakefield Cadman

By Bruno David Ussher

(Reprinted from the Pittsburgh Dispatch.)

The advent of the "screen opera" has finally dawned. The combination of two artists, such as Ferdinand Pinney Earle, a Luther Burbank among cinematographers, painter, author and producer of the film Omar Khayam, with the composer, Charles Wakefield Cadman one of America's most victorious musical standard bearers, marks the beginning of a new art-form, the "screen opera." A new era has been opened, from the dramatic-scenic aspect of scenario writer as well as for the development of dramatic music. The union of these two artists set a happy precedent for the music-drama of the screen, which rests on a close organic fusion of the silent drama with the most eloquent of all music. It is a noteworthy instance in the history of the film and of music, in the face of the fact that synchronization of music to the film, while brought to a high point of development, represents in most cases only a forced adaptation that serves its purpose fully.

The first semi-private hearing of the new screen-music reveals the fact that Cadman has written a score of sketches and incidental numbers of decided tonal value and distinct atmosphere, characteristically fitting the subject of the film-story.

### Color of the Orient

The melodious prelude lasts four minutes and transports the listener unto a desert scene with a crescent

This latest type of film-music to Omar Khayam evinces so singularly a faculty to project vividly living pictures and scenes into the mind of the listener that I was determined to unravel the secret of his musical alchemy which was the startling cause of this experience.

"The secret why my Omar music seems suggestive is very simple," Cadman said. "When you know about it, you will understand that writing music for the screen is a task worthy of our best composers. The producer meets the artistic terms of the musician. The secret you call it, or the gist of my artistic terms is, that, Mr. Earle, who happily unites author and producer, is willing to fit the film to the music, to my work, where necessary.

"When it is necessary? The sphynx might have asked that question. I will answer in sphynx fashion: When the message of my music conveys our mutual interpretation of Omar Khayam more appealingly, more convincingly, than the preconceived script of the continuity. In other words, we, Mr. Earle and myself, have applied Wagner's principle of the music-drama to the screen. He speaks at length about it in his Art Work of the Future. It can elad to what might become the screen opera, or the screen-music-drama, whatever name you care to choose for this growing form of musical mimetic art.

complete score of the music will go to all houses where the film is to be shown. The Persians were very fond of reed instruments, the oboe and bassoon for instance, also of string instruments, which they plucked with the fingers, not with a plectrum as in Greece. When I arrange the score for large orchestra and concert use, I shall feature the woodwind section of the orchestration. I cannot do that now, because most of the cinema orchestras are not large enough in this regard. The use the Persians made of their string instruments suggested some fascinating pizzicato effects to me. I use also the sand rattle in some dance numbers. It adds a weird, hissing sound and makes the rhythm more penetrating. I noticed that Hadley used it also in his Cleopatra. I introduced it first in my Shanewis at the Metropolitan Opera."

"Where do you write the music? Out at the studio?" "Oh, no, I produce my own atmosphere here, as it were. That is why the Omar Khayam production will be eminently musical. I take my time over it. As I said before, I study the Fitzgerald version and more so Earle's script frequently. Then I have a complete outline, a structural plan of the play which tells me quickly where and what music is wanted.

"You must remember in the Omar Khayam the music is no longer a mere auxiliary, a decorative asset, a means to camouflage the weak spots. It is not an adaptation. The time has passed where musical selections can be picked at random for that purpose.

"To come back to the example of Wagner. His works are organic. Of course, he wrote the book first, at least developed it in his mind, sketched it. But when he wrote the lines he had the music already in his consciousness, more or less clearly defined. The reason why I refer again to Wagner is that in the Omar



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The Musical "Zens" of California, From Whose Head Have Sprung the Various Buds of Musical Progress That Have Changed a Barren Concert Field into One of the Most Enthusiastic Musical Commonwealths in the World.

moon and a caravan passing by. It will be played in the main by strings, woodwind and two horns. A three-minute interlude follows sustaining the impression. Later on the campfire is lit and a woman dances. Here the Persian whole-tone scale is effectively introduced. Skipping some pages, the composer played a longer number, depicting a market scene with all the animation of the oriental art, as the evening sets in the whirl and excitement grows. A torchlight parade finds significant expression. It is a distinctive number. Three or four themes are specially prominent, well strung together, dramatically elaborated, well silhouetted against the merry, fast-moving crowd. There seems a dance motive or two, a love song, a graceful cantilene, that lend character to the composition.

Even from the impromptu piano arrangement made *ad fresco* by the composer the individual charm of this, his latest creation, could readily be felt and his intentions as to orchestration, his use of the various orchestral instrument sections sensed. Rhythmically and in the manner of introducing the theme individually, then uniting them to impressive tutti, Cadman at times displays a vitality that reminds of Bizet's dramatic street scenes in Carmen. Every number is complete in itself, a perfect unit, which adds to their artistic worth. What a contrast to that type of synchronization which in reality is little better than deliberate degeneration of music by means of perverted tempi or Procrustean mutilations!

### High Value Musically

At all times Carmen's music has an exotic tinge and is, nevertheless, Cadmanish. Here then is a score of decided musical worth, of an "atmospheric" value and power of suggestion which is unique to say the least.

### A Thing of Co-Ordination

"We have closely co-ordinated the screen, and context or titles with the music. To Wagner the music, stage-acting and setting, plus the libretto were of equal importance. Because there is such a close inter-relationship between these three elements that his music dramas are so irresistible in their musical dramatic, human and philosophic appeal. He united librettist, composer and stage director. In our case, it is a case of double-creation, if you like."

"What is your mode of procedure?" I asked.

"Earle and I both start from the same basis as far as the actual production is concerned, from the script of which I have a copy here. An exact duplicate of his, of course. All changes he makes are promptly entered in my copy. That's how to remain in close contact. We have carefully outlined which scenes require musical emphasis. Some more, others less. The question of the overture and incidental music has been gone over thoroughly, so that the music should not interfere or over accentuate anywhere. Prior to that I have studied Fitzgerald's quatrains. By the way, Earle, who is much of a poet, has woven a love story around it, which is charming and strong in climaxes. Then I made some historical studies to acquaint myself with the tenth century milieu of Persia. Earle has gone to considerable trouble in that respect, so that the production will be true to style. For the same reason I have studied the music of the Persians and decided to keep closely to their musical folk-lore.

### No Mere Adaptation

"Yes, I have also endeavored to shape my instrumentation as close to Persian taste of that time as our Western music and public will permit. Naturally, I had to make allowance for our picture house orchestras. A

every scene has been carefully timed, very closely, down to the fraction of a minute. This became necessary to fit the music exactly to the pictures. My cue-sheet looks like a railroad time table.

"This does not preclude freedom of musical expression on my part. If I conceive such material as will transgress my time limit, but which tends to enhance the general effect, Mr. Earle is ready to meet me more than half way. We get together and adapt the length of the scene to my music. Vice versa I may have to condense or to elaborate my work. Now you know, too, why these pieces have the well-rounded effect of units. It fits them therefore also for concert use."

"Do you spend much time at the studio, Mr. Cadman?"

"No, not particularly. If I had not entered into the spirit of the whole plan I could not, or rather I would not write the music. Hence I do not depend so much on seeing the many details of the making of the picture. If you glance at Mr. Earle's script you will marvel how painstakingly every minute item and direction is annotated. I run out to the studio whenever important scenes are put on."

"What are your plans when you have completed the Omar score?"

### New Indian Work Next

"I have just signed a contract for an American-Indian film to be made in Denver. Princess Tsianina is the leading woman and I shall write the music. It is going to be the real thing. The cast is all-Indian and so are the shareholders. The company is financed entirely by the tribes-people of the princess. I expect to introduce vocal numbers in the score, which will increase the operatic element. I can do that, because we have

(Continued on Page 40, Col. 1)



# Philharmonic Orchestra

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ROTHWELL  
CONDUCTOR



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(PIANIST)  
ELIZABETH ROTHWELL  
(DRAMATIC SOPRANO)  
EMILIO DEGORZA  
(BARITONE)  
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(PIANIST)  
MAY PETERSON  
(SOPRANO)  
SYLVAIN NOACK  
(VIOLINIST)  
OLGA STEEB  
(PIANIST)

## Season of 1920-1921

*The schedule of concerts for the season 1920-1921 will be as follows:*

12 Friday Afternoons Symphony Concerts.  
12 Saturday Evening Symphony Concerts  
12 Sunday Afternoon Popular Concerts.  
6 School Concerts on Tuesday Afternoons.

*All these concerts will be given at Philharmonic Auditorium, Fifth and Olive Sts.*

*In addition to the regular schedule the orchestra will visit Santa Barbara, San Diego, Riverside, Redlands, Long Beach, Claremont and other Southern California cities during the regular season.*

## Spring Tour

*Western America has heretofore depended for much of its symphonic music upon visiting Eastern orchestras. To reach cities which have not the advantage of local orchestras, the Philharmonic Orchestra will undertake a five week tour beginning April 8, 1921.*

*Among the cities to be visited are Fresno, Bakersfield, Berkeley, Oakland, Stockton, Sacramento, Reno, Ogden, Provo, Salt Lake City, Denver, Colorado Springs, Butte, Helena, Missoula, Cheyenne, Spokane, Tacoma, Seattle, Vancouver, Victoria, Portland and other cities en route.*



**Soloists**  
MARGARET MATZENAUER  
(MEZZO-SOPRANO)  
EMILE FERREIR  
(VIOLIST)  
OTTILIE SCHILLIG  
(SOPRANO)  
ILYA BRONSON  
(CELLIST)  
LESTER DONOHUE  
(PIANIST)  
JULES LEPSKE  
(VIOLINIST)  
WALTER V. FERNER  
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(Continued from Page 38, Col. 3)

planned a musical-dramatic prologue for the film which will be enacted by the princess and her company. The company will go on the road with the film."

"Have you any special musical plans for your new score?"

"Not yet, at least not in detail. I know I shall work along the lines of the Omar process. I expect to go to the Indian reservation in Oklahoma for some time so that this can be made possible. It is there that the film will be 'shot.' I may use some Indian folklore I have never introduced before. Also I am planning to work again along the principle of the Wagnerian motif, where a musical theme turns up in the orchestra at a psychological moment of the action, just like a back-flash on the screen. In fact, we shall come to the elimination of these interrupting back-flashes from the screen by relegating them into the orchestra absolutely according to Wagnerian ideas."

By this time Mr. Cadman had answered about four telephone calls, ushered me into his sanctum, the Indian den, where he works, while one, two, three callers came and went. I had heard a new dance number for the Omar he had written in the morning. Finally he refused to sit down again, rubbing his chin and confessing that he had to go to the barbershop and a dinner-dance at the Athletic Club, sending a beseeching glance toward the clock which brought me to the doorstep. There I fired my last shot:

#### Does Not Hamper Artist

"Do you find that writing for the screen limits you musically or artistically in any way, Mr. Cadman?"

"Not at all. Of course it is not opera. It might become opera though. On the other hand I really enjoy



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The Eminent Chicago Vocal Pedagogue, Who by Reason of Her Visit to California Last Summer Is Contemplating the Pinching of One of Her Leading Teachers to San Francisco Next Spring.

it. Why? For two reasons. One is that I am working with Mr. Earle who is an artist of great vision and who has met my artistic stipulation in various ways. In the Omar production the music is no longer the handmaid of the film. It is being considered just as essential. The other reason is that Mr. Earle has devised a system of cinematography, using double exposure, color photography, etc., which in turn, leave his own poetic and creative nature absolutely unfettered and untrammelled.

"Thanks to his camera technic, there is no setting or background on this globe or in anybody's imagination which is too great in dimension or too gorgeous from a decorative viewpoint, which Mr. Earle cannot throw on the screen to advantage as long as you can provide him with a painted replica, that need not, even be large. Do you realize what unlimited possibilities this makes available for the poet and the composer?"

#### SCHUMANN-HEINK TO TOUR ORIENT

Haensel & Jones announce that next spring Mme. Ernestine Schumann-Heink will tour the Orient and the Far East. Mme. Schumann-Heink will begin her extensive tour at the Imperial Theatre in Tokio, Japan, on May 15, 1921. Her interesting itinerary will include Japan, China, Philippine Islands, Straits Settlements, Java, Borneo, Siam, Indo-China, and East India, returning by way of the Hawaiian Islands and resuming her American tour in December, 1921. While in the East, Mme. Schumann-Heink will be under the management of A. Strok of Shanghai, China.

Last year's remarkable success of the Philharmonic Orchestra of Los Angeles was even more pronounced than its most optimistic enthusiasts predicted. Its second season already indicates greater success both financially and artistically than its premiere year. Walter Henry Rothwell, its able conductor, who recently returned from his summer work as conductor of the Stadium Symphony concerts in New York, was highly successful in securing more than thirty able musicians from the Eastern orchestras to further augment his already large local organization. In addition to securing these competent musicians he also brought back a big addition to his already extensive library. Among the new works for the coming season he will introduce a new tone poem by Harold Morris, a former pupil of his, and another by Paul Held of Boston. He also secured lighter compositions by Otto Langley and Ernest Bloch, and compositions by Arthur Foote, Chadwick, Carpenter and others. He has announced that he will also play that delightful orchestral novelty of Carpenter's, the Perambulator Suite, and give Chadwick's Symphonie Sketches.

The orchestra this year will number more than ninety musicians. Rehearsals began October 15th, and the first pair of symphony concerts will be November 5th

and 6th. All of the performances will be given in the Philharmonic Auditorium, the new home of the orchestra in the Auditorium Building, Fifth and Olive streets. The season is to include twelve Friday afternoon symphony concerts, twelve Saturday evening symphony concerts, twelve Sunday afternoon popular concerts, and six school concerts to be given on Tuesday afternoons.

Soloists so far engaged include such prominent artists as Richard Buhlig, pianist; Elizabeth Rothwell, soprano; Max Rosen, violinist; Emilie De Gogorza, baritone; May Petersen, soprano; Margaret Matzenauer, mezzo-soprano; Mischa Levitzki, pianist; Otilie Schillig, soprano; Olga Steeb, pianist; Sylvain Noack, violinist; Walter V. Ferner, cellist, and Lester Donohue, pianist.

The surest indications of the coming year's success is the very increased amount of season tickets already sold, which shows a gain of over 30 per cent of that of last year at this time, and by the time that the single seat sale closes, namely, October 15th, it looks as though every seat allotted to the season ticket sale would be disposed of.

A great impetus to the sale of tickets to season subscribers is the pronouncement that Richard Buhlig, "master pianist and philosopher," will give his Illustrated Lectures, which he terms Chatty Talks, free to all season ticket subscribers. These lectures are to be given on Wednesday afternoons from three to four o'clock, just prior to each symphony concert, in the Alexandria ballroom, and later in the ballroom of the new Ambassador Hotel, when it is completed.

In addition to the Los Angeles engagements, the orchestra, during its regular season will visit Santa Bar-

bara, San Diego, Riverside, Redlands, Long Beach, Claremont and other Southern California cities, and in the Spring is contemplating a five weeks' tour to include Berkeley, Oakland, Stockton, Sacramento, Fresno, Bakersfield, Reno, Ogden, Provo, Salt Lake City, Denver, Colorado Springs, Butte, Helena, Missoula, Cheyenne, Spokane, Tacoma, Seattle, Vancouver, Victoria, Portland and other cities en route.

#### ILYA BRONSON

"The best cellists of the world can be proud to have a musician of your caliber among them as their colleague." These words Carl Reinecke wrote into Bronson's graduation diploma, when the young musician left the Conservatory of Leipsic a fullfledged artist. The achievements of Bronson as soloist and solo-cellist in various leading orchestras of Europe and America have since demonstrated the truth of these words, weighty as they are, and of great meaning, coming from a master musician such as Reinecke.

Ilya Bronson was born at Odessa, where he studied at the local conservatory. At Leipsic he received the Reinecke scholarship as "The most talented pupil." Bronson's all-round fine musicianship has been acknowl-

edged in professional circles.

In New York with the New York Symphony and Philharmonic Orchestras, Mr. Bronson won a high place as an artist of exceptional abilities, and his activities in the realm of chamber music have received well-merited recognition by music lovers and critics.

Mr. Bronson is at present solo-cellist of the Philharmonic Orchestra of Los Angeles.

Besides his solo work, he specializes in chamber music. He is a member of the Noack Quartet and of the Trio Intime. Before coming to Los Angeles he played both in the New York Symphony and the Philharmonic Orchestra. He holds the first chair in the cello section of the Philharmonic Orchestra, and did likewise during the summer season of the Grauman Symphony Orchestra. Bronson appeared five times with both orchestras within less than one year and scored great successes on every occasion.

#### COLLEGE OF MUSIC, U. S. C.

The erection of an annex to the College of Music, U. S. C., in Los Angeles, providing six new studios, while of great value to the institution of course, does not remove the need for further extension of studio space, as the surprisingly large influx of students at the beginning of the present term proved. The closing exercises a couple of months ago showed twice as many students in attendance than at the same time last year. At the time of writing this, barely one week after the beginning of the fall term a further increase of 40 per

(Continued on Page 42, Col. 1)



# COLLEGE OF MUSIC

## UNIVERSITY OF SOUTHERN CALIFORNIA

### OFFICERS

GEORGE FINLEY BOVARD, D. D., L. L. D., President of the University  
 W. F. Skeele, Dean Pearl Alice Macloskey, Registrar A. M. Perry, Business Manager

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 C. A. Trowbridge  
 Leila Ellis  
 Dakotah Mizner, Asst.  
 Luna Wellman, Asst.  
 Marguerite Hauber, Asst.

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#### Dept. of Normal Training

Adelaide Trowbridge  
 Lillian Backstrand

#### Dept. of Voice

Horatio Cogswell, A. M.  
 Arnold Wagner, A. B.  
 Lillian Backstrand  
 Mrs. Annie Mottram Craig, Asst.

#### Dept. of Violin

Daryl Sanders, Head of Dept.  
 C. E. Pemberton  
 Alberta Zens, Asst.

#### Dept. of Public School Music

Arnold Wagner, Head of Dept.

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(Continued from Page 40, Col. 3)

cent in student enrollments can be recorded. No better proof could be offered for the high quality of the work done at the College of Music in Los Angeles. It is also a practical demonstration of the great musical awakening this city is experiencing of late.

The faculty of the College has been increased in accordance with the growth of the school. Not only prominent teachers have been secured, but the curriculum has been improved, so that the College of Music offers a very thorough musical education in all the main branches of the profession.

Olga Steeb has been won as head of the piano department and conducts a master class. Leila Ellis has also joined the staff of this department. The management of the college is particularly happy in announcing a very strong course in Public School Music Training, which is being conducted by Arnold H. Wagner, one of the best exponents in the country of this work. Besides his Public School Music Teachers' training classes Mr. Wagner will teach voice. His course enables the graduates to teach music at the high schools. The well-known artist, Alfred Kastner, will teach harp. Two new assistant instructors have also been added to the faculty, Miss Luna Wellman for piano and Mrs. Anna Mottram Craig for voice. She will also act as Students' Advisor.

The other members of the faculty are: W. F. Skeele, Dean, pipe organ and piano; Lillian J. Backstrand, voice; Horatio Cogswell, voice; J. Paul Elliott, cornet and brass; Vincent Jones, harmony; Charles E. Pemberton, violin and theory; Arthur M. Perry, business manager, violin; Jay Plowe, flute; Antonio Raimondi, clarinet; David Sanders, violin; Axel Simonsen, violoncello; Adelaide Trowbridge, piano; Marguerite Hauber, assistant piano instructor; Dakotah Mizener, assistant

tion, the College has reserved from four to five hundred student tickets for the Friday afternoon concerts of the Philharmonic Orchestra of Los Angeles, which are placed free of cost at the use of the student whose only counter obligation is to attend the analytical lectures which are given at the College on Friday morning dealing with the programs. These few facts and the splendid material turned out by the College prove that this institution undoubtedly has become one of the musical strongholds of the country.

#### CHARLES T. FERRY

##### Composer-Planist Is Successful With Songs

Charles T. Ferry, who scarcely more than a year has been numbered among the musical favorites, can look back on his first year in Los Angeles as a year of achievements. He has gained much generous recognition as a composer, especially of songs, as well as in his capacity as pianist, organist, accompanist and coach. He is a faculty member of the Synthetic School of Music.

Charles T. Ferry has made a thorough study of the art of accompanying. Frequent appearances on the concert platform, with the following well-known artists, have made for Mr. Ferry an enviable position as a composer-accompanist: Florence Hinkle, Merle Alcock, Lila Robeson, John Barnes Wells, Grace Wood Jess, Constance Balfour, Allen Hinkley, Raymond Harmon and Henriette Wakefield.

Mr. Ferry has written also a number of brilliant and instructive works for the piano, which have been readily accepted by leading publishers. Not only through his delightful songs, but also as a pianist of distinct ability, has Mr. Ferry attained the enviable place in musical Los Angeles he held in Cleveland.

Knabe Ampico the Fitzgerald Music Company has successfully pursued an artistic policy that is on a par with the musical value of this instrument. The term "demonstration" can scarcely be applied to those programs given at the Trinity Auditorium under the auspices of this music house. The public had an unusual opportunity to listen to artists of international fame, such as Leopold Godowsky, Leo Ornstein and Olga Steeb. These were artists-concerts, the arrangement of which emphasizes more than ever the vital part the Fitzgerald Music Company have played in our concert life. Whether Los Angeles would have heard Ornstein this season but for the efforts of this firm is a question. Not only along this line of musical activity has this music house striven to make Los Angeles a musical center, but it has won for itself the reputation of ready co-operation with various musical movements. Thus it enabled the Hollywood Community Chorus to hold its sings in the open, on the site of the Theatre Arts Alliance, by sending, free of charge, a grand specially every Sunday into the foothills of Hollywood, while the chorus gathered there. It was a fine example of "Noblesse oblige." It has meant much for the musical community work of that suburb. Likewise a player of the rank of Ornstein was heard by thousands of guests invited by the Fitzgerald Music Co.

The mere fact that a Godowsky, Ornstein, Olga Steeb have lent their aid to make these concerts an artistic success speaks for the value of the Knabe Ampico as a musical instrument. Yet these are only three out of a galaxy of musical stars who have not hesitated to connect their names with that of this wonder instrument. These are Rachmaninoff, Carreno, Busoni, Bauer, Hofman, St. Saens, Mascagni, Grieg, D'Albert, Gabriello-witsch, Fritz Kreisler, Victor Herbert and many others, every one of whom loves his art better than life, all of whom have entrusted to the Knabe Ampico their



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piano instructor; Alherta Zems, assistant violin instructor.

Manager Arthur M. Perry, who has steered the institution so ably to growing success, believes that the time is not far when the College will have to look for more spacious quarters. The present location at 3201 S. Figueroa street is pleasant, almost cheery, amidst trees and lawns, far back from the street and yet easily accessible from all parts of town. The management is quite aware of the great educational opportunity the college can fulfill and is prepared to engage other prominent artist-teachers as the need arises. In the selection of the faculty Dean Skeele and Manager Perry were very fortunate to gain the co-operation of artists who are fine executants, musicians who can do what they teach and do it well, who are in the midst of the actual musical life of our country. The affiliation of the College with the University of Southern California offers the students further incentive and advantages. In other ways too the College endeavors to round out the course as fully as possible. A recital hall has been built. There is a good library of scores, books and magazines. The latter are carefully indexed from week to week so that much valuable reference material is at the disposal of the students. In addi-

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 Los Angeles)



## THEODORE GORDOHN

Well-Known Russian Violinist Combines Fine Musicianship With Love for Teaching and Educational Talent

Theodore Gordoyn, a pupil of Ippolitow-Ivanow, after gaining musical versatility during his younger years in operatic work as conductor, adding much symphony and general ensemble experience, also playing under many of the great European maestri di capella, established for himself a good reputation in the East along these lines. Being very fond of orchestral playing he joined in turn the Boston Symphony Orchestra, the Russian Symphony Orchestra and the New York Philharmonic. In Los Angeles he became a member of the Los Angeles Symphony and plays the viola in the Philharmonic Orchestra.

One of the most eloquent testimonials for his gift and quality as a teacher is the fact that many of his pupils are among the members of leading eastern orchestras, while musicians in Los Angeles often join his teachers' class.

Gordoyn is now working at a great educational work which undoubtedly will be an enrichment to the violinistic literature. He bases his method on actual experience and combines it with individual application as the personality of the pupil demands it. His system

school specially thought out for and adapted to him and his violinistic needs. Gordoyn is a close observer of his students and from this angle incorporates into those "made to measure" exercises all those elements the student has to acquire or to overcome at the moment. From lesson to lesson these specially written exercises or small compositions grow in essence though they remain brief, fitting the demand of the pupil closely and at the same time strengthening his ability.

Theodore Gordoyn has also written numerous compositions, some of which have been published at various houses. The Philharmonic Orchestra will perform three Russian Sketches from his pen this season, entitled, A Thought, Chanson d'Amour, and Soul of Love.

## ABBIE NORTON JAMISON

President California State Music Teachers' Association Is Much Sought Teacher and Successful Song Writer

Few musicians of Los Angeles have proven more public-spirited than Abbie Norton Jamison, President California State Music Teachers' Association, who has given much of her working time and most of her leisure time towards the solidification of her beloved profes-

## VINCENT JONES

Promising Young Composer Is Appointed Head of Harmony and Ear Training Department at the College of Music, U. S. C., Los Angeles

Vincent Jones, one of our cleverest composers, has had a career of unusual successfulness as teacher of musical theory and piano. He received most of his theoretical schooling under Carolyn Alchyn, the well-known author of a much-used harmony book. Jones is today the leading exponent of her method which has been adopted by many music schools of standing. He is also a graduate of the School of Music of the State University of California, Southern Branch.

He began his educational activity as instructor of harmony and composition at the Manual Art High School of Los Angeles, where he also inaugurated the first pupils' compositions' programs of that institution. His work there caused the Board of the University of Southern California to appoint him Instructor of Harmony at the College of Music, U. S. C., after Miss Alchyn's departure for the north. Soon afterwards, in 1920, he was made the Head of the Department of Harmony and Ear Training. His work at the College brought about an increase of students at this



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aims at a gradual development of the technic, concentrating the quintessence of the various requirements in specially written lessons of short length. The work so far contains over 500 absolutely original lessons and exercises. No two of them are alike. He teaches his principles first in the form of exercises, which he then develops into melodic form, combining the principles of violin technic with anatomy, and at all times with that kind of psychology that experience of the past and the present offer. The ideal aim of his method is to do away with unnecessary slaving over technical attainment without any omission or superficiality. He has been approached by several publishers to delegate to them the publication of this work, but will not consider this until the entire work is complete.

That Mr. Gordoyn's method of essentials and extracts is indeed individual is best proven by the study books which he writes from lesson to lesson, especially for every student. They resemble the violinistic life chart of every student. As he initiates his student into the secrets of violin playing he writes the proper exercises in a music manuscript book, annotating them with brief remarks to make them more intelligent to the novice. In such manner every student has a violin

sion and greater cultivation of music on the part of women's clubs. Aside from this Mrs. Norton Jamison has built up for herself an enviable reputation as a teacher of voice, piano, musical theory. Her analytical classes are very valuable and her coaching has produced fine results. The quality of her method and thoroughness of training her pupils and the vocal quartet formed by her have found favorable comment on the part of prominent producers.

Mrs. Norton Jamison has given five precious months to the work of the National Federation of Music Clubs, traveling widely and attending conferences. Just now she is engaged in editing a Post-Convention Bulletin covering all the important moments of the California Music Teachers' Convention held at San Diego in August, 1920.

As writer of songs she has been fortunate and numerous great singers program her lyrics. There is a steady increase in the sales of her compositions. Edna Marione gave an entire Norton Jamison program in New York City which was very well received by the professional critics and the press in general. She expects to bring out several new solo and four-part songs very soon.

class, which now counts one hundred members. Within one year the demand for this course doubled, so that two associate teachers had to be added to this branch of the faculty.

Mr. Jones' work as a composer is very interesting and gives much promise for the future. Besides a number of smaller pieces for piano, also piano and violin, he has written several larger works, for instance, a Rhapsody for two pianos, two piano sonatas, a fantasy for piano and organ, the music for a pantomime and a comic opera, Miss Melodicus, which was performed twice, in 1915 and 1920, both times well received. Last season an entire program consisting of works from this composer was given by leading Los Angeles musicians. Well known artists, such as Mrs. Ellen Beach Yaw, Professor Kraft of Columbia University, Rudolf Gans, Chadwick and others have commented favorably upon Mr. Jones, creative work. His songs are also to be found on the programs of Lucy Gates, Florence Macbeth and other singers of national reputation. In addition to his ability as teacher and as a creative musician Vincent Jones possesses the virtue of self-criticism and artistic vision which lend a distinguished mark to his work.



# ARTHUR KAY

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"He evidenced a sincere musicianship and fine control of his forces."—L. A. Times.

"Arthur Kay conducted in authoritative manner . . . was compelled to bring his men to their feet at the conclusion to quiet the demonstrative audience."—L. A. Record.

"Arthur Kay, the versatile director . . . is a discovery of the great mass of patrons . . . They all love him and anything he does is just to their liking. But yesterday's performance enlightened them more fully as to his genius."—L. A. Herald.

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"The Grauman Symphony Orchestra provided unusually fine artistic work."—L. A. Express.

". . . Arthur Kay, who is proving most popular as a conductor."—L. A. Express.

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## MR. AND MRS. CLIFFORD LOTT

Gifted Baritone and Talented Pianist Hold Distinguished Position in Los Angeles' Musical Colony

Among the distinguished artist-teachers of Los Angeles are Clifford Lott and Blanche Rogers Lott, whose achievements along vocal and pianistic lines, in recital and in the studio, have gained for them a very enviable reputation among music lovers and students.

Clifford Lott, baritone, is counted among the finest vocal artists of the West. In fact, the high quality of his oratorio work has brought him engagements from many parts of the country. Thus he appeared with the St. Cecilia Society of Boston. His Prologue from Pagliacchi at the last high jinks of the Bohemian Club of San Francisco this summer was a favorable impression. Mr. Lott's phrasing and convincing sense of musical style lend a powerful appeal to his well-trained vocal and sympathetic material. He is a pupil of Sir George Henschel, Sir Henry Wood, Madame Nikisch and studied also with Herbert Witherspoon and Percy Rector Stephens. Clifford Lott is planning a vocal recital during this season, when he will program new songs by Percy Grainger, John Ireland and Van Goossens. Mr. Lott has been soloist with the Los Angeles Symphony Orchestra on six occasions and appeared at numerous leading concerts throughout the Pacific West.

let, planning also several recitals, and intends to play a number of violin and piano sonatas not heard here before.

When he graduated from the Amsterdam conservatory in 1903 he was awarded the Prix d'Honneur, a fine fiddle made by the "Luthier du conservatoire," one of the best violin makers of Europe. It speaks for the personal qualities and the talent of the young student that he completed the four years' course at the conservatory in one-half the time usually required. He then joined the Concertgebouw Orchestra under Mengelberg and taught at the conservatory. Having started his musical life as a pianist this double training came to good stead in his studio work. In 1903 he became a member of the Amsterdam Conservatory Quartet and continued teaching during the next two years. The greater part of the year 1905 was taken up with extensive European concert tours, after which he settled for two years in Aix La Chapelle as concertmaster of the Municipal Symphony Orchestra. From there Dr. Muck called him to Boston, where he was assistant concertmaster from 1908 until 1920. He played many times as soloist with the Boston Symphony Orchestra in its home city and on tour. His work as soloist has always found high acclamation. It was on one of these tours that Mr. Noack was heard for the first time on a California concert stage. This was in 1906 at San Francisco, when he played the Bach Double concerto with Anton Witte and made then already a most favorable impression. Mr. Noack's work as concert-

of tradition to render this best-loved work of Handel every Christmas season. This year's Messiah performance will take place on December 26th. Eminent soloists will again be engaged.

On March 3rd Henry Hadley's An Ode to Music will be programmed. Both the officers and singers agreed on choosing preferably American works in order to encourage creative work among American writers. Incidentally, Hadley's work has never before been given on the Pacific Coast, so that this selection is of special interest, aside from the fact that the composition proved a distinct success at the Worcester County Music Festival three years ago.

Several compositions by American composers are under consideration for the third concert on April 28th. Conductor Smallman decided on Horatio Parker's Hora Novissima, which is also new to the West, but another work may be chosen instead for which the music can be obtained under more auspicious conditions. The Hora Novissima performance was to be the occasion of a memorial performance in honor of Horatio Parker, whose opera Fairyland had its premiere here in Los Angeles in 1916 during the convention of the National Federation of Music Clubs.

The work of the Los Angeles Oratorio Society has found much attention and favorable comment on account of its musical exactitude. Sincere effort towards a high artistic standard marks the work of the singers and conductor during the regular and well frequented rehearsals as well as on the concert days. Both John



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MADAME JOHANNA KRISTOFFY,

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Blanche Rogers Lott (Mrs. Clifford Lott), a chamber music exponent of singular quality, has had exceptional opportunities to develop her pianist talent. She was a pupil of Carl Reinecke and went to Albert Jonas, Berlin, after the death of the master pedagogue, having studied for many years with Professor Thilo Becker of Los Angeles. Mrs. Lott is also an organist of great experience and held important positions.

Both Mr. and Mrs. Lott are much sought as teachers. Incidentally, they own a collection of rare musical books, heeding Rousseau's advice that the musician should read to perfect himself harmoniously.

## SYLVAIN NOACK

Concertmaster Philharmonic Orchestra of Los Angeles Proves Great Factor to the Success of Orchestra—Announces Distinguished Recital Programs

Sylvain Noack, concertmaster par excellence of the Philharmonic Orchestra, is busy preparing for his work in this particular capacity, at the same time arranging for recital and chamber music work. His concertmastership involves a great deal of arranging violin parts, correcting them, marking the phrasing, bowing, and so forth. Noack's work in this respect was an essential contribution towards the splendid musical success that crowned the first season of the Philharmonic Orchestra. In addition to these duties Mr. Noack spends much time on arranging programs for his quar-

master, soloist and distinguished exponent of chamber music during the coming season is anticipated with high expectations by his many admirers among concertgoers and professionals.

## LOS ANGELES ORATORIO SOCIETY PLANS BIG SEASON

Largest Choral Society of the Southland Will Feature American Works Under John Smallman's Successful Leadership

That the proverbial resting on laurels is not popular among the members of the Los Angeles Oratorio Society, the largest choral body of the Southwest, has been demonstrated already during the last season, when an unusually successful performance of The Messiah, before a record audience, was followed by still greater efforts. Immediately upon return of their popular and successful conductor, John Smallman, from the East, the members have resumed rehearsals.

Over two hundred singers were present at the first rehearsal, which generous attendance gives much promise for the future work of the chorus. Steps have also been taken to enroll new members, so that at least twice as many singers will take part in the Christmas performance of The Messiah. In accordance with many requests from the public and by general consensus among the choral members it has been decided to place this great oratorio again on the list of works to be performed. The society may choose to make it a point

Smallman, the conductor, and Lorna Gregg, accompaniste, have the full confidence of the singers.

There rules also a splendid spirit of co-operation and good will among the officers and members of the society. John Wilferth is again president, being ably assisted by F. C. Noel, vice-president; W. E. Monser, treasurer; Floy L. Sisco, financial secretary; Myrle L. Burgess, recording secretary; J. J. Schumacher, business manager; Katherine Connell, librarian; Maria Peralta, superintendent sopranos; Florence Peet Hansen, superintendent altos; A. C. Marshall, superintendent tenors; Ernest E. Norman, superintendent basses; Katherine Marshall, chairman social committee; Mrs. Lewis Penwell, chairman press committee, and Mrs. A. M. Foster, chairman committee for courtesies.

The concerts will take place in the Philharmonic Auditorium, assisted by the Philharmonic Orchestra, which combination of forces augurs well for the further progress of the Los Angeles Oratorio Society in their endeavor to make Los Angeles and America one of the leading factors in the music life of the world.

## CHARLES E. PEMBERTON

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Among the artists who quietly, persistently, successfully have gained for Los Angeles its reputation as a music center, Charles E. Pemberton takes a prominent (Continued on Page 48, Col. 1)





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(Continued from Page 46, Col. 3)

place. In between his hours at the College of Music, U. S. C., where he teaches violin and musical theory, his "full-time" schedule at his Blanchard Hall studio and the performances of the Philharmonic Orchestra, this fine musician has devoted himself to his creative muse in a fashion that has won him distinction. His symphony, 1914-1918, war work in the highest sense of the word, will probably be heard here during the coming season, and a new string quartet is among the novelties of a well-known chamber music organization. Only a few weeks ago Mr. Pemberton has written "this" under his youngest opus, a sonata for piano and violin. Breitkopf & Haertel have published a number of his works. Mortimer Wilson performed his symphonic poem, *The Light that Failed*, with the Atlanta Philharmonic Orchestra. It was also given by the Los Angeles Symphony Orchestra and the Minneapolis Orchestra proposes to bring it out soon. The list of Mr. Pemberton's works is too long to be exhausted here. His style and ability of writing mark him as one of those American composers who have a message. The fact that the Musicians' Club of San Francisco awarded him their silver medal for a string quartet speaks well in favor of this statement, considering that Dvorak, MacDowell and Arthur Foote were the judges in the contest.

Mr. Pemberton is also an authority on orchestration and his collaboration has been sought by several lead-

kunstler Orchestra, transferring his activity then into As a recognition of his work Mr. Plowe treasures very appreciative letters from Dr. Muck, Franz von Bion, and other eminent conductors under whom he played. While in Berlin Jay Plowe, although concentrating on his flute technique, took up thorough studies in composition, orchestration and conducting, which equipped him with that fine all-round musicianship, a quality that came him in good stead when he organized chamber music organizations at various times.

Returning to this country he toured extensively with Ellen Beach Yaw, Madame Melha, Frieda Hempel, Florence Macheth and numerous other artists.

Since settling in Los Angeles Mr. Plowe has been connected with the Los Angeles Symphony Orchestra and is now first flutist of the Philharmonic Orchestra. His pupils have come from many far-away states to study with him.

A few years ago Mr. Plowe formed the "Plowe Society of Wind Instrument Players," whose programs were greatly liked. Since then Mr. Plowe has transferred his chamber music activities to the Trio Intime, together with Alfred Kastner, harp, and Ilya Bronson, cello. Just now he is preparing several arrangements of old and modern works for this terzett. The Trio Intime has appeared before a goodly number of clubs although it has been formed barely a year ago. It is heavily booked for the coming season and will make many reappearances, which is an excellent sign for its popularity.



EMILIO DE GOGORZA,

The Famous Baritone, by Many Critics and Musical Connoisseurs Regarded as the Greatest Concert Baritone of the Day, Who Will Honor California With One of His Too Rare Visits This Season.

the pit of the Berlin Royal Opera in a similar position. ing film producers who wished to add a good score to their films. A large number of musicians have availed themselves of his services as a teacher of musical theory in its entirety, among them Abby de Aviret, Ray Hastings, Miss Adelaide Trobridge, Miss Mary O'Donoghue, Archibald Sessions, Joseph Dupuy, Clarence Cook, Charles Demorest, Verne Elliott, Miss Carrie A. Trobridge, Miss Madge Patton, Homer Grunn, A. F. Frankenstein, and Arthur M. Perry, all of them bearers of names well known today in our musical life.

## JAY PLOWE

Leading Flutist of the Southwest is Busy Teaching and Much in Demand as Soloist

Jay Plowe, the man with the silver flute, one of the prominent flute players of the country, has held the leading position of his profession in the Southwest for many years. His connection as solo flutist with the Philharmonic Orchestra and the Trio Intime has proved a distinct artistic asset towards the great success of both organizations.

After five years' study in Berlin with the great Danish flutist, Joachim Anderson, and Emil Prill, Jay Plowe climbed at once into the first chair of the Berlin Ton-

## GERTRUDE ROSS—LOS ANGELES

Well-Known Figure in Musical Life of the West—Has Many Songs on Programs of Famous Vocalists

Gertrude Ross is one of our local musicians who not only succeeded to recognition in the western musical life, but whose name as a writer of songs is read on the programs of many famous singers in America and Europe. Moreover Gertrude Ross is much sought as an accompanist, and great artists, such as Clarence Whitehill, have chosen her to assist in their recitals.

The San Diego Union writes in this connection as follows:

"Although Mrs. Ross has composed many numbers for the piano and for the cello, her songs are better known throughout the United States. Of these, the songs of Japan, including *Prayer*, *Butterfly*, *Lullaby*, *Fuji*, and *Fireflies*, are her later songs. *Work*, a hymn of triumph, has been completed recently and is now in the hands of the publishers.

"The compositions of Mrs. Gertrude Ross are being sung by Madame Schumann-Heink, Madame Sophia Braslau of the Metropolitan Opera House, Madame Matzenauer, Louise Homer, Clarence Whitehill, Paul Althouse and Lelia Holterhoff. These singers are among the most celebrated artists of today.

"While Mrs. Ross is better known in the East, many friends and admirers of her work are to be found in San Diego. Mrs. Ross has appeared several times in concert with the Amphion Club of this city.

"At the recent convention of the Music Teachers' Association of California, held at San Diego Club House and the Spreckels Organ Pavilion, Balboa Park, a number of Mrs. Ross' songs appeared on the program. Those who attended the convention the night of the concert by California composers will remember Mrs. Ross as she appeared in person to play the accompaniments to her songs.

"In concert work, also, Mrs. Ross is very well known. This work, together with composing, keeps her in demand all of the time. Mrs. Ross has high plans for the fall and winter. One feature of her plans is an interesting course in the analyzing of symphony programs in Los Angeles."

As a composer, Gertrude Ross writes a versatile pen, so that the program consisting entirely of her works given at the District Convention of Music Clubs in 1917 proved very enjoyable. Just now Mrs. Ross is completing a cantata, entitled *Work*, for solo voice and chorus. She is orchestrating the piano accompaniment. Another item in the fire is the music to a pantomime called *Legend*, with a Greek pastoral theme of mythological character as the dramatic motif.

During the coming season Gertrude Ross will fill engagements before some of the largest clubs and musical societies. In response to frequent request



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(Continued on Page 50, Col. 1)



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(Continued from Page 48, Col. 3)

the incomparable Mme. Marchesi. For eight years she sang with distinction in opera and oratorio.

After her marriage Madame renounced her stage career and came to America. In this country she was received as vocalist of great talent, singing in concert with the Thomas Orchestra, Minneapolis Symphony Orchestra, St. Paul Symphony Orchestra, and many other musical organizations, as during the Spring Festival in Omaha, North Pacific Musical Festival, Seattle; Spring Festival, Duluth, etc.

#### JOHN SMALLMAN

**Los Angeles Baritone, Much in Demand as Teacher, to Appear in Many Recitals**

John Smallman, concert baritone, who has just opened his third season here in Los Angeles, is one of the few artists who quickly created a favorable impression as soloist as well as a vocal teacher. Both in concert and oratorio work Mr. Smallman has found much recognition. As a result this year's bookings for concert appearances will keep him busy. Among his dates are several return engagements, showing how much the quality of his musical work and vocal gifts have won him the favor of the public.

Besides his studio and concert work Mr. Smallman is taking a prominent place among the western conductors of choral organizations. The growth and artistic success of the Los Angeles Oratorio Society, today the largest singing organization of the Southwest, is mainly due to the particular ability of this artist as

#### HENRY SVEDROFSKY

**Brilliant Los Angeles Violinist Scores Many Successes**

Henry Svedrofsky, assistant concert-master of the Philharmonic Orchestra and member of the Noack Quartet, has gained a firm foothold in the musical life of Los Angeles within the short duration of one winter season and a few summer months. His appearances with the Philharmonic Orchestra and the Grauman Symphony Orchestra established him as a soloist of rare capacities. When the Grauman Symphony Orchestra was formed, giving high-class popular concerts, it was Henry Svedrofsky who received the appointment of concert-master. On various special occasions, such as during the Scotti Grand Opera season on the Coast, Mr. Svedrofsky was entrusted with special musical missions. He is also a member of the Noack Quartet, playing second violin. During the winter season Mr. Svedrofsky will appear in several recitals.

Mrs. Bertha Svedrofsky, a pupil of Professor Hubay, Budapest, is also a skillful violinist, whose work, too, has been recognized as being based on high talent and technic. Mrs. Svedrofsky is also booked for various solo appearances.

#### ANN THOMPSON

**Brilliant Los Angeles Pianist Fills Numerous Engagements**

Ann Thompson, who graduated only a few years ago from the Chicago School of Music, who holds the

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**Well-Trained Body of Women Singers Plans Highly Artistic Programs for Seventeenth Season Under J. B. Poulin's Inspiring Leadership**

For seventeen years the Womens Lyric Club of Los Angeles has been in the musical vanguard of the Southwest, led by J. B. Poulin, an excellent choral leader and interpreter of vocal music. In a large number of carefully chosen and well-sung programs the Womens Lyric Club of Los Angeles has done much to build up musical taste and to cultivate appreciation of classic as well as of modern music. The club made its appearance when Los Angeles counted barely 100,000 inhabitants. The club has grown steadily, worked harmoniously and widened the musical scope of its programs as the city grew more metropolitan. Now over eighty singers meet every Tuesday afternoon in Choral Hall and practice. Much serious work is being done during these rehearsals else the modern works the choir sings could not be attempted.

Three concerts will be given during the coming season, one in November, one in February and the last in April. The following works are under consideration: The Snow by Elgar, Schumann's Gypsy Love, Fairy Folk of Aden by Clough Leighton, a cycle of six Swedish folk-songs arranged by Saar, Sainte Marie-Madeleine by Vincent d'Indy, Kremser's Hymn to the Madonna, Chaminade's Evening Prayer in Brittany, Undine by Harlette Ware, Wagner's Entrance of the Gods into Walhall transcribed for women's voices, a group of



Photograph showing the section in the Los Angeles Public Library where music is kept. The cases have been specially constructed and consist of rows of drawers, each with a drop hinge, which makes the music easily and instantly available and keeps it clean and in good order. As the picture shows, the music is filed away in such manner that the titles of each volume can be read at a glance upon opening the drawer.

During the past year nearly 15,000 volumes of music were lent from the library to musicians, students and music lovers. The number of books loaned out is correspondingly large. Miss Eleanor W. Carothers, Principal of the Music and Art Department, has understood it this year too to make this domain of the Public Library a mecca for music students, lovers of music, music committees of clubs and newspaper people.

a choral leader. He succeeded in imbuing his vocalists with a musical enthusiasm and earnestness that is seldom equalled.

Mr. Smallman, prior to his arrival in Los Angeles, belonged to the musical colony of Boston, where he also studied with Frank Doyle, the famous vocal coach of that city. He made special studies in oratorio, singing and choral conducting under Emil Mollenhausen, the director of the well-known Handel and Haydn Society of the same city.

As a vocal teacher Mr. Smallman's work may be judged not only by his large classes, but also by the fact that many of his pupils have appeared professionally, either individually or in groups during theatrical and operatic occasions. A number of them quite recently were in the cast of the Life of Christ, in Hollywood production, where they sang the choruses of the angels.

Among Mr. Smallman's most successful appearances were those together with Carrie Jacobs Bond and Charles Wakefield Cadman, when the lyric and dramatic qualities of his voice and his vocal technic in general found full expression in interesting programs. For the coming season, Mr. Smallman has enlarged his repertoire considerably. He has spent his summer vacation studying in the East, interspersed with occasional solo appearance, but mainly with the purpose of widening his artistic range. As the result the public is looking forward to his new programs with much expectation.

degree of Baccalaureus Musicae, leaving a large class of pupils in her Oklahoma home-town, has achieved a brilliant success in the Pacific West, both as a concert pianist and teacher. In addition she has toured extensively with the Ted Shawn Dancers and Ruth St. Denis, both in the capacity of accompanist and as solo-pianist.

Miss Thompson possesses elegant technic combined with much musical ingenuity and a virility that is refreshing both as to interpretation and to execution. Owing to her particular style of playing and general brilliancy she has been named "Miss Pachman" by some of her admirers who love her sparkling manner of appearance that well fits her fine music work. Incidentally, Miss Thompson is one of the few women who have been elected honorary members by the National Organization of Rotary Clubs.

Just now Miss Thompson is about to finish a concert tour through Southern California and Arizona under the management of Harry B. Minor. She has had several alluring offers from vaudeville circuits to sign long-time contracts, but prefers the more serious concert stage, which will allow her also to devote herself to studio work as she is much inclined to the teaching of music. Besides a studio in Los Angeles she has also one in Pasadena, in order to accommodate her pupils of that city.

For the coming season Miss Thompson plans several all-American programs. She has worked out several pianologues which will show this versatile pianist from a new and clever angle.



L. E. BEHYMER,

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negro spirituals, and other works of interest. Mr. Poulin expects the scores of several modern works, some American, which he will study with the possibility of including them in this year's programs. As the club contains much good, flexible material he is in a position to undertake choral works that demand fine shadings and true-to-the-pitch intonation.

A fact that reflects well on the spirit prevailing in the chorus and on the quality of the work done is that fact that J. B. Poulin has been conductor ever since the formation of the society, while Mrs. M. Hennion Robinson, who makes accompanying a real art, has assisted at the piano for the past ten years. It is of interest to note that the club was organized at the house of Mrs. Abbie Norton Jamison, who has done much to further the musical life of Los Angeles. Since then the active membership has nearly trebled, being now one hundred and twenty-five. However, there is a greatly larger number of contributing, patron, advertising and associate members, who at the concerts usually fill every seat available.

A new class of membership has been created, that of student membership, which innovation is much to the credit of the present officers of the club. These are headed by Mrs. M. Louise Wharton, president; Mrs. L. L. Merrick, vice-president; Mrs. Paula Dohrman, secretary; Mrs. Ethel Ring Hughes, treasurer; Mrs. C. P. Smith, librarian; Miss Elizabeth Mouser, assistant librarian; directors—Mrs. W. H. Boyd, Mrs. W. V. Goodfellow, Mrs. A. R. Condit and Mrs. L. J. Stabler.



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## Brahm van den Berg

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 water, 708 Majestic Theatre. Phone 15480.

Louis Graveure, the eminent baritone, will make a tour of California lasting about one month. Mr. Graveure will give his first concert in San Francisco under the management of Frank W. Healy some time in January. At least twenty recitals have been planned for this artist during his visit to the Coast.

Margaret Matzenauer, whose marvelous voice and perfection of art will again thrill San Francisco music lovers during the coming season will have one of the busiest years in her career. Already Madame Matzenauer is engaged for twenty-four operatic appearances with the Metropolitan Opera Co., twenty engagements as soloist with the leading Symphony Orchestras throughout the United States and forty-one recitals on her Coast to Coast tour.



## Jessica Colbert's Attractions

Jessica Colbert, one of the most successful concert managers in the West, and the only woman impresario in California, is predicting that the present season is to be an unusual one both for the artists and the managers.

When discussing musical activity recently, Mrs. Colbert said:

"My business this season is quite wonderful, and my success is no doubt largely due to the splendid artists I am handling. This year my bookings extend as far south as San Diego, where Karl A. Kiesel is putting on a splendid course at the Spreckels Theatre, which will include Alice Gentle, Kajetan Attl, Serge Prokofeff, Julia Claussen, Leopold Godowsky, Max Rosen, Paul Althouse, Kathleen Parlow and the San Francisco Chamber Music Society."

Mrs. Colbert was the first manager to take a serious interest in local artists, and to assist young artists over the early and most difficult period of their careers, but not alone has she confined her efforts to the West; she also has helped them to Eastern successes, as may be noted in the opportunity afforded the young Russian dancer and singer, Evgenia Buyko, who, through Mrs.

Club, opening its season with Laurence Leonard and May Mukle; the Fresno Male Chorus, which, through Mr. Ross Cox, chairman of the program committee, has engaged Paul Althouse and Julia Claussen; the Sacramento Saturday Club, who will open their season with Mabel Riegelman; the Peninsula Musical Association, and the Chico Saturday Club, opening with Alice Gentle, all will have a splendid season, engaging all or a part of their attractions from me. Richmond, Santa Cruz, Salinas, Hollister and a number of smaller places are also arranging interesting programs.

"San Jose is to have the biggest and most successful concert course ever given there. Arrangements have been completed through the co-operation of the San Jose Normal School and Marion E. Ives to present a series of eight concerts. The season will open October 15th with the San Francisco Symphony Orchestra, to be conducted by Alfred Hertz. The other concerts will be given by May Mukle, Laurence Leonard, Alice Gentle, Kajetan Attl, Serge Prokofeff, Julia Claussen, Paul Althouse, Kathleen Parlow, Mabel Riegelman and the San Francisco Chamber Music Society.

"Also I must mention," Mrs. Colbert added, "the

### MUKLE-LEONARD, FIRST COLBERT ATTRACTION

The first attraction that Jessica Colbert, the California impresario, is bringing to the Pacific Coast this season will be May Mukle, the celebrated English violinist, and Laurence Leonard, the renowned English baritone. These two great artists are to be heard throughout California in joint recitals and also alone.

May Mukle is one of the greatest 'cellists in the world today, rising in fame above every woman who is her rival in this field of art. She has been in England all summer, and has toured the British Isles, where she is to return in December. Miss Mukle possesses a very beautiful, healthy tone, which leaves nothing to be desired. Her command of tone-color and finished technic leaves her audiences with a very distinct impression that in everything she plays she exhibits a rare insight and a broad grasp of conception which gives to it its true musical value.

Laurence Leonard made his first American appearance late last spring, when he substituted in a recital for Amato in Chattanooga, and was hailed as a real artist, his sensational reception being quite remarkable. Immediately following this, demands came for him to appear in practically every large city throughout the East, although he had not made his New York debut, having arrived in this country too late in the season. His first appearance this season was in October at the music festival at Bangor, Maine, one of the most important festivals held in the East. Here his success



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The greatest concert accompanist, as far as we know, before the musical public today, and the most ingenious, original, intelligent and poetical composer among his American confreres and one of the world's leading song writers.



MRS. JESSICA COLBERT

The San Francisco musical manager who in a comparatively brief space of time has established herself firmly in the respect and esteem of artists and public—A genuine friend of California's artists.

Colbert's interest, has been given a scholarship by Yvette Guilbert.

Equally as commendable is Mrs. Colbert's endeavor to introduce young Eastern artists in California, one of the most notable instances being the tour of Laurence Leonard, the English baritone, who although making at present a sensational success in the East where he recently scored in recitals as Amato's substitute. He had not made his New York debut when he was engaged by Mrs. Colbert. So unfailing is her judgment of an artist that clubs and the public unhesitatingly accept her endorsement.

Through Mrs. Colbert, the Los Angeles Symphony has engaged Laurence Leonard, Alice Gentle, Serge Prokofeff, Julia Claussen, Paul Althouse and Kathleen Parlow. Several important Southern California clubs and individual concert managers have included a number of these artists in their own courses.

Oakland, through the energetic management of the Le Fèvre-Brusher Concert Bureau, has planned a deluxe course to be given in the Oakland Auditorium Theatre. The artists engaged for the five concerts will include Alice Gentle, the San Francisco Chamber Music Society, Serge Prokofeff, Julia Claussen, Paul Althouse and Kathleen Parlow.

"It is especially gratifying to know that interior California is becoming rich with music clubs which are asking only for the best artists," said Mrs. Colbert. "It is a little early to give the complete bookings, but among my best patrons are included the Visalia Music

Musical Arts Clubs in Salt Lake City, which has engaged several artists from me, and then there is the splendid co-operation I am receiving from the Hurst Brothers, who own the theatres in Reno, Nevada, and who have enabled me to present an important list of artists."

Mrs. Colbert is finding a most encouraging growth of interest in good music throughout the West and especially in the obscure towns is it noticeable.

With the San Francisco Chamber Music Society, Mrs. Colbert has given a notable demonstration of her managerial ability. When first coming under her direction, the organization was known only in San Francisco. Last year, however, the society played thirty-eight guaranteed engagements, and this year, while appearing also in Southern California, the organization will be heard as far east as Salt Lake City. Northwest tours are rapidly nearing completion, and inquiries are coming from the extreme East. This society, which ranks with the world's greatest chamber music societies, now has an established recognition from coast to coast.

Mrs. Colbert believes that every big business is built upon service, and she keeps her patrons interested by giving them attractions they will remember. It is upon this excellent idea that her concert bureau has grown. She believes also in service to the artists themselves by giving them as many engagements as possible and by taking only a few artists each season, she is able to accomplish her aim.

amounted to an ovation that bordered on the spectacular, it was, in fact, one of the greatest bursts of enthusiasm in the history of the festival. Mr. Leonard's voice has a wonderful range and strength, robust rather than lyric, vibrant and resonant, yet mellow and rich in the pianissimo, which he makes tender and exquisitely beautiful.

A strange coincidence is that Mr. Leonard makes his New York debut on October 22nd, and the following night May Mukle will be heard for the first time this season in a joint recital with Godowsky and Rosen. The next day they both leave for Salt Lake to appear in a joint recital before the Musical Arts Club, this being their first appearance in the Western territory.

On October 29th, Miss Mukle and Mr. Leonard will be heard before the Friday Morning Club in Los Angeles, and in the afternoon Mr. Leonard will appear with the Los Angeles Symphony Orchestra, and again the following day with the same organization. These two great artists will be heard in Visalia before the Musical Club on October 31st, and in San Jose, at the Normal School Auditorium, on November 5th.

Miss Mukle will appear in a joint recital with Henry Cowell the composer, in Palo Alto on November 6th, playing one of his sonatas and some of her own compositions. On November 7th Miss Mukle will be heard at Hollister in a program with Len Barnes, the New Zealand baritone. Miss Mukle will be heard alone twice in San Francisco, on November 9th, when she

(Continued on Page 54, Column 3)



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The season of 1920-21 marks the sixth year of the CHAMBER MUSIC SOCIETY OF SAN FRANCISCO as a permanent organization. Last year 38 guaranteed engagements were played. There are still open dates for the present season.

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"A beautiful program, beautifully played by beauty-loving artists."—Clarence Urmey, San Jose Mercury-Herald.

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## HORACE BRITT 'CELLIST PAR EXCELLENCE

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Managers and Clubs

Horace Britt, the Belgian 'cello virtuoso who, with his supreme art, and charming personality, has endeared himself to the music lovers of San Francisco, is to appear again this season in a series of concerts. Mr. Britt first came to San Francisco as soloist at one of the Festival concerts given at the Panama-Pacific International Exposition under the direction of Camille Saint-Saens, at which he played the illustrious master's celebrated concerto in A minor, and at the close of the Exposition Mr. Britt was induced to remain in San Francisco as principal 'cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, a position which he is still filling.

As an artist, Mr. Britt is sincerely and deeply musical, playing with a finish and a vision that makes him second to none of the most world-renowned 'cellists of today; as a man, he has an insight and a divine musical revelation that makes him both think and feel as is only possible to genius. His tone is mellow and golden, he plays with abandon, brilliancy and then again with humor; coupled with this is his facile tech-

nical and subsequently became principal 'cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Mr. Britt went to Boston, where he became one of the conductors of the Boston Opera House Orchestra.

Mr. Britt is 'cellist of the San Francisco Chamber Music Society, one of the finest organizations of its kind in the world today, a society not merely known from coast to coast, but one which has received international recognition as well. Mr. Britt's present concert series will be under the management of Jessica Colbert, the California impresaria.

## LOUIS PERSINGER TO HAVE ACTIVE SEASON

Distinguished Concert Master of San Francisco Symphony Orchestra and Violin Virtuoso of International Reputation to Appear in Many Concerts

Louis Persinger, who for the past four years has been concertmaster and assistant conductor of the San Francisco Symphony Orchestra and director and first violinist of the Chamber Music Society of San Francisco, is to play an important part again this season in the musical life of the city. Mr. Persinger has endeared himself to all music lovers wherever he has ap-

peared with such organizations as the New York Philharmonic, Philadelphia Orchestra, Cincinnati Orchestra, and throughout the country in concert.

In London, Mr. Persinger was hailed as a "star of the first magnitude, possessing all the qualities of a great violinist." His playing combines the elegant finesse, richness and brilliancy of the Franco-Belgian school with the depth, musical intensity and authority of the German traditions. He challenges comparison with a severely limited number of the world's great players. Mr. Persinger has a warm, soulful musical nature, and he plays with an absolute purity and mellowness that makes of his interpretations tonal pictures of rare beauty.

This winter Mr. Persinger is to be heard in concert, the recitals being given under the management of Jessica Colbert, the California impresaria.

## MAY PETERSON CONQUERED PARIS

To go to France an unknown American girl from the little town of Oshkosh and emerge after a few years as one of the greatest sopranos the lyric stage has heard in recent years, the accepted idol of the Paris opera and the pet of the great fashionable salons, is in itself a tremendous achievement. But to have made her operatic debut at the Opera Comique in Paris in Massenet's



ANTOINE DE VALLY

The distinguished Belgian tenor and one of San Francisco's Leading Exponents of voice culture; whose operatic school is one of the most thorough preparatory institutions for an operatic career.

nic, limpid in its spiccato effects and ethereal in the pianissimos. Mr. Britt has a rare ability to evoke lofty emotions and the perfection of his art is a thing of memorable beauty.

Mr. Britt was born in Antwerp, but was educated in Paris, where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. At the age of fourteen he graduated, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

Following his successes as a soloist, Mr. Britt gained an enviable reputation as an orchestral player, and has appeared under the baton of world-renowned conductors, including Edouard Colonne, Gustav Mahler, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francis Coppee and Victorien Sardou and other prominent composers and dramatists.

Mr. Britt first appeared in America as soloist with the Theodore Thomas Orchestra, the Philadelphia Orchestra (while principal 'cellist of that organization),

appeared, and especially in the West, through his supreme and sincere musicianship.

Mr. Persinger, who has met with enthusiastic praise in Europe as well as in this country, began his early musical studies in the inspiring atmosphere of Leipzig, where he studied violin (with Hans Becker), piano, theory and conducting. The young artist's extraordinary talent was recognized by Arthur Nikisch, who wrote of him as "the splendid young violinist, one of the most talented pupils the Leipzig Conservatory has ever had"—a compliment of signal meaning, when one considers the artists of world-renown who have studied in this conservatory. Years of study and experience with Eugene Ysaie, in Brussels, and Jacques Thibaud, in Paris, further rounded out Mr. Persinger's musical conceptions and technical mastery, and made him able to launch the notable career which has been the means of placing him among the most important figures in the musical world today. He is known as one of the most genuinely gifted and representative of contemporary artists. In London, Vienna, Berlin, Brussels, Leipzig, Munich, Dresden, Copenhagen and Hamburg he met with extraordinary success, and critics and music lovers were quick to respond enthusiastically to the straight-forward appeal of his poetic, unaffected playing.

It was the enviable reputation that Mr. Persinger gained in Europe that caused his name to become familiar on this side of the Atlantic, and he has played as



FORTUNE GALLO

The famous impresario who in recent years has contributed more to the musical opportunities of the American communities distant from the main art centers than any other single individual in the country.

Manon, always regarded as one of the most difficult roles in French opera, and to have scored the greatest sensation of any American artist since the debut of Mary Garden, is indeed a double triumph.

Voice alone is not sufficient to attain such a success. Personality, and heaps of it is a very necessary requisite, and this Miss Peterson possesses in an abundant supply. Youth, beauty, intelligence, and an ease and grace of manner, which might have been born of an aristocratic lineage, combine to make of her an imposing and dominating figure on the grand opera stage and concert platform. All of Miss Peterson's work, whether opera or concert, bespeaks for her a finish and finesse that radiates her high artistic ideals and her clean moral code of living.

(Continued from Page 52, Column 3)

will appear at the opening concert of the Chamber Music Society, as guest artist, and on November 11th, before the Pacific Musical Society. On November 12th Miss Mukle will appear again with Len Barnes in a recital in Richmond, California.

On November 13th, Mr. Leonard will be heard in Sacramento before the Saturday Club, and will appear in San Francisco in a joint recital with Alice Gentle, the gifted and beautiful mezzo-soprano of the Metropolitan Opera Company, on November 14th.



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# THE TECHNIC OF VOICE BUILDING

By ESTHER MUNDELL

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It is generally conceded that in order to become a proficient instrumentalist a great deal of time and hard work are necessary; but to become a singer—ah, that is quite another story! According to the general idea of the subject of vocal study you stand up and sing a few tones, a few runs—if you can—then you begin to warble a song and your status as a singer is fixed. These wrong ideas, sad to say, are not corrected by the majority of those calling themselves singing teachers.

Unfortunately many leaders of choirs, choruses and orchestras, set themselves up as teachers of voice, and, in this category, there are entirely too many for the good of the musical communities in all cities; as this class of instructor knows nothing of the technic of voice work he immediately gives the pupil songs to sing, and in that way fosters the impression that no technical practice is necessary. The vocal apparatus is such a delicate organism, and wrong training can cause such disastrous results, that it behooves the aspiring vocal students to search well for a real specialist in tone production before placing himself under his tuition.

The voice must be developed and trained following certain fundamental principles, and the great underlying one necessary in voice production being breath-

ness of tone that are so essential to the successful singer.

After the motor power, or breath force, the next important factor in voice building is the resonator or cavities of the throat, mouth and head. Here the voice is directed to acquire its resonance and timbre. The first in importance of these chambers is the pharynx, that canal extending from the top of the larynx up to the back of the nostrils which opens directly into the mouth between the soft palate and the tongue. It also opens into the nasal and head cavities. The door to this latter passage is the soft palate, which is movable, and must be raised in a yawning position; this is done, not muscularly, but by directing the air to the soft palate during inhalation.

The mouth being always filled with tone it can readily be seen that these resonating spaces must be continually kept open to allow the tone to circulate freely without any muscular pressure against it. This would surely occur were the soft palate held in its normal position or allowed to drop below that position. The higher the tonal pitch the higher the tone must be directed; so it logically follows that the opening of the mouth and raising of the soft palate is governed by the pitch demanded.

The tongue is another movable muscle which is most

known to but few of the present-day music lovers.

Povl Bjornskjold spent his early youth on the sea, and one of the strange adventures which befell him during that period is the incident which finally carried him to the operatic stage through the patronage of a prominent lady, who heard him sing while visiting a man-of-war. It was the wife of a Danish diplomat, Mrs. Hegerman-Lindencrone, who has attracted by his voice, and through her means he was able to study for six years in Copenhagen, Berlin, Milan and other musical centers. He made his operatic debut in Dueseldorf in the title role of Lohengrin, and followed up by singing Wagner's leading tenor roles on the stages of Europe's great opera houses, including those of St. Petersburg (now Petrograd), Vienna, Cologne and Warsaw.

Critical writers from these and many other cities speak of his soft and alluring voice, his tone balanced in all registers, his fine carriage, commanding appearances and dramatic ability, and their praise is unstinted.

When in 1917 this country came to a break with Germany and we were caught in the maelstrom of fanaticism, Bjornskjold was on his way here with others, to present the lofty Wagnerian music to our people. But Mars and the Muses fell out and the Muses had to go. The door was closed upon the artist who brought the costly diadems from afar, and Bjornskjold was among those who were so unjustly spurned. Recently he has returned to these parts. Last July he sang with the California Theatre Symphony Orchestra of this city and the following month we find him as soloist with the Los Angeles Symphony Orchestra, in both cities being greatly praised by the critics.

His concert announced for December 10th will give the music lovers of San Francisco an opportunity to acquaint themselves with an artist who has but to be heard in order to be appreciated.



MISS CHRISTINE HOWELLS  
The brilliant young California flutist, artist pupil of Louis Newbauer, who has become one of the most popular of California's young concert artists.



EVA CLARKE  
A handsome young soprano who is universally hailed as a vocalist of superior qualifications while on a transcontinental tour with the Funcheon-Marco Revue—Miss Clarke is a disciple of Giacomo Mickowsky.



MISS ALICE MAYER  
The unusually accomplished young California pianist, artist-pupil of Pierre Donilet, who is about to make her Paris concert debut under the non-de-plume of "Frisen"—a name not as euphous as her art.

control. To quote one of the old Italian masters, "Chi sa cantare sa respirare"—"He who sings breathes,"—that is, if he does the proper kind of breathing, breathing with control. For this reason it cannot be what is termed natural breathing, because it is conscious inspiration and respiration in so far as the direction and resistance of the breath and the control and relaxation of the supporting muscles are concerned. Breath has a great many functions to perform at the same time. It produces, supports, directs and carries tone. It expands and contracts the controlling muscle.

There are many methods of breathing for right tone production, but it has been proven by all the best teachers and singers that the diaphragmatic gives the very best results. The diaphragm muscle can be made the most active in expansion and contraction and governs all the other breathing muscles necessary to voice support. When the air fills and expands this muscle it must do so easily, without undue pressure against the front wall, as this air must be constantly active and alive, so that it has free play to flow through the thorax to the larynx, where, through contact with the vocal chords, it becomes tone.

In order to control this constant flow of tone air resistance must be used. This is done by means of air pressure against the front wall of the diaphragm, to a greater or lesser degree, according to the volume of tone and the height or depth of pitch required. The vibrating air or sound waves in the upper end of the thorax must be always connected with the supporting air at the base of the thorax. To insure this, the passageway between these two points must be entirely unrestricted and free.

Using the diaphragm muscle as the controlling force of the breath—therefore of the tone—makes it the nucleus of all vocal execution, thereby relieving the throat of that work. Without this kind of support one has not the long sustaining power, volume, and steady-

likely to interfere with the freedom of the tone circulation if it is permitted to drop down at its base, as in this position it fills the throat and presses on the larynx. To guard against this most common fault the tongue-tip must be placed, not pressed against the gums below the lower front teeth. This brings the back of the tongue up slightly and eliminates the pulling back tendency.

The vibrator is the last of the triumvirate of this vocal machine. It consists of the vocal chords and larynx and gives volume and vibration to the tone according to the air pressure directed there. The larynx is controlled automatically and will be perfectly responsive to the ear if the other co-ordinate parts are working properly.

This method of singing is that termed "singing on the breath." It made Jean de Reszke the greatest singer of his time and its worth is daily being proved in the splendid results attained by those who are demonstrating its principles.

## POVL BJORNKJOLD

On Friday evening, December 10th, at Scottish Rite Auditorium, Povl Bjornskjold, the Danish dramatic tenor, recently of the Opera Royal, Copenhagen, will give a recital of Scandinavian music, forming the major part of an interesting program. He will be assisted by Miss Leota Dhoads whose splendid coloratura soprano has won favor wherever heard, and by Frederick Maurer, Jr., as accompanist. Povl Bjornskjold, born in Copenhagen, the center of Scandinavian art, has fully absorbed the music, characteristic to Northern Europe, though differing in essence as do the three nationalities composing the Scandinavian races. From Bellman to Grieg, in folksong and opera, he is equally at home, and in his program he will present many composers of high class lyric music, whose name and compositions are

## ANTOINE DE VALLY, TENOR

Antoine de Vally began his operatic career at Brussels and studied for four years with Henry Seguin, the greatest European baritone of his time. After finishing his studies, de Vally was engaged for three years as principal lyric tenor at the Royal Opera House of Antwerp, his native town, where he created the tenor roles in Debussy's *Enfant Prodigue*, Reyer's *Salambo*, Bruneau's *L'Attaque de Moulins*, Gunshour's *Vieil Aigle*, and Fourdrain's *Vercingétorix*.

This engagement was followed by a season of guest performances at the opera houses of London, Marseilles, Lyons, Nîmes, Avignon, Grenoble, Cherbourg, Le Mans and Paris. During these engagements he appeared with Marie Brema, Yvonne Gall, Maggie Teyte, Margerete Matzenauer, Anna Case, Ethel Leginska, Isadora Duncan, Povla Frisch, Yvette Guilbert, John McCormack, Raoul Pugno, Eugene Ysaie, H. B. Irving, Albert Garcia, Henry Verbrughe, Hilaire Bellock, Th. Kossoff and, The Imperial Russian Ballet and others.

On learning of his departure to America, his many intimate friends among the celebrated European masters asked him to do all in his power to further the understanding and the appreciation in America of French lyric art. Among these may be mentioned Camille Saint-Saens, Vincent d'Indy, Camille d'Erlanger, Henry Février, Alfred Bruneau and Felix Fourdrain. In addition to his operatic triumphs, Antoine de Vally has been heard in concert in practically every important city of Belgium, Holland, France, England, Canada and the United States, and everywhere has scored with his beautiful voice and personality.

The productions in which he has appeared will be remembered by those who had the privilege to attend them as not having been excelled in the most refined school of theatrical production and concert work. Inquiries regarding appearances as soloist should be addressed to 973 Market street, San Francisco, Calif.





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(Ojibway Indian Love Song)  
Wildwood Shrines—High and Low Voice  
Fading Day—High and Low Voice

PIANO

Op. 46

{ Menuet—In Stately Halls—G major  
Gavotte—Hand in Hand—E minor  
Mazurka—Harlequin—D major

A Vision—Op. 48 (Piano and Violin)

A Jonquil Maid—High and Low Voice  
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# Mlle. Alice Verlet Touring Pacific Coast

Distinguished Belgian Coloratura Soprano, Former Prima Donna of Paris Opera, Scoring Successes With Her Art

Of far more than casual interest to the musical world at large, and particularly to Pacific Coast musical circles, is the unusually successful recital tour, now in progress, of Mlle. Alice Verlet, distinguished Belgian coloratura soprano. Mlle. Verlet's consummate art, and the fact that she is a former artiste of the Paris Grand Opera, and also of the Opera Comique at the French capital, makes her advent on the Pacific Coast one of exceptional interest in artistic circles, for Mlle. Verlet has been characterized by more than a few noted musical critics as the most finished coloratura soprano artiste in America today.

Assisting Mlle. Verlet in her tour are Robert Velten, a young violinist who has been coming to the front in metropolitan musical circles with great rapidity, and Victor Young, noted composer and pianist of New York—the same Victor Young who achieved distinction through having been characterized in the national magazines by James Montgomery Flagg, internationally famous artist-humorist, as "the tallest pianist in the civilized world." Mr. Young, be it added, occupied 6 feet 4½ inches of vertical space when not seated at his chosen instrument. In addition to contributing to the artistic side of the program as assisting artist with Mlle. Verlet, Mr. Young is conductor for the distinguished soprano.

Mlle. Verlet, with her co-artists, opened her Pacific Coast season at Bellingham, Washington, on the evening of August 30th—a fifteen weeks season, which will

the state representative of the Tobias Matthay Piano School, having the high distinction of winning the school medal in 1909. The following charming program was recently rendered by her to a large and appreciative audience at Miss Jenkins' school: Variations (Tschukowsky); Etude—A minor, Three Ecossaises, Berceuse, Ballade—A flat (Chopin); Romance (Sibelius), Arabesque (Debussy), Serenade (Backer Grondahl), Humoresque (J. B. McEwen); Etude in D flat (Liszt).

During the last few months, Miss Marlon Coursen, an unusually gifted pianist and writer on musical subjects, has come to the Pacific Coast. Most of her training was received from the noted pianist-composer, Henry Holden Huss, in New York, and during the last four years she held the position as assistant teacher to Mr. Huss. When Paderewski was last in the United States Miss Coursen, as an artist pupil of Henry Holden Huss, was selected to play Schumann's Papillon for him. The distinguished pianist was not only unhesitating in his praise of the musical and magnetic quality of her playing but earnestly requested her to lengthen her performance for him. On several occasions Miss Coursen has been soloist with an orchestra from the Philharmonic Society, Musical America giving the following criticism of one of these performances:

"The Schumann Concerto was done in splendid fashion by Miss Marlon Coursen, a player of rare ability. Her octave work was stupendous and her general technique truly remarkable, to which was added a fine sense of poetry in the tranquil portions of her playing." In addition to her pianoforte teaching Miss Coursen has opened classes in musical history and interpretation.

Miss Winifred Jones, pupil of Albert Elkus, after successfully operating a school of her own, gave up her work to join the Jenkins School of Music as one of

# GEORGE KRUGER'S PIANISTIC ART

George Kruger, the well-known San Francisco pianist whose portrait we print in this issue, has been booked for a number of recitals in different cities of the state.

George Kruger came unheralded to this city a few years ago and established himself as a teacher and concert virtuoso, his unequalled success in the dual capacity was speedily acknowledged by his professional brethren, his magnetic personality and innate business ability had won for him the presidency of the San Francisco Music Teachers' Association for three years, and under his excellent leadership the association had become a dominant factor in the musical fraternities around the bay. Kruger is blessed by nature with a strong constitution and his activities are due to a passionate love of his profession, coupled with an intense desire to create in others a similar sentiment for music and its serious study. George Kruger is a former pupil and friend of Leschetzky and of Heinrich Barth. Before coming to California George Kruger was one of the artist teachers of the Cincinnati Conservatory of Music. He also performed in several concerts of the Kneisel Quartet and was soloist with the Cincinnati Symphony Orchestra under Van der Stucken and with the Chicago Symphony Orchestra.

George Kruger is a musician, that is to say, he is an artist who has studied all forms of music and who is au fait in the modern sense in his art. His repertory is the regular classical and romantic repertory of the day and represents all schools and styles, and as he is equipped with the literature of the day, with the classics and with what is considered the necessary modern education of an artist, he is fitted as a pedagogue to instruct in the best sense any pupil desirous of becoming advanced in piano playing. Two compli-



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The distinguished operatic conductor who since his triumphs in San Francisco has been at the head of the Metropolitan Opera House Orchestra of New York, succeeding Arturo Toscanini, and who contemplates establishing permanent Grand Opera in San Francisco.



MARY JORDAN

The delightful American vocal artist who, under the management of London Chatterton, is making an extended coast to coast tour, appearing in California under the direction of L. E. Behmer and Selby C. Oppenheimer.



WILLIAM CHAMBERLAIN

The well known baritone and teacher who has done wonders for the children of the Bay Cities when he founded the incomparable "Young People's Concerts," which are making new musical audiences.

terminate before Christmas in Arizona. For eight weeks she sang to capacity audiences in the Northwest states. Her first recital in California was given before a capacity audience in Native Sons Hall at Sacramento. Music lovers of the Bay cities will have three opportunities to hear the distinguished artists in November—in National Hall Auditorium, San Francisco, on the evening of November 2nd (election night); Tuesday evening, November 9th, at the Auditorium Theatre in Oakland, and on Wednesday evening, November 10th, in the Colonial Ballroom of the Hotel St. Francis.

Mlle. Verlet is one of Thomas A. Edison's most famous recording artists, and in her recitals will sing in direct comparison with some of Mr. Edison's latest "re-creations" of her voice. These so-called "tone-test" recitals are becoming more and more widely known as genuine musical events in the centers where they are being ever more frequently staged by those who handle Mr. Edison's products.

# THE JENKINS SCHOOL OF MUSIC

The Jenkins School of Music in Oakland, one of our foremost educational institutions, is beginning its twentieth year with some notable additions to the faculty to meet the rapidly growing classes. Since the beginning of the term three new teachers have been added to the pianoforte department—Mrs. Elsie Cook Hughes of London, Miss Marlon Coursen of New York and Miss Winifred Jones. Mrs. Hughes is a concert pianist, obtaining her degree at the Royal Academy of Music at 19 years of age. She comes to California with a fine background of many years of experience as teacher and pianist, having given many successful concerts both in Europe and America. Mrs. Hughes is

the assistants in the department of grammar and high school grades. Albert Elkus, who is at the head of the department of advanced pianoforte, harmony and counterpoint, is widely known nationally as composer, pianist and teacher, no one on the Coast being more distinguished along pedagogical lines.

Miss Cora W. Jenkins, who is the director and founder of the school, counts among her valued assistants her sister, Miss Neva Jenkins, Mrs. Beatrice Anthony, Mrs. A. U. Brandt, Miss Ida Chandler, Miss Mary Nott, Miss Ruth Collyer, Miss Nell Gericke, Miss Rosemond Gilmore, Miss Velda Jackson, Mrs. Howard Spurrier, Miss Emma Lombard.

The violin department is in the hands of Samuel Savannah, who with his assistant teachers is commanding a fine field of productive teaching. As violinist, conductor and quartet leader, Mr. Savannah is recognized as one of California's leading artists. As a teacher he is most popular, many talented students from other states having come to the Coast to be under Mr. Savannah's able direction and tutelage.

Albert Rosenthal, at the head of the cello department as successor to Arthur Weiss and Stanislas Bem, is attracting much attention in the music world. He is a splendid teacher and soloist of rare ability, appearing frequently in ensemble concerts.

The flute and clarinet under Louis Newbauer and William Klein are most competently taught, some of the finest flute and clarinet players in the state having received their musical education from them.

Educationally the Jenkins School of Music stands for definite and consistent progress in all lines, many students having been enrolled for ten and fifteen years. Also the school is proud to announce its first scholarship, thus giving a wonderful opportunity to a talented young girl to pursue her studies.

mentary expressions of his concert work will be of interest:

Woodland Daily Democrat: George Kruger, the leading pianist of the Pacific Coast, rendered a brilliant program before a large audience last night. His playing has a charm all its own, it is the kind of playing that bespeaks a pianist not made, but born. No pianist now before the public sings a melody more exquisitely, and his facile technical dexterity approaches the phenomenal. Mr. Kruger's program is a study of an artist's many moods and fancies, it is unique in every detail and requirement to enchant and delight an audience. From the classical Beethoven Sonata to the last number a feast of color and charm was enjoyed to the full. Of special mention was the La Paganini-Liszt and the Polonaise by Chopin. Mr. Kruger has made many friends in this region who desire a return engagement at not too distant a date.

Sacramento Bee: Last Tuesday a piano recital was enjoyed by a large and fashionable audience in a welcome to George Kruger, the foremost pianist of the Pacific Coast and one of the leading artists of the musical firmament. Mr. Kruger is a brilliant technician and a past master of the keyboard. His work leaves nothing to be desired. Throughout the program the pianist exhibited the highest degree of technical proficiency and the qualities of imagination and feeling that made his playing at once exquisite and stirring. He is a pianist of the first rank whose artistry is a revelation. In program building Mr. Kruger is incomparable. From the Beethoven Sonata, op. 27, to the last number of Liszt's Hungarian Rhapsodie, the interest in his offerings never lagged. The daintiness of the Chopin group with their lace-like intertwinings, the Rubinstein Etude de Concert, all added to his inimitable art of interpretation. We have a longing for his return at a future date.



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**Rozena L. Allen**

□□□=====□□□

**Solo Pianist  
a · n · d  
Accompanist**

□□□=====□□□

**Press Comment:—**

Rosena L. Allen as soloist and accompanist was excellent. She is a pianist of ability and gives an individual touch to her playing that is delightful. Her Beethoven, Liszt and MacDowell numbers were enthusiastically received.

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"She sits upon the desert sands,  
And thinks, and thinks, and thinks."  
Whenever I see Olga Steeb, or her photograph, those lines flash through my mind. When I am conversing with her I am obsessed with the idea that she has been thinking, solemnly, deeply, mysteriously and potently for more aeons than the world has spun in space; and that she understands things, many hidden things, with an understanding that she is unable to express except through the medium of music. She admits this with that look in her eyes that reminds you of the sphinx, because it seems to come from the depths, and that is uncanny in such a young woman.  
And then you fall to wondering if she is young: her body is, of course, but her mind and her character have about them a solidity that is akin to the pyramids. Imagine a young woman whose favorite study is astronomy and whose diversion is chess, one who understands her study and wins at her game. Olga Steeb was born in Los Angeles and there received the musical education that enabled her to flash on musical Europe with a brilliancy that knocked the Teutonic breath right out of the critics.  
To miss hearing her is to miss hearing a woman who is declared to be one of the most remarkable trained pianists living, who evokes from the keys a peculiar singing tone that has been the joy and marvel of musicians, and who plays the compositions of the masters as few have played them since the composers went to



MISS M. V. UNDERHILL

The successful violin instructor who since her arrival here from the faculty of the Institute of Musical Art of New York, has established a large following and clever class of pupils.

the unknown land whence they came. Olga Steeb produces tones, not by muscular action but by weight, striking the keys downward with the weight of her fingers, hands and arms, so musicians' cramp is impossible; and the sphinx-like calm of her is vivified by an imagination that she gives full reign in her interpretations.  
And the mystery of the sphinx is: whence came her talent and the combination of circumstances that gave to the world its perfection.

MARIE HUGHES MACQUARRIE, HARPIST

Marie Hughes Macquarrie, harpist, is a young Utah girl, who is delighting musical circles about the Bay, since making her home here. As a pupil of the late Walfried Singer, of the Chicago Symphony, this young artist is giving something new and satisfying in harp playing. Critics throughout the country find Mrs. Macquarrie's art distinguished by the brilliancy, power and warmth of the tone she produces without apparent effort.  
For a young musician, her experience has been most interesting, since she has enjoyed two years of concert work under Redpath management, an Orpheum tour, and appearances with big orchestras of the country. Mrs. Macquarrie is an excellent soloist and is featuring her accompaniment work. She has proved that the field of accompaniment in that line is unlimited, since there are countless pianistic compositions adaptable to the harp which can be played without injuring harp technique.  
She is appearing this winter in concerts throughout the state with Christine Howells, flutist, and other artists, under the Stanislaus Bem and Alice Seckles management.

ADA CLEMENT, PIANIST

There are few pianists who have earned a more merited recognition of their worth than Miss Ada Clement. She is too well known to our readers to need an introduction but something about what she has done and is working indefatigably to achieve should be known to all who are earnestly interested in the cause of good music.  
Less than five years ago, with little or no encouragement from her friends, she and Miss Lillian Hodghead established the Ada Clement Piano School, with the goal in mind of making the school one of such standard that it would be accredited to the best schools and conservatories of music in this country and Europe. There were discouraging periods, but never once did Miss Clement lose faith in her ideal. Quick to recognize progressive thought in music-pedagogy, and quicker still to give credit where credit is due, she has incorporated in her school the best thoughts of the best musical thinkers. To assure herself that she was working along the best lines, she visited, last winter, the most important institutions of music in America, and has returned convinced that her efforts have not been in vain.  
As the guest of Dr. Frank Damrosch, Miss Clement enjoyed the rare privilege of classes and lectures at the Institute of Musical Art, New York, of which there are none better in America and whose directorate and faculty boasts of names such as Harold Bauer, one of the trustees, Percy Goetschius, Franklin Robinson, Thomas Tapper, H. E. Krehbiel and Henry Finck.  
As Miss Hodghead was a former pupil of both Percy Goetschius, authority on harmony, and Franklin Robin-



MISS CONSTANCE ALEXANDRE

The skillful young California mezzo-soprano whose beautiful, rich and resonant voice, backed by musicality and intellectual interpretation, is duplicating this brilliant artist's Eastern triumphs in her native state this season.

son, authority on ear-training, they were doubly interested in the development of the school. Likewise Rubin Goldmark, foremost theorist, whom Miss Clement met through the courtesy of Alfred Hertz, recalled Miss Hodghead as one of his most intelligent students, and asked Miss Clement to keep him informed of her work, expressing the desire to come to California to give a summer course, a thing Miss Clement earnestly encouraged.  
Daniel Gregory Mason, musical authority, who was in California a few years ago, was keenly interested in the progress made by the Ada Clement Piano School and entertained its founder on several occasions, as did the foremost woman music pedagogs, Miss Alice Chittenden, Miss Angela Diller and Elizabeth Quaile, who greeted Miss Clement as "confreere."  
As guest, in the home of Mme. de Coppet, Miss Clement had the rare privileges, on one occasion, of meeting Madame Sembrich, and on another the Flonzaley Quartet in an intimate concert amid perfect surroundings that makes one hope San Francisco will some day boast of a Madame de Coppet. Another dearly cherished "treat" was the private recital Godowsky gave when he played his then unpublished Triakontameron for Auer and a few representatives of the foremost publishing houses.  
Chicago was as cordial to Miss Clement as New York. At the American Conservatory Henriot Levy, pianist and composer, gave much information helpful to the school as well as Maurice Aronson, who, when he was here a few weeks ago, visited the school and expressed his warmest approval and reiterated the approval of his host, Godowsky. Miss Clement was charmed with the (Columbia School of Music) of which Claire Osborn Reed is the head, and as the guest of Miss Alma Birmingham at the Professional Women's Club met some of

the leading women musicians of Chicago. With the vivid memory of her recent visit East and bringing home the best it had to offer, Miss Clement feels now that with renewed vigor and genuine encouragement from those who are doing much for the cause of music, that her ideal is bound to be realized.

MISS LANCEL'S PREPARATION FOR NEW SEASON

Among Miss Emilie Lancel's activities last season were an appearance as vocalist on the Sunday Lemare program, soloist at the Sunday evening concert of the Fairmont Hotel, soloist for the Pacific Musical Society, an engagement with John Hand, singing the fourth act of Carmen; Germaine in the Chimes of Normandy with the Ferrier Opera Company, and mezzo leads with the Florence Grand Opera Company.  
Not one of those who let well enough alone, this ambitious young artist has patiently applied herself to a bigger development. She has first striven for such schooling as would enable her to express herself freely, unhampered by inadequate vocal equipment. She has coached and perfected the histrionic side of the operatic roles in her repertoire as well as studied thoughtfully the manners and conditions of the epochs portrayed in those operas; for history is a hobby with Miss Lancel and she is well informed of the course of the human race through the ages. Reading Italian and French literature is a pleasure and inspiration creating a deeper and more sympathetic understanding of the music of these peoples. Nor has harmony, so neglected of singers, been forgotten. Miss Lancel cheerfully writes melodies and duly harmonizes them although she admits she does not feel an irresistible



MRS. MIRIAM ELKUS

The gentle and artistically endowed prima donna soprano who is scoring well merited popular successes at the Playhouse Theatre in leading roles of Gilbert & Sullivan operas.

desire to create but is far happier in interpreting the wonders sprung from the world's master-minds and hearts. Even gymnasium work and dancing have been included and the health, vitality and inspiration derived from the free and joyful movements of the body fully appreciated. Can it be doubted that such an artist is ready and equipped to charm any audience. Miss Lancel has put herself under the able management of Stanislas Bem and Alice Seckels.

Frieda Hempel, coloratura soprano of the Chicago and Metropolitan Opera Companies, commemorated the 100th birthday of the Swedish Nightingale, Jenny Lind. On Wednesday evening, October 7th, Miss Hempel sang the identical program that Jenny Lind gave the night of her debut in America seventy years ago. Miss Hempel was chosen to represent the earlier queen of song because, according to history, Miss Hempel is the only singer today who has the voice, art and charm of personality of Jenny Lind. Miss Hempel was in perfect voice and was a vision of loveliness.

Emmy Destinn, dramatic soprano of the Metropolitan Opera Company, Roberto Moranzoni, orchestral conductor of the same opera company, and Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, arrived in New York after their vacation and summer abroad. The Metropolitan Opera season starts on November 15th, with a performance of La Juive, including Caruso and Ponsella in the cast.

Olga Steeb, the pianist, will introduce Mana-Zucca's Nector-Dance at her New York recital, which will take place in Aeolian Hall, November 23rd. Miss Steeb has had great success with this composition in the West.



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# Music in the Crossroads of the Pacific

By W. W. B. SEYMOUR

Visions of brown maidens, lei-bedecked, coaxing alluring strains from ukeleles under a soft Hawaiian moonlight, come to one's mind when Honolulu and music are mentioned.

To be sure, the ukelele has become Hawaii's trademark, and nowhere in the territory can one go without both seeing and hearing it. The maids and lads who play ukeleles run true to form in that they are lei-bedecked, but depart from tradition in that seldom is the grass skirt worn. That is left for vaudeville performers on the mainland.

However, music of the so-called "classic" variety is exceedingly well represented in the Hawaiian territory, especially when one considers that the white population forms approximately one-seventh of the territory's inhabitants. Naturally, most of it is to be found in Honolulu, which is the chief and by far the largest city of the territory. In Honolulu alone are to be found professional music organizations, nor are there any music teachers outside of the island of Oahu, on which that city is situated, except a few in Hilo, on the island of Hawaii, and possibly one or two on Kauai.

Honolulu boasts of two chamber music organizations,

ringing with Oahu College to engage Edwin Ideler, a graduate of the Cincinnati Conservatory of Music and a member of the Punahou Music School faculty.

In a short time the Philharmonic will begin its third season, having engaged the London String Quartet for a series of four concerts to be given during November and December. The members of this organization, which is just completing a short tour of the mainland, are: James Levy, first violin; Thomas W. Petre, second violin; H. Waldro, viola, and C. Warwick Evans, 'cello. The quartet has a series of successful European tours to its credit and notices of its American concerts have given it much praise.

Although a year younger than its rival, the Punahou Music School organization in its first season fully equalled the Philharmonic in point of meritorious performances. It also gave a series of ten fortnightly concerts. Quarantines due to the influenza epidemic prolonged the season, but it was completed successfully.

The Punahou organization was under the direction of Frank Moss, pianist, who is well known on the Pacific Coast. In point of fame, its leading member was Madame Jeanne Jomelli, formerly of the Metropolitan and Covent Garden. Unfortunately, illness compelled

Dvorak's Dumky trio and quartet in E flat; Schubert's Forellen quintet; a Glazunow trio, and the wonderful trio in A minor, opus 50, written by Tschalkowsky upon hearing of Rubenstein's death.

Philharmonic—Dvorak's Dumky trio; Mendelssohn trio in C minor and trio in D minor; Chaminade trio in A minor; Navratil's quintet in C minor, opus 17; Brahms' quartet and Hungarian Dances Nos. 2 and 7; Grieg quartet, opus 27; Beethoven quartet E flat, opus 16; Gretchaninow trio in C minor; Goldmark trio, opus 3; Schumann quartet; Arensky trio in D minor, opus 32, and Sinding's quintet, opus 5.

Some of the instrumental solos offered at these concerts were:

Violin—Saint-Saens' Rondo Capriccioso; Bach Chaconne; Paganini's Caprice; a Lazarri sonata; Lalo's Symphonie Espagnole, as well as several Bach fugues and a wide variety of program numbers.

Piano numbers included the Liszt concerto in E, No. 1, the Beethoven Moonlight sonata and a number of the best known Chopin numbers.

Unusual discrimination was shown by the audiences at these concerts and "request" programs brought forth many surprises. Many of the auditors were themselves accomplished musicians or, in travel, had been able to hear some of the world's best music organizations, and they demanded a high degree of excellence in the players who appeared before them.

No more delightful music entertainment was afforded during the 1919-20 season in Honolulu than the concert given by Madame Jomelli in October, 1919. It was her debut in the Hawaiian capital and the result was an overwhelming success. Critics and public were lavish in their praise of the evening of artistry. Whenever



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MADAME ISABELLE MARKS

The brainy and conscientious vocal instructor whose pupils invariably exhibit the tokens of proper vocal foundation and whose public appearances are always professional in character.

one sponsored by the Philharmonic Society and the other supported by the Punahou Music School of the College of Oahu. It also has one orchestra, under the leadership of E. Bernaine Fidler, which plays daily in Honolulu's leading hotel. So far, this organization has not attempted any other musical activities.

The Philharmonic Society was organized two years ago to meet a demand among the wealthy inhabitants of Honolulu for high-class music, and was sponsored by leading citizens. A guaranty fund was collected and a quintet was organized under the leadership of Max Selinsky, violinist, better known in the Antipodes than on the Pacific Coast. Among the members of this quintet were Rebecca Clark, violinist; May Mukle, 'cellist, and Madalah Masson, pianist. A series of ten fortnightly concerts was given, with such success that before the season ended plans were laid for a second one.

Ten concerts were given last season also, but difficulties in completing the personnel of the organization handicapped it, and it was not until the season was half over that the full personnel was available. Resultant changes of plans, with resultant uncertainties also, had their effect on the musical side. Mr. Selinsky, as first violinist and director, and Miss Masson as pianist, were the only holdovers from the previous season, while Miss Mukle's place was filled by Frederic Preston Search of San Francisco and Carmel. Louis Bercowitz of San Francisco was the second violinist. A capable viola player had been engaged in San Francisco but was taken seriously ill just before the date for his sailing. It was not until the fifth concert that the directors succeeded in getting a viola player, ar-

Madame Jomelli to return to the mainland before the close of the season.

Mary Pasmore, violinist, and her sister, Dorothy Pasmore, 'cellist, members of the well known Pasmore family, also were members of this organization, and with Mr. Moss formed its mainstay. Mr. Ideler played second violin or viola as occasion required, and Mrs. Iola B. Ingalls of Honolulu made several appearances with it as second violinist.

A series of ten concerts will be given this season, but there will be several changes in personnel. The Pasmore sisters and Mr. Ideler will remain, while Madame Jomelli's place will be taken by Blanche Hamilton Fox, contralto, of San Francisco, and Allan Bier, pianist, also of San Francisco, succeeds Mr. Moss as pianist and director of the organization. Mr. Moss has returned to San Francisco. Additional members will be Miss Marie Sloss, Mrs. Edwin Ideler and Mrs. Elsa Cross, all pianists.

In point of musical merit, past performances of the Philharmonic and the Punahou organizations have been of high degree. Both groups have their followings and sometimes the partisanship has become heated. Both compare very favorably with similar organizations on the mainland, excepting of course, those whose long establishment and opportunities for practice have given them unusual excellence in ensemble.

No better idea of what these two bodies of earnest musicians have accomplished can be afforded than by a partial list of the compositions which had a place on their programs last season.

Punahou Music School—Brahms' B minor trio and B major trio; Haydn's quartet, opus 76, No. 1;

Madame Jomelli appeared in recital after that, she was assured of a full house. Continued illness, however, forced her to return to the mainland early in April, 1920, leaving a large contingent of sorrowful admirers behind her.

During the season Mrs. Eleanor Hazzard Peacock, mezzo, appeared in several concerts. Nearly all of her numbers were sung in English, and she achieved an excellent reputation both for voice and diction. She is planning a series of concerts for the coming season.

Mrs. Elsa Cross of Honolulu, returning home after an absence of several years, gave several enjoyable concerts, and delivered a series of interesting lectures on music history. She is associated with the Punahou Music School and will teach piano theory and music history this season.

Blanche Hamilton Fox also is planning a series of concerts in addition to her appearances in the Punahou organization series.

Miss Madalah Masson, who during her two seasons in Honolulu, built up probably the largest personal following any musician has enjoyed in that city, gave several piano recitals at the close of the season just before her departure for London. Miss Masson especially distinguished herself with the Philharmonic and was a tower of strength to that organization. She also appeared as accompanist in several concerts given by Miss Violet Somerset, contralto, of Melbourne, who visited here for several months last winter. Owing to inability to obtain Mission Memorial Hall, where practically all concerts given in Honolulu are held, Miss Somerset's recitals were given in private homes, al-

(Continued on Page 64, Col 1.)



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(Continued from Page 62, Col. 3.)

though open to the public. Miss Somerset, who is known in Australia as the "Julia Culp of the Antipodes," successfully maintained her reputation in her Honolulu appearances. With the assistance of Miss Masson, she also gave several concerts in 1910 to crowded houses.

Other concerts given during the season were by Mrs. Vern Melder, pianist, and Prof. Joaquin Warrnell, baritone, formerly of San Francisco but for some years a resident of Honolulu. Both were pupil recitals.

Numberous plans have been broached for the organization of an orchestra in Honolulu, but without success. The cost of bringing competent players from the mainland for such an orchestra is too great to be considered, especially as there are not enough theatres, hotels or restaurants to afford them employment during the intervals between concerts.

However, Honolulu recently had the opportunity of hearing two delightful orchestral concerts when an orchestra, composed of Czechs, taken prisoners by Russia in the early days of the World War, stopped at the Paradise of the Pacific on their way to the United States from Siberia. Comments on these concerts received from Honolulu are highly flattering, showing how much Honoluluans appreciated the fragments of manna. Albert Rendes, cellist, and Ludwig Schaller, violinist, were soloists, and members of the orchestra

religious, hymns appeal to him; their slow tempo is admirably fitted to his languid temperament; being vocally well equipped, he is a very fine singer; enjoying music better than anything else but swimming and fishing, he is an industrious singer; possessing a cheerful, optimistic disposition, his songs are generally in a major key but are not without a certain plaintive quality. He has a keen ear for artistic effects in interpretation and gradually but very slowly is learning to like the better varieties of music. Jazz, because of his love of rhythm, has a strong hold on him, for which he is not to be severely blamed in view of the example his Anglo-Saxon brothers have set him.

Among the Chinese and the Japanese, Occidental music has made little headway. The Celestial still prefers his discordant sounds and the Nipponese clings to the samisen. The Filipinos take readily to the music of civilized nations and become adept instrumentalists.

All in all, Honolulu and the Hawaiian Islands, possess a degree of musical culture that, astonishing as it already is, bids fair to increase yearly until they can rival communities of far greater musical opportunities and age.

#### HIGH CLASS MUSIC IN VAUDEVILLE

The value of music of the highest class and its relation to the theatre, especially to vaudeville, recently

Prominent in the Orpheum Circuit's impressive list of operatic gems to come here this season stands Mme. Doree's Operalogue, described picturesquely as "the most famous of the 'operatic sweethearts' in the beautiful and inspirational Mashea from the entire field of grand opera."

Priscilla Parker, Joseph Gravina, Diana Walters, Pompeo Tomasini, Marva Rand, Clifford Pollard, Adame Adam and Alina Verdiki are the songsters. Mme. Doree prelates at the piano.

Joseph George Jacobson is unquestionably one of the most indefatigable artists and pedagogues in our city and enjoys one of the most prominent positions in this region. Mr. Jacobson's early training under three of the greatest masters of Europe for more than twelve years and his long and thorough experience as a teacher are the reasons of his great success and why pupils from all parts of the country fill his classes. His sympathetic and varied contact with so many different peoples in foreign lands—Mr. Jacobson has traveled extensively to many parts of the globe—has probably been one of the powerful reasons of his intellectual growth.

A student of Mental Science he has gained great knowledge of human nature, which enables him to detect the individuality of his pupils and develop their style. This makes a competent instructor, for to apply a certain method to all pupils is a failure.



UDA WALDROP

The widely known pianist, organist, composer and conductor, whose recent music to the 1920 Family Club Play scored one of the lasting sensations in the club's history.



JOSEPH GEORGE JACOBSON

One of San Francisco's well known piano teachers, whose class has grown to the largest dimensions in his successful activities in San Francisco during a number of years.

also rendered numbers as a male chorus. Spirit and precision were the features of these concerts, and the ensemble was unusually good, especially in view of the fact that the orchestra had no opportunity for practice except during the ship journey from Vladivostok to Honolulu.

These were the only opportunities Honolulu has had to hear orchestral music, but its desire for melody of that variety probably will lead it to devise a workable plan for an orchestra of its own. Thus far, the native has shown greater preference for the ukelele and the steel guitar than for violin, clarinet or trombone.

One of the most enjoyable features of musical activities in the Hawaiian territory is the annual inter-island choral contests, in which choruses from the six principal islands contest for a silver cup. After being won by Molokai for several years, the cup was taken in the 1920 contest by a chorus from Hawaii. The contests are held annually in Honolulu.

Seldom has the writer heard anything finer in choral singing than has been displayed by these choruses, most of the members of whom are Hawaiian. The selections are given without accompaniment and generally are sung in Hawaiian. Although some secular numbers are given, most of them are religious in character.

The Hawaiian has no native music other than his adaptations of Occidental melodies, usually hymns, which he picked up in the early missionary days. Once weaned from the olio, or discordant chant built on a queer five-tone scale, he picked up the melodies of the 12-tone scale with astonishing rapidity. Being deeply

was commented upon by one of the Orpheum Circuit's executives. Never before in its history has the Orpheum, as well as its kindred circuits in the East and South, striven so effectually and with such realization of the importance of such an effort, to have at least one thoroughly artistic musical star in all its programs.

Speaking on this subject, the executive said: "The public from one coast to another has awakened to the value of good music. Our schools, associations, and every-day surroundings now are such that they breed the desire for the best in music forms. Vaudeville has been one of the agencies through which this moral uplift ached was sown."

"At first when high grade musical artists like Ciccolini, Marie and Mary McFarland, John McCormack or Thomas Egan were engaged for vaudeville, it was with a trembling on the part of the managers. Nobody knew how the vaudeville audience would take it, made up as these audiences always are from every walk of life."

"From the earliest inception, these stars were acclaimed by the majority in each vaudeville audience. A few would leave their seats usually to smoke or promenade while the high class act was in progress."

"Now it is a rare event if any exit from the theatre while Calve, Jomelli, or like musical celebrities are on the stage. The gradual connection between vaudeville bills and such artists has taught the audience to know the beauty that dwells within their own souls and only needs a few chords of the purest music to awaken."

At his many recitals his pupils render programs which show his artistic seriousness and the best kind of training they receive. Among those of the last season who have done exceptionally good work were Mrs. Idelle Ruttenegger, who now instructs the Beginners' classes in the studio, the Misses Henriette and Lorette Roumigulere, Miss Krecenz Woll and little Marian Patricia Cavanaugh, just nine years of age. The latter has appeared in recital of her own and played at the Civic Auditorium to a packed house. She reflects great credit on her teacher and in return shows the advantage she has of studying with such a competent instructor. To be a member of the Joseph George Jacobson Club is a standard of efficiency.

Besides his musical work Mr. Jacobson has attracted attention in the literary line. Several delightful short stories of his adventures in foreign countries have appeared in the magazines and numerous articles in the musical papers. To the "Etude" Mr. Jacobson is a regular contributor and his articles are intellectual and interesting. As a composer of songs and piano pieces, which appeal through their poetic style, he is also well known.

Giorgio Polacco and his wife, Edith Mason, sailed for Europe recently. Miss Mason will sing in Paris at the Opera Comique and also at the Grand Opera, later singing at Monte Carlo. Mr. Polacco's plans will be announced after he reaches Italy, where he will go for conference.



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## MRS. NOAH BRANDT'S SUCCESS AS TEACHER

Well Known San Francisco Piano Pedagogue and Some of Her Talented and Well Prepared Students—  
Result of Splendid Training

Mrs. Noah Brandt is beyond a question one of the most successful piano pedagogues in San Francisco and her efficiency may easily be judged from the results she obtains in the splendid work done by her pupils, some of whose portraits appear on this page. Among these is above all little Josephine Wein, a remarkable six-year-old prodigy enrolled at the Brandt studio last August. Mrs. Brandt accepted the child without previous preparation, as an illustration of what can be accomplished in one year, under her personal supervision, when a child is mentally brilliant, and musically endowed. That little Josephine more than fulfilled her expectations is proved by her performances of the Gipsy Rondo by Haydn (original edition), Fugue Elise (Beethoven) (Original Edition), and she is now learning one of the easy sonatas by the same composer (all original editions). She also plays a number of minor compositions, but her strength, beauty of tone, musical and intellectual comprehension would do credit to a student twice her age.

The other gifted children from eight to eleven, all under Mrs. Brandt's personal direction, are Katherine Conlisk, Gertrude Rennie, Pauline O'Connor, Sarah Alpert and Virginia Crossett. These children perform difficult works by Chopin, Schumann, Schubert, Bach and Beethoven.

Misses Hilda Goldberg, Katherine Dorn, Mrs. Peyton McAllister Harbold, and Miss Bessie Sherman are four brilliant exponents of Mrs. Brandt's work, and all are already young artists of very superior attainments. With the exception of Mrs. Harbold, all are school girls, but ardently devoted to their chosen art—music. Miss Goldberg is a born poet, and also plays with brilliancy, im-

peccable technique, tone and splendid conception. She gave several concerts at Long Beach this summer, arousing the greatest enthusiasm. She also performed for one thousand students and faculty members in the auditorium of the Girls' High School, and at numerous private residences and entertainments. She will make her formal debut when she graduates next year.

Miss Katherine Dorn is the youngest of three exceedingly brilliant daughters of Mrs. D. S. Dorn, all educated musically under Mrs. Brandt. Miss Dorn is already a virtuoso of a very high order, as her performances are exceedingly brilliant, flawless technically and tenaciously, and decidedly original in conception. Her friends are all eagerly looking forward to her debut, which will take place when she graduates from Miss Burke's school. Both girls will, however, shortly appear in long groups of difficult solos at Serosis Hall in a concert which Mrs. Brandt will give. Miss Dorn will astonish them all beyond the greatest expectations.

Mrs. Peyton McAllister Harbold will also appear at Serosis Hall in a splendid group of solos, and intends this year to accept engagements, both as accompanist and soloist. She appeared in the Greek Theatre on July 4th, accompanying Miss Rey del Valle in eight songs very satisfactorily, and is already in demand in that capacity in the bay cities, where she lives. Mrs. Harbold is extremely gifted, and is especially to be commended, as she discontinued her studies for ten years (since childhood) and has been under Mrs. Brandt's supervision only a year and a half. In a few years great things are to be expected from Mrs. Harbold, as she is also a horn soloist, and needs only the necessary training to become a fine artist.

Other young girls of whom Mrs. Brandt has a high opinion are Miss Marie Louise Wilcox, Bessie Sherman, Madeline Renn, Mrs. Hans Klussman, Lucille Bergerot, and among newcomers Eleanor Raphael, Alberta McNeely and Clara Newhouse are especially adapted for musical success. Mrs. Brandt enrolled new pupils this year from Vallejo, Oakland, Redwood City and San Francisco.

Miss Wertheimer, Mrs. Brandt's preparatory teacher, has a large class under her supervision, and is very conscientious, besides devoting eight years to the study of Mrs. Brandt's methods to prepare herself for this work. Mrs. Brandt relies on her to accept all beginners whom she herself is unable to teach. Mrs. Wertheimer is also a good pianist, and extremely intelligent in her work.

Other pupils teaching large classes successfully outside Mrs. Brandt's studio are Miss Ursa Warren, Miss Minnie Cassidy, Miss Sadie Henderson, Mrs. Nellie Valdez Wright and Alysse McGuire. Mrs. Brandt devotes most of her evenings to her own repertoire and also, to ensemble music for violin and piano, and finds time in between to contribute many valuable articles to the Etude. The last one on "Practical Fingering and How to Study It" attracted very much attention, Mrs. Brandt receiving many congratulations. She was most delighted, however, with one from the Editor, Mr. Cooke, in which he thanks her for her very valuable contribution.

Mrs. Brandt will appear publicly as soon as her health will permit, but her many friends occasionally hear her with delight in the studio where she gives musical evenings. Three of the recent ones were in honor of Miss Mary Ayres, Mrs. E. C. McCoullough of New York and Mrs. J. D. McGowan of Chicago. Mr. and Mrs. Brandt played sonatas by Rubinstein, Grieg, Beethoven and Brahms, also groups of solos and some of Mr. Brandt's beautiful songs were sung eliciting the heartiest praise.

## ESTELLE HEART-DREYFUS

Ovation Awaits Madame Estelle Heart-Dreyfus, Eminent  
Los Angeles Contralto Upon Her Return  
From Australia

Indications from various sources are to the extent that Madame Estelle Heart-Dreyfus will be welcomed most cordially upon her return from Australia. News from Sydney reveals that the prominent artist has been given there a very warm reception.

One of her prominent engagements will be in Portland before the Apollo Club.

Upon her return to this country Madame Dreyfus will tour the Northwest during the first half of November, Northern California during the last two weeks of that month and return to Los Angeles early in December. Inquiries from numerous clubs and musical societies as well as vocal students give the impression that the gifted contralto will have a busy season both as soloist and teacher. Upon her return from the Antipodes Madame Dreyfus will introduce to American audiences several songs written by Australian and English composers that have come to her attention during her visit in Australia and New Zealand.

Max Bruch, one of the most famous of German composers, passed away at his home in Berlin after a long illness. At the time of his death Mr. Bruch was in his eighty-second year. Ever since the outbreak of the World War, Bruch has been in bad health as a result of the many privations he was forced to endure. Bruch's greatest forte in composition was in choral works and in the field of epic cantata. His best known work was the popular G minor Violin Concerto. Besides the many choral works that he composed he has also written an opera, several compositions for string quartets and a number of songs. Bruch was also active as a teacher and as a musical director.



MISS KATHERINE DORN



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## EMILE FERIR

## The World's Greatest Viola Player Settles in Los Angeles

The coming of Emile Ferir, the world's greatest viola player to Los Angeles, to head the viola section of the Philharmonic Orchestra is an event in the musical life of the West which cannot easily be overrated. For to repeat it, Emile Ferir stands supreme among the viola players of the world. His achievements on his chosen instrument have been as worthy of note as those of the world-famous pianist or violinist. To his credit may be counted the fact that his efforts have established more firmly than ever before the vogue of the viola as a solo instrument, and for which his compositions have greatly enriched the viola literature. Perhaps no other criticism epitomizes so succinctly the salient features of Mr. Ferir's art as does the following extract from a review in the Boston Evening Record: "It was an especial charm to hear the viola numbers at this recital. One very seldom hears this broad-toned instrument outside of its tenor part in the orchestral string quartette. Standing as it does between the all-expressive violin and the rich-toned violoncello, the viola is almost the Cinderella in the orchestra. Yet when finely played (and Mr. Ferir is a master of his instrument) and when singing through its proper register, it is then more expressive and flexible than the violoncello."

Like so many other famous players of the viola, Mr. Ferir is a Belgian by birth, although claiming America as his adopted country. Born in Brussels, in 1873, the son of an officer in the Belgian army, Mr. Ferir's first ambition was to become a painter, and to that end he devoted some study. Later, however, he entered the Brussels Conservatoire as a student of the viola, coming under the tutelage of Firket and Ysaye, and eventually winning a first prize. As a member of the Lamoureux Orchestra in Paris, and later as principal viola of the Scottish Orchestra in Glasgow, he met with pronounced success, leading to his engagement in London as the

## MADAME ELIZABETH ROTHWELL

## Eminent Soprano Comments Interestingly on Singing—Has Busy Season Ahead

Madame Elizabeth Rothwell, gifted soprano of great recital and operatic experience, will be heard in a number of unusual engagements during the coming season. Her first appearance on a Western concert-platform last year, when Conductor Rothwell accompanied her with the Philharmonic Orchestra, gained her many admirers immediately.

Madame Rothwell was hooked for important Eastern appearances, but postponed these in order to fill a number of Western calls. This is not the first time that Madame Rothwell found herself simultaneously booked to sing in two great centers of musical life. Once before she preferred the West, that was when Henry W. Savage formed his English opera company and searched the European continent for gifted singers. At that time Madame Rothwell was under contract with the Municipal Opera in Mayence, but she listened to the "call of the West," particularly as Mr. Savage was prepared to pay a liberal sum in consideration of which the Director of the Mayence Opera cancelled the opera.

In New York City Madame Rothwell quickly won a prominent place, both as singer and teacher. In the latter capacity she has instructive ideas regarding singing.

"Singing is a matter of thought, sentiment and emotion based on vocal expression. Technique is most important but not all-important. The mind and the soul must fully be co-ordinated with the technique of the voice," Madame Rothwell commented when asked about her opinion regarding the nature of singing.

"Singing is foremost the expression of the soul. There is a tendency in Europe to emphasize this fact perhaps too much. In America we have too much technique. Both should go hand in hand. Probably no country other

than America has produced so many beautiful voices. They represent a wonderful asset for the musical future of this country. It is much to be hoped that the coming generation of American singers will pay serious attention to the spiritual side of singing, the deep study of the literary, mental and emotional values of our vocal literature, for then only will singing take its rightful place as the most musical of all arts.

"As to technique, I would say that there are many methods, all of which have merits, none of which fit absolutely every vocal composition. To sing right must be the aim of the vocalist whether student or professional. In other words, the technique will have to be adjusted to the respective aria or song, just as a teacher will have to vary his method with his pupils. The underlying principles of all methods are the same. It would be wrong to recommend the open or the closed method, or to say this is bel canto, and that is not. Everything is bel canto. If singing is not bel canto it is not singing. The simplest way of summing up the ideal technique is to say, that the tone must be 'spun.' Whether this is to be done 'open' or 'closed' depends entirely on the character of the music, the meaning of the words and the language.

"Of course Italian is seemingly the most musical language. The richer a language is of vowels the more musical it sounds. The language that contains many consonants is more suitable for expression. This can be well observed in Europe. German is a very expressive language, for if properly enunciated, has nothing guttural in its sound. Consonants vary the musical value of the singing voice and make it more dramatic. After all, every language is musical if well pronounced."

In her coming recitals, Madame Rothwell will show herself a fine interpreter of the German classics, but also sponsor the moderns of America, England and France. She owns some exclusive translations of fa-

## RUTH HUTCHINSON

## Highly Gifted Los Angeles Soprano Is Winner In Voice Contest of National Federation of Music Clubs—Kept Busy With Recital Work—Booking New For Spring Tour

Ruth Hutchinson has made her mark in the musical life of the Southwest during the past few years as a soprano of excellent quality and splendid schooling. She attained nation-wide fame when she won in the voice contest held by the National Federation of Music Clubs last year, following which she went on a triumphant tour singing in thirty of the largest Eastern cities.

On this occasion Miss Hutchinson faced the ablest critics of the country which gave her sincere praise for the material of her voice and the artistic way in which she uses it.



FRANK W. HEALY

The aggressive and tenacious impresario who is after box office records and who has been packing the Civic Auditorium with John McCormack, Galli-Curci and the Scotti Grand Opera Company.



LOUISA TETRAZZINI

The world-renowned coloratura soprano who will tour the United States under the management of W. H. Healy, to whom she owes the triumphs that lead her to her present pre-eminence.



MARGARET MATZENAUER

Leading contralto of the Metropolitan Opera House and one of the world's greatest concert artists—Her San Francisco triumph at her previous visit was so sweeping that her return is welcomed with avidity.

leading viola player of the Queen's Hall and Philharmonic Orchestras. And then America learned of him and his superb art, and in 1903 he joined the Boston Symphony Orchestra.

Not less distinguished than his orchestral experiences has been his string quartette record. In London he was a member of the Kruse Quartette, and in Boston he was connected with the Arbos Quartette, the Boston Symphony Quartette, Hess-Schroeder Quartette and the Boston Quartette. Recently he has attached himself to the personnel of the Philadelphia Orchestra as the leader of the viola choir, and there, also, he has resumed his quartette activities, this time with the Rich Quartette, composed of members of the orchestra.

Mr. Ferir's contribution to the fame of the Berkshire Quartette has been recognized. In Los Angeles Mr. Ferir will play the viola in the Noack Quartette. His arrival will also give music-lovers of Los Angeles an opportunity to become better acquainted with the classic and modern literature of the viola, as Mr. Ferir will appear on various occasions as soloist and respond to a number of invitations to play in recital before clubs and musical societies throughout the state who avail themselves of the great opportunity to hear this wonderful player.

## EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium is as follows: Toccata and Fugue in D minor (Bach), Spring Song (Mendelssohn), Reve Anglique (Rubinstein), Walter's Prize Song, from The Mastersingers (Wagner), Improvisation on brief theme, Concert Overture in C major (Hollins). This all-request program was announced for a previous recital but had to be postponed on account of an injury to the organist's hand. The recital Sunday evening begins at 8 o'clock.

Professional magazines as the Musical Courier write about her as follows:

"Ruth Hutchinson, a Los Angeles singer, made a decidedly favorable impression. Her voice is one of excellent quality and she used it to splendid advantage in two groups of songs."

Musical America comments on the same occasion as follows:

"Ruth Hutchinson, the young soprano prize winner, sang two groups of songs with pleasing effect. Her voice, well placed and of sweet quality, was on the whole well under control and she sang with commendable ease as well as with much taste. Her diction was noticeably good."

Before her return trip to Los Angeles Miss Hutchinson sang at Aeolian Hall in New York with great success, which was followed with vocal victories at Philadelphia, Pittsburgh, Kansas City, Detroit, Cleveland, and other centers of musical life.

Since her return to Los Angeles last spring, Miss Hutchinson has found the same cordial recognition during her frequent recitals before clubs. Immediately upon her arrival the First Methodist Church of Pasadena hastened to secure the musical co-operation for their services. Miss Hutchinson who is not only a very sympathetic interpreter of song and excellent technician, is also gifted as a teacher, as her growing class of pupils indicates.

At present she is receiving numerous calls from Pacific Coast cities which she will visit during a tour planned early in spring, to begin in the first part of February. On this tour she will appear in joint recital with that talented pianist Arthur Klein, who competed in the same contest as she did and who received the prize offered in the piano competition.

The joint recitals by the two artists who won nationwide fame in the famous contest of last year will be a novelty as well as artistic offerings of the highest merit.





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tion wherever heard, as proven by numerous  
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# LOS ANGELES PHILHARMONIC ORCHESTRA OPENS SEASON

Organization of One Hundred Artists Shows Remarkable Qualities of Tone-color. Conductor Rothwell Elated With Results of Rehearsals.

By BRUNO DAVID USSHER

Los Angeles, October 25, 1920.

As the time draws near for the opening pair of concerts that will inaugurate the second season of the Philharmonic Orchestra of Los Angeles orders from far and near for both season and single tickets, have been pouring in by mail, telegraph and personal order.

The season sale has gone "over the top" by several thousand dollars and has nearly doubled that of the first year; in fact the big auditorium has been almost sold out by subscription for both Friday afternoon and Saturday evening concerts, while the popular Sunday afternoon concerts show a big gain in patronage over last season.

Manager L. E. Behymer, who guided the Philharmonic Orchestra to such remarkable success during the first season, expects that this year's artistic and financial achievements will set a record in the musical history not only of the West, but of the country. The attention of musical America is focused more than ever on this great musical organization and its highly successful conductor, Henry Walter Rothwell.

Rehearsals have verified the predictions of Walter Henry Rothwell, conductor, that the personnel of his organization would be greatly strengthened by the addition of two score able musicians imported from the Orchestras of the East and Europe. New members are highly elated and declare that the orchestra bids fair to rival successfully any of the great orchestras of the country.

The program for the first pair of concerts, Friday afternoon, November 5th, and Saturday evening, November 6th, will find the orchestra in fine form. Con-

ductor Rothwell has chosen a powerful and well varied program:

ductor Rothwell has chosen a powerful and well varied program:

Tschaikowsky—Symphony No. 5 in E Minor, op. 64; Sowerby—"Comes Autumn Time"—A Program Overture; Gluck-Mottl—Ballet Suite No. 1—Introduction (Don Juan), Air Lento (Iphigenie in Aulis); and Wagner—Prelude to the Mastersingers of Nuremberg.

Musicians who have attended rehearsals assert that the reorganization of the orchestra means a great improvement in tone-quality which is wonderfully rich in tone color and volume of sound.

## ANNA PRISCILLA RISHER

Prominent Pittsburgh Musician Makes Her Home in Los Angeles—Has Published Large Number of Instrumental and Vocal Works

No higher tribute could have been paid Anna Priscilla Risher, the composer, than that of a great publisher, such as the Arthur P. Schmidt Company, in extending a permanent welcome to her works. The catalogue of this great firm features a large list of Miss Risher's vocal and instrumental works which are well fitted for concert and studio purposes. Altogether Miss Risher has published 138 compositions.

Miss Risher graduated from the New England Conservatory, having studied with Carl Stasny, Percy Goetschins and Chadwick, specializing in composition and piano. She studied cello with Leo Schulz, but had to discontinue this activity on account of an injury contracted through extremely hard practice which resulted in the weakening of her right arm. But for this unhappy experience she would have attained prominence as an instrumentalist.

Between composing, teaching piano and voice, filling an important position as organist at the Westlake Presbyterian Church and painting as a recreation, this fine artist leads a very busy life. Miss Risher is an old friend of Charles Wakefield Cadman, whose musi-

cal mentor she was in his early days at Pittsburgh. It is this quality that ties her pupils to her and she speaks her fine human and musical qualities as an artist.

## MAURINE DYER

Brilliant Young Mezzo-Soprano of Los Angeles Possesses Unusual Qualities—Eminent Artists Predict Wonderful Career—Booked for Prolonged Tour Through Middle West as Far as Chicago, With Many Return Engagements

Maurine Dyer is young and beautiful, with a voice and an undeniable personal "something" different from any other singer. It may be natural charm or consummate art, perhaps both; anyway, she has made it her own and it lingers and stays with you long after she has gone. The quality of her tone is unsurpassed, so much so that on hearing her the great Elena Gerhardt declared, "This is the most beautiful voice in the world."

She is a native of Texas—of distinguished family of the old South. As a child her great gift of voice was very marked; in fact, before she had ever spoken a word one day while swinging with her old negro nurse she sang the entire melody of a then popular ballad.

Her early training was with Mrs. W. S. Hawes, of Kansas City, and Oscar Fox, the well known teacher and composer of Texas. Later she went to New York where she studied with and enjoyed the intimate asso-

ciation of some of the world's greatest artists. Among them was the late Mary R. Callendar, Colberta Millet, pupil and associate for many years of Jean de Reszke, in Paris. Two winters with Elena Gerhardt and the last two years with Ida Reman, one of Europe's most distinguished artists, and said by Gabriel Fauré himself to be "the most perfect interpreter of my songs."

Although a young singer, through this exceptional training, marked talent, and untiring devotion to her work, Miss Dyer is fast placing herself with the most mature and finished artists. It is always the marvel of those who hear her "where and how did you acquire such splendid technic and exquisite individuality of interpretation?"

For four years she was soloist at Third Church of Christ Scientist, in New York City. During that time she made many notable appearances, among them at Carnegie Hall, Academy of Music, Brooklyn, soloist with several of the large choral clubs in the East, and in many of New York's most exclusive drawing rooms. Her past season included a three months' tour in recital, as soloist with orchestra and clubs through the South, Middle West and Pacific Coast, everywhere adding new triumphs.

Her repertoire is large and varied, including operatic arias, French, Italian and English lieder. Her versatility has brought her success in oratorio as well as recital.

During the war Miss Dyer was very active in war camp activities. Within two months she appeared in 75 recitals before the "boys" and under the auspices of the Red Cross. But for an attack of influenza Miss Dyer would have been a member of an artists' unit in which capacity she was to go to France.

Few artists have achieved so many and such wholehearted successes as Miss Dyer since her arrival in Los Angeles. Not only in Los Angeles but in many cities of the Southwest this highly gifted singer has lived up to Julius Caesar's terse saying, "Veni, vidi, vici." Maurine Dyer came, sang and won. And

## THILO BECKER AND OTIE CHEW BECKER

Distinguished Artist-Teachers of Los Angeles Uphold Highest Traditions of Piano and Violin

Among the distinguished artist-teachers of the country, Professor Thilo Becker, the eminent piano pedagogue and pianist of great finesse, as well as Mrs. Otie Chew Becker, highly gifted concert violinist and successful teacher, have held a prominent place for years.

Nothing more convincing could be related about the worth of a teacher than the successes of his pupils. In this respect Professor Thilo Becker has probably set a record. There are Olga Steeh and Lester Donohue, both pianists of first rank, with successes in Europe and America. Paloma and Karla Schramm, too, astonished audiences of both continents. Edna Darsch, who made a brilliant success later in grand opera, received much of her musical training from Professor Becker. Josef Ricard scored fully when playing with the Los Angeles Symphony Orchestra. Mildred Jamison, Will Carroway, Ida Selby, Miss Russell Brown, all highly promising pianists, are a splendid testimonial to the high art of teaching so fluently applied by Professor Becker.

Professor Becker, while naturally following a certain method, does not profess to hold to it rigidly. Excellent schooling which he received from Martin Krause, Carl Rehberg, Piutti, Weidenbach and Jadasohn, combined with a singular gift to draw out the best



**LAURENCE LEONARD**  
The eminent English baritone who, after unsurpassed successes in the East, will tour California under the direction of Mrs. Jessien Calbert.



**LAWRENCE STRAUSS**  
The distinguished California tenor, whose refined vocal art and poetic interpretations, have placed him among the leading concert and oratorio artists of the Pacific West.



**MISS ELSIE JULLERAT**  
The well-known California lyricist and author, who is successfully collaborating with C. Vargas in some of his numerous vocal compositions.



**MRS. EMMY TROMBINI**  
The exceedingly active and conscientious vocal instructor who can justly be enumerated among the most successful teachers in this state.

in his pupils, have made him the great teacher he is. He abhors all academic dictums, but believes in what he terms "reflective listening," both on the part of the teacher and of the pupil.

Mrs. Otie Chew Becker, much sought as violin teacher, is noted for her concert work. She graduated from the Royal College of Music, London, where she held a scholarship for several years. After her studies at that famous musical institution she went abroad to enter Emile Sauret's master-class. After one year's intensive studies with this great violin instructor she moved to Berlin to study with Josef Joachim. Three years' serious work with the great master made her a full-fledged concert violinist as her debut with the Philharmonic Orchestra of Berlin proved.

Then followed years of travel with many and highly successful appearances in important music centers of Europe. Her solo work with orchestra accompaniment as well as her sonata evenings found unanimous praise from the press and famous artists. Her appearance with the Queens Hall orchestra under Dr. Hans Richter was a great triumph. After finding equal approval in New York City and other large American cities, Mrs. Becker settled in Los Angeles.

The sonata recitals given by her and Professor Becker belong to the most artistic musical events of Los Angeles.

Since settling in the West, first at Seattle and during the past few years in Los Angeles, Madame Sprotte has since been exceedingly busy teaching and singing. She is more than ever in demand as soloist and is one of the favorite artists throughout the West. This season she will undertake at least two extensive tours, one through the Northwest and the other along the Coast, as her bookings have come in such manner that it is impossible for this artist to make individual trips. Her recent appearance with the Gramman Symphony Orchestra added another ovation to the successes shortly before achieved in San Francisco.



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## L. E. Behymer Announces 33 Philharmonic Courses

L. E. Behymer, the genial impresario of Southern California and Arizona, announces for the season 1920-21 thirty-three Philharmonic Courses, including the cities of Bisbee, Douglas, Globe, Phoenix and Tucson, Arizona; El Paso, Texas; Bakersfield, Fresno, Fullerton, Hollywood, Long Beach, Monrovia, Modesto, Ontario, Pomona, Claremont, Riverside, Redlands, San Diego (two courses), Santa Barbara (two courses), Santa Monica, San Jose, Sacramento, Ventura, Visalia, Los Angeles (four courses), and Pasadena, California, and Reno, Nevada, totaling an expenditure for music, exclusive of the Los Angeles season approximately \$100,000.

The courses include the highest type of artist-instrumental, vocal, and ensemble combinations. Bisbee offers its residents a series of five events opening with Karle, American tenor, Josef Lhevinne, Mary Jordan and Samuel Gardner, Anna Case and Lada, the dancer. Douglas offers Theo Karle, Jordan and Gardner, May Peterson and Lada. Globe offers Theo Karle, May Peterson and Lada; Phoenix has scheduled Josef Lhevinne, Raoul Vidas, the violinist, May Peterson, the New York Philharmonic Orchestra, and Lada, while Tucson offers Margaret Matzenauer, contralto, Frances Alda, prima donna soprano, and Mary Jordan, contralto, with Samuel Gardner, violinist in joint recital.

Reno, Nevada, in its sixth season of Philharmonic attractions has scheduled Theo Karle, Anna Case, Olga Steeb and the Bem Trio.

Bakersfield, Calif., is offering four headliners: Pasquale Amato, baritone; Charles Hackett, tenor; Anna Case, soprano; and a joint concert of Elizabeth Roth-

and Povla Frijsch, Cecil Fanning, Mischa Levitzki, and the Bolm Ballet and Little Symphony.

San Jose, College of the Pacific, opens its series with Josef Lhevinne, May Peterson, closing with an American Music Festival in April, with the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, as the principal attraction at that time.

Sacramento among others offers the Salzedo Harp Ensemble and Povla Frijsch, Anna Case, Mary Jordan and Samuel Gardner, the Philharmonic Orchestra of Los Angeles, closing with Levitzki, the pianist.

Ventura, for this its second season, has chosen Theo Karle, Cecil Fanning, Mary Jordan, Elizabeth Rothwell, with the Noack Quartet and May Peterson.

Santa Monica's second season offers Theo Karle, Emilio De Gogorza, May Peterson, the Noack Chamber Music Quartet, and Elias Breeskin, violinist.

Santa Barbara will enjoy two courses, one offering the Philharmonic Orchestra of Los Angeles in two concerts, Emilio de Gogorza, the Salzedo Harp Ensemble and Povla Frijsch, closing with Mischa Levitzki. The Herbert Philharmonic Course in that city offers Anna Case, Jordan and Gardner, and Lada, the dancer.

Pomona College, Claremont, has a splendid roster of talent, including Josef Lhevinne, the Zoellner Quartet, Olga Steeb, the Philharmonic Orchestra of Los Angeles, and May Peterson.

Visalia is announcing Emilio de Gogorza, the Salzedo Harp Ensemble with Frijsch, May Peterson, Mlle. Shehatowitsch, pianist, and Kalova, violinist. Modesto offers Lada, Shehatowitsch and Kalova, Theo Karle and May Peterson.

Mary Jordan, Samuel Gardner, Anna Case, Frances Alda, Myrna Shurlow, Theo Karle, Lada and the Bolm Ballet.

The Special Instrumental Course includes Moiseiwitsch, Lhevinne, Hofmann, New York Philharmonic Orchestra, Jan Kubelik, Salzedo Harp Ensemble, the Bolm Ballet and Little Symphony.

These together with the soloists arranged for the Philharmonic Orchestra of Los Angeles through this office for the season of 1920-21, include Emilio De Gogorza, baritone; Marguerite Matzenauer, contralto; Max Rosen, violinist; Mischa Levitzki, pianist; Otilie Schilling, soprano; Elizabeth Rothwell, soprano; May Peterson, soprano, and Lester Donohue, pianist, will represent at least \$350,000 invested in music in Los Angeles alone.

Another exceptional item of musical expense and artistic attractiveness is the Philharmonic Orchestra of Los Angeles, founded by W. A. Clark, Jr., who also meets any deficit accruing, Walter Henry Rothwell, conductor, with L. E. Behymer as manager, means a gross cost of an additional \$200,000.

The season promises to be the banner one of the Southwest, both artistically and financially, and L. E. Behymer takes this opportunity of thanking the various individuals, schools, societies and clubs, whose foresight and integrity and hearty co-operation have made it possible to send these world-famous artists to the cities above mentioned and to give to the great Southwest an atmosphere of musical art.

### LE FEVRE-BRUSHER MANAGEMENT IN OAKLAND

The leading reviews of the country speak most highly of the present success of the artists who are to appear in Oakland this season under the management of the Le Fevre-Brusher Concert Bureau. Alice Gentle, the beautiful mezzo-soprano, who will give the first recital of the concert series in conjunction with the San Fran-



G. VARGAS

The rapidly progressing California composer whose vocal and instrumental compositions are much sought by leading publishers because of their brightness and melodic appeal.



MISS ELIZABETH WESTGATE

A most prominent California pianist, organist, pedagogue, composer and critic, whose splendid constructive work has made an indelible imprint upon the musical life of the Bay district.



LEN BARNES

The excellent baritone soloist who although but shortly arrived from New Zealand has already become one of the leading and most sought artists in the community.



THOMAS FREDERICK FREEMAN

The distinguished pianist, composer and pedagogue, whose excellent craftsmanship has lifted him to one of the commanding artistic positions in California.

well, soprano, Richard Buhlig, pianist, and Le Trio Intime, consisting of Alfred Kastner, harpist, Ilya Bronson, cellist, and Jay Plowe, flutist.

The Fresno Musical Club, as usual, is presenting a fine course which was opened by Benno Moiseiwitsch, and includes Charles Hackett, the Salzedo Harp Ensemble with Povla Frijsch, soprano, Jordan and Gardner, Anna Case, Lada, the dancer, the Philharmonic Orchestra of Los Angeles, closing with the Bolm Russian Ballet and Little Symphony.

El Paso will hear Luisa Tetrassini, Anna Case, Josef Hofmann, Frances Alda, Josef Lhevinne and the New York Philharmonic Orchestra.

Fullerton, California, offers a course including the Trio Intime, with Maurine Dyer, soprano, Theo Karle, tenor, and Myrna Shurlow, soprano.

The Hollywood High School, which has for years operated a finely balanced course, for the benefit of the student body, has this year selected Josef Hofmann, Cecil Fanning, May Peterson and the Trio Intime.

Long Beach, this season representing its third annual series, will present Mary Jordan and Samuel Gardner, Pasquale Amato, the Salzedo Harp Ensemble with Povla Frijsch, Theo Karle, and the Noack Quartet in joint concert, Mme. Frances Alda and the Philharmonic Orchestra of Los Angeles.

Monrovia, presenting a series for the first time this year, has chosen Cecil Fanning, May Peterson, Samuel Gardner, Le Trio Intime and Mischa Levitzki.

Ontario, a smaller community, has chosen the Philharmonic Orchestra of Los Angeles, Theo Karle, Olga Steeb, Frederick Warde, the well known actor, and B. R. Baumgardt, lecturer.

Riverside offers the Philharmonic Orchestra of Los Angeles, Cecil Fanning, Lada, Anna Case and Mischa Levitzki, while Redlands, thirty minutes' ride from Riverside, is inaugurating their twenty-seventh season with Raoul Vidas, followed by the Salzedo Harp Septet

The Amphion Club of San Diego offers the banner season of its career, presenting two series; the first opened last week with the recital of Benno Moiseiwitsch, and will include recitals by Elizabeth Rothwell and the Noack Quartet, Pasquale Amato, the Salzedo Harp Ensemble and Frijsch, Emma Destinn, soprano, Mary Jordan and Samuel Gardner, the Bolm Ballet and Little Symphony, and the Philharmonic Orchestra of Los Angeles. The Amphion Extraordinary Course includes Pavlowa, the incomparable, Josef Hofmann, pianist, Luisa Tetrassini, Margaret Matzenauer and the New York Philharmonic Orchestra, with Josef Stransky, conductor.

This one hundred thousand dollar investment in these cities of California, Nevada, Arizona, New Mexico and El Paso, Texas, does not include the Los Angeles season, which is a very elaborate one. In opera will be found a season by the Scotti Grand Opera of the Metropolitan, the Gallo Grand Opera Company, the San Carlo, in its annual visit, and a spring season of the Chicago Grand Opera Company in April.

The return of Anna Pavlowa and of her company for a five-days' festival, the Bolm Ballet with the Little Symphony of George Barrere, and Lada, constitute the terpsichorean offerings.

There are four Philharmonic Artist Courses. The Evening Course on Tuesday embracing appearances of Josef Lhevinne, pianist, Charles Hackett, tenor, Salzedo Harp Ensemble with Povla Frijsch, soprano, Emma Destinn, Mary Jordan, contralto, Samuel Gardner, violinist, Josef Hofmann, Frances Alda, New York Philharmonic Orchestra with Stransky, Bolm Ballet and Little Symphony.

The Matinee Course on Saturday includes Benno Moiseiwitsch, Pasquale Amato, Anna Case, Jan Kubelik, Frances Alda and the Bolm Ballet.

The Philharmonic Vocal Course includes Amato, Hackett, Salzedo Ensemble and Povla Frijsch, Destinn,

cisco Chamber Music Society, during the latter part of last month under the direction of Fortune Gallo, charmed New York in the title role of Carmen. As the star with the San Carlo Opera Company Miss Gentle scored in all her parts, but her Spanish cigarette girl, in particular, met with the approval of large audiences and of critics. Her singing and acting were applauded in every scene and she was the recipient of many recalls. Serge Prokofieff, Russian composer-pianist, is the most discussed musician of the season. Recently he appeared with the Chicago Symphony as pianist, conductor and composer, and in all three capacities he proved himself a sensational figure. At the request of Campanini, he has written an opera, *The Love for the Three Oranges*, which will be given its premiere this season by the Chicago Grand Opera Company. The success of Julia Claussen, the third artist of the series, is still fresh in the minds of the local musical devotees. Her ability in Samson and Delilah at the Berkeley Greek Theatre has caused such a demand for her services that she has been obliged to extend her concert season. Mme. Claussen has been engaged by Gatti-Cazazza for the Metropolitan season and her concert in Oakland will be one of the last before she leaves for the East. Paul Althouse and Kathleen Parlow are on tour at present and the reviews are filled with glowing accounts of their success. Althouse, foremost American tenor of the Metropolitan organization, it is pointed out, has been developing at such a rapid rate during the past two years that critics are forced to admit him to the seats of the mighty. Miss Parlow's fame has been further enhanced by her recitals this season and she is now universally recognized as one of the greatest, if not the greatest, of violinists. Oakland will have the opportunity of hearing the best programs of all these artists, as the Le Fevre-Brusher Concert Bureau has arranged that all the numbers to be offered shall be those in which the artists have won success.



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#### California Itinerary

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Nov. 14th—San Francisco  
Nov. 16th—Oakland—Lefevre-Brusher  
Series  
Nov. 19th—San Jose—Colbert Concert  
Course  
Nov. 21st—Visalia Music Club  
Nov. 22nd—Pomona College  
Nov. 24th—San Diego—Kielsing Concert  
Course  
Nov. 26th—Los Angeles Symphony Or-  
chestra  
Nov. 27th—Los Angeles Symphony Or-  
chestra  
Dec. 3rd—Chaffey Union High School  
Dec. 6th—Hollister Musical Association  
Dec. 9th—Richmond Concert Course

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America's Favorite Baritone

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# The Frank La Forge Studio and Its Influence on American Music

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By ALFRED METZGER

The thousands of enthusiastic professional musicians, students and music lovers of the Pacific Coast who flock to the concerts of those great artists with whom Frank La Forge may, for the time being, be associated know him principally as an inspired composer, a matchless accompanist and a brilliant pianist. He is possibly the only accompanist who has a following of his own, and whose occasional visits are as welcome to our musical public as are those of the artists with whom he may appear. This conquest of a personal reputation is in itself an achievement that should not be lightly regarded. At this time it is not our intention to dwell upon La Forge the composer, nor the accompanist nor the pianist. All of this we already have had an opportunity to discuss and possibly will occasionally discuss again. Today we wish to present a phase of Frank La Forge's participation in the development of American musical progress which is not so well known to the musical public of the Pacific Coast, namely, his inestimable services as a musical educator.

the score, and since that time has never departed from this practice, which it may be said, as far as the accompaniments are concerned, he was the first one to introduce. The songs of Frank La Forge, which were introduced by the artists named above on their tours of America and Europe, have always been special features of the programs, and have met with the most cordial reception from press and public alike. Among those which have gained the greatest popularity are *Retreat*, *To a Messenger*, *Before the Crucifix*, *Expectancy*, *When Your Dear Hands*, *Supplication*, and his latest, *To Our Boys in Flanders*, said by Archie Bell, the distinguished Cleveland critic, to be the one song that has come out of the war that will never die.

Only four instrumental pieces have been published—*Romance*, *Valse de Concert*, *Gavotte* and *Musette* and *Improvisation*. Mr. La Forge's studio, which is located in New York, is one of the busiest and most beautiful in America. Here he teaches and coaches many well-known artists on their programs.

turium. He offered a program of admirable selections and in such works as Brahms' B minor Rhapsodie and Grieg's Ballade, his performance showed commendable technique with virility and clarity of style."—New York Sun.

We have before us from twenty to thirty similar comments culled from the press in all parts of the country establishing Mr. Berumen's reputation beyond peradventure of a doubt.

An extraordinary artist who owes his triumphs to his association with Frank La Forge as pupil and artist is Charles Carver a basso of nothing short of wonderful capabilities. The thousands of attendants at the Schumann-Heink concerts during the season of 1918-1919 will not soon forget the name of Charles Carver, the young basso, who made an instantaneous success in all the cities, from Coast to Coast, wherever he appeared. Mr. Carver, whose talents, as already stated, were discovered and trained by Frank La Forge, is the possessor of one of those rare voices, a genuine bass, with a rich, velvety quality. His interpretative powers are on a par with his vocal endowments, making him an exceptionally interesting artist, and ensuring him a great future. Mr. Carver is an American, being descended from one of the oldest American families.

From an unusual array of enthusiastic press comments we select the following:

New York Globe, August 31, 1919.—Charles Carver is a finished artist. He sings with authority and style. A fine American bass! His is a noble, manly voice of glorious mellowness.



MRS. RICHARD REES  
The delightful and intelligent vocal artist and teacher whose musically influence forms one of the most effective educational factors in this city.



ALBERT KING  
The brilliant young pianist whose conscientious and interesting artistic expressions are delighting many music lovers who attend the more important functions of our resident artists.



MRS. EVELYN SRESOVITCH WARE  
The indefatigable and competent piano teacher whose occasional pupils' recitals must be included among the most worthy of such functions presented in this city during the course

Before proceeding to dwell at length upon the great benefits that accrue from the results achieved in the La Forge studio in New York we would like to present a brief biographical sketch of this dominant figure in our American musical life. And the following sketch will serve our purpose splendidly:

Rockford, Illinois, was the birthplace of the subject of this biography. His early musical training was conducted by his sister, Mrs. Ruth LaForge Hall, a very gifted pianist who preferred a domestic life to the concert field. She was his teacher and his inspiration, and from the age of three he imitated her playing, carefully listening to her and watching her practice for ours, and then trying the same pieces by ear. As a boy soprano young La Forge gained more than local fame, and often went on little concert tours of the towns and cities of northern Illinois.

It was the piano, however, that was his main interest, and as soon as the opportunity presented itself he went to Chicago to study under Harrison M. Wild, with whom he remained three years. In 1900 he went to Vienna to study with Leschetizky. Four years were spent in the Austrian capital when it became necessary for him to return to America. He remained here but a few months, however, and then decided to locate in Berlin. After establishing himself there he was invited by Mme. Johanna Galski to accompany her on a tour of America. His next engagement was with Mme. Marcella Sembrich, with whom he toured Europe, going as far north as Russia and Finland, and he remained with her as long as she continued public work. After her retirement followed several seasons with Mme. Frances Alda and Mme. Margaret Matzenauer and then Mme. Schumann-Heink engaged his services. It is in this capacity that he is touring America at present.

From the very first La Forge not only played solos but also the most difficult accompaniments without

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Ernesto Berumen, a concert pianist and pedagogue of the first rank, is really Mr. La Forge's associate teacher and whenever the distinguished pianist-composer is on one of his transcontinental tours Mr. Berumen is in charge of his studio. Ernesto Berumen came to this country at the beginning of the war and established himself in New York City, where he was soon recognized as one of the best of the young pianists, and proved by the various successful pupils that he produced that he is an exceptional teacher, even among the many pedagogues of the metropolis. His classes are always full and the frequent class recitals show the great progress made by his pupils.

Mr. Berumen's annual recitals at Aeolian Hall have put the stamp of approval of the greatest critics upon his work, and a tour as solo pianist with Mme. Schumann-Heink gained the endorsement of the entire country from Coast to Coast for his artistry.

Here are one or two of the opinions of some of the New York critics on Mr. Berumen's playing: "Vigorous, manly, direct in his methods, with never a suggestion of flamboyancy, in his address, he played on this occasion not only with assurance, and with precision, but with a fine regard for the emotional message of the music he interpreted. There was brilliancy in his performance of the unfamiliar Granados and Liponoff selections, and the audience stirred to enthusiasm, lingered for the supplementary contributions."—Max Smith in New York American.

"Ernesto Berumen, pianist, who was first here last season, gave a recital yesterday afternoon in Aeolian Hall, before an audience which nearly filled the audi-

Washington Times.—In Charles Carver the acquaintance was made of a young singer who will surely go into the front ranks of bassos, of opera bassos, one may venture to prophesy. His voice has rich beauty and vibrancy. It is admirably smooth throughout all its registers, and is excellently handled. His diction, ease and interpretative spirit were notable, and good style also graced his *Handel Come Beloved*. His range is extensive and his deepest notes ever musical.

In this dissertation we have reversed the usual order of enumeration that demands "ladies first." However, it was not done because of any lack of appreciation of the unusual genius and artistic accumen of Miss Erin Ballard, who, in an unbelievably short space of time, has swung herself to an eminence where she is being recognized as the greatest woman accompanist before the American musical public. Miss Ballard is also an artist product of the La Forge studio. She came to Mr. La Forge from Tupelo, Miss., five years ago and has been since that time under the exacting supervision of that distinguished master. Miss Ballard pursued her studies with Mr. Berumen, Mr. La Forge's associate teacher, at the same time. Even now Miss Ballard keeps up her lessons with Mr. La Forge and Mr. Berumen every time she comes to New York after her tour with some distinguished artist.

Miss Ballard is best known to the musical public of the Pacific Coast as associate artist and accompanist of Margaret Matzenauer and later of Frances Alda. She created an instantaneous sensation because of her extraordinary pianistic skill, and belongs to those rare accompanists who assert themselves notwithstanding the proximity of a great star. Mme. Matzenauer engaged Miss Ballard entirely upon the recommendation of Mr. La Forge without even having met her. When she finally saw her she remarked doubtfully to Mr. La

(Continued on Page 76, Col. 1)





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## THE FRANK LA FORGE STUDIO

(Continued from Page 74, Col. 3.)

Forge: "Why, she is only a child." But Mr. La Forge reassured her by saying: "She may be only a child in appearance just now, but you will find her quite a woman as an artist." And anyone of us who listened to Miss Ballard can back up Mr. La Forge's endorsement.

In this his most recent tour to the Pacific Coast with Mme. Schumann-Issink Mr. La Forge has added to his great reputation. This is particularly true of his eminence as a composer. There is no American composer of today that has written so many and forceful as well as serious compositions as Mr. La Forge. His songs have the atmosphere of classicisms, and his most recent work, the Flanders Requiem, is truly a song that may easily be placed side by side with any classic and not lose in such exalted company. While it is really not necessary to further convince our readers of Mr. La Forge's eminence as an artist, still it will do no harm to append in conclusion a few excerpts from the New York papers:

W. J. Henderson in New York Sun.—And let it be added that at the piano Frank La Forge proved himself to be, in his domain, as great an artist as the singer (Mme. Sembrich) in hers.

H. E. Krehbiel in New York Tribune.—The accompaniments which Frank La Forge provided were wholly worthy, which means that they too were perfect.

Richard Aldrich in New York Times.—Frank La Forge accompaniments, all played from memory, were in themselves works of art.

Truly we have never any reason to reverse our judgment after first hearing Frank La Forge when we said: "As an accompanist we consider Frank La Forge without a peer, and we make this statement without reserve."



RAY C. B. BROWN

The genial musical editor of the San Francisco Chronicle, whose sincere and constructive musical dissertations are read with great interest and pleasure by our musical public.

## MADAME CAILLEAU AS ARTIST AND TEACHER

Mme. Rose Relda Cailleau's work as a soloist brought her before the public this season at a Mozart concert. This is an excerpt from the Chronicle: "In her group of songs Mme. Cailleau found most happy expression for the delicacy and melodious quality of her voice. She sang the aria *Il re pastore*, *The Violet*, and *Mon Coeur soupire*. At first through the very softness of her tones one does not anticipate great power from Mme. Cailleau, but it is there, though judiciously conserved and used only at the right moment. When she arrives at a climax, or suddenly, upon dramatic emphasis, Mme. Cailleau reveals unsuspected power, though always retaining her beautiful and exquisitely produced tones. Her understanding and control of the overtone is equalled by few singers. Mme. Cailleau's enunciation is perfect verbally and musically, the result breath control and tones sent well forward."

At Miss Christine Howell's concert Mme. Cailleau was the assisting artist. On that occasion we had the satisfaction to speak of Mme. Cailleau's work as follows in the columns of this paper: "She sang a group of three songs exclusively colorature compositions. We know of no resident artist and mighty few visiting ones that can cope with Mme. Cailleau in the intricate mazes of florature singing. Her voice, too, retains its flexibility and charm and the various passages of agility were negotiated with a skill and fluency that does honor to an artist of the rarest achievements. Mme. Cailleau knows how to use her voice, how to phrase with taste and refinement, how to trill, and, last but not least, she always sings in pitch."

When Madame Cailleau sang at the Philomath Club the Examiner had this to say: "Mme. Cailleau was the first singer. Whenever the name of this singer appears on a program, music lovers rejoice, for Mme. Cailleau has been called 'San Francisco's greatest singer.' Her selections on Monday were well chosen, giving as they did an opportunity for her audience to hear her perfect tones. Never was Mme. Cailleau in better voice. The ovation she received registered the high appreciation of those who heard her."

Among well-known artists who studied with Mme. Cailleau are: Constance Alexandre, Myrtle Donnelly, Mrs. Uda Waldrop and Tina Lerner. Other young artists gradually coming to the front are: Richard Hunter, tenor; Martin O'Brien, tenor, and C. Anderson; Misses Rose Isaacs, Madeline O'Brien, Margaret Mack, Jennie Elchwald, Etta Wilson, Mrs. B. Williams, Mrs. J. Golden, Miss H. Mauser, Miss M. Rosenthal, Miss Ruby Hale, Miss Elizabeth Magee, Miss Blanche Kollman, Mrs. C. Graham, Miss Corinne Keefer, Mrs. A. Healy and Miss Marion Dunne.

## ALICE GENTLE CONQUERING THE EAST

During Summer Engagement in Ravinia Park and at Manhattan Opera House, New York, Great American Artist Jumps Into Fame

Those of us who have predicted a brilliant career for Alice Gentle, the irresistible American mezzo-soprano, have now the satisfaction to know that our judgment has been vindicated, for both during the summer engagement of the Ravinia Park Company, which consisted mainly of the Scotti Grand Opera Company and



REDFERN MASON

The esteemed and noted music critic of the San Francisco Examiner, whose scholarly comments leave their lasting imprint upon the musical annals of our community.

later at the Manhattan Opera House, New York, with Gallo's San Carlo Opera Company, Alice Gentle scored brilliant artistic triumphs. Indeed, her success is so marked that we do not exaggerate when we say that she has become one of the country's greatest operatic artists. Last week we published a number of the enthusiastic New York notices. This week we will reproduce some of the Chicago reviews. Alice Gentle is due here next week to fill a number of concert engagements in California under the management of Mrs. Jessica Colbert, and during December she will appear here with the San Carlo Opera Company. Here are two representative Chicago notices:

Edward C. Moore in Chicago Daily Journal: Of all the pleasant chronicles of Ravinia, one of the most agreeable in reminiscence is the performance of Carmen, which took place for the first time this season last night. The chief reason for this was Alice Gentle, who appeared in the title role, with quite a number of secondary reasons going to build up the merits of her impersonation. She is quite an extraordinary artist in this character, by all odds the best Carmen of the present generation, and provocative of memories of Calve in the minds of those who are old enough in opera going to remember that singer in the role.

It is not entirely that she has precisely the type of voice for Carmen, though she has. When one hears the luscious mezzo quality that she puts into the score, he realizes that soprano Carmens, whatever their merits, are somewhat irritating, simply because they are soprano. Miss Gentle's voice is a lovely thing in itself, and it offers exactly the right contrast and balance to the other vocal types around her. She sings the Carmen notes, and then for good measure occasionally with perfect ease whips out a high C to assist

in a climax, a note not in her score but entirely pardonable for its brilliant effect.

She does more, however, than give a mere singing performance. Her Carmen glows as the Bizet score glows. It is constantly bubbling over with vitality, it has strength, it is good to rest the eyes upon, and it has charm. Miss Gentle knows very well the acting values of the part, she passes from one mood to the next, not jerkily, but logically and with complete certainty. In other words, she is the kind of a Carmen that all Carmens ought to be and many fall short of being.

Karleton Hackett in Chicago Evening Post: For the second scene Miss Gentle carried on the spirit of the occasion by giving a very fine performance as Azucena. Of course, she had to act, for Verdi wrote in that instance a role that would have made a wooden image try to act. Miss Gentle went into it after the fashion of a couple of generations ago, when Azucena was the last word in operatic characterization, and every artist sought to make her reputation by her performance of the part. She acted as if she meant it, and there was a sincerity that made a powerful appeal. Also she had the voice for the music and could sing it with compelling force, and yet not make it sound as if she were injuring her health. Azucena takes range, volume, tone coloring, dramatic intensity and great vocal command—in short, the whole bag of tricks, and Miss Gentle had them all. Leonora, Manrico and the count could stand still and sing, but Azucena had to act, and she did it as if she liked it. The audience gave her a big demonstration after the scene.

## MUCH INTEREST IN CHAMBER MUSIC SOCIETY

The sale of single tickets for the opening concert of the series of Festival Chamber Music concerts, to be given at the St. Francis Hotel Tuesday evening,



A. W. WIDENHAM

The admirable secretary-manager of the San Francisco Symphony Orchestra, to whose energy, undaunted spirit and bulldog tenacity the Musical Association of San Francisco owes the financial success of the symphony concerts of a season.

November 9th, by the Chamber Music Society of San Francisco, with May Mukle as guest artist, will go on sale on November 1st. The price for single tickets will be \$2, plus war tax, whereas, the entire series of six concerts can be purchased for \$10 a seat for the entire season.

At the opening concert, May Mukle, the world-famous English 'cellist, will appear with the society in the Schubert Quintet, Op. 163, for two violins, viola and two 'cellos, and will also be heard in the Brahms B flat sextet for two violins, two violas and two 'cellos. In order to perform these works it is necessary to have two great artists on the 'cello parts and San Francisco is doubly fortunate in being able to hear Mr. Britt and Miss Mukle together on the same program in these famous works. An occasion like this occurs very seldom indeed. The two violas in the Brahms sextet will be in the capable hands of Nathan Firestone, violist of the society, and Lajos Fenster, solo viola of the San Francisco Symphony Orchestra.

Jessica Colbert, the manager of the society, announces that by special arrangement by Mr. Hecht, the founder, and herself, the London String Quartet, which plays with the Chamber Music Society at its second concert on Monday evening, November 22nd, will be heard in the Mozart B minor quartet for the rendition of which they are world famous. This will give the San Francisco public their only chance to hear England's greatest ensemble organization, in a quartet by themselves, as they are booked to leave San Francisco immediately after their joint appearance with the Chamber Music Society to fill their European engagements.

Seat sale for the Chamber Music events opens on November 1st for the public at the box office at Sherman, Clay & Co.



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## SAN DIEGO TO HAVE MOST BRILLIANT SEASON

By BERTHA SLOCUM

San Diego, Cal., Oct. 21, 1920.

San Diego's 1920-21 musical season promises to be the most brilliant in the history of the city. With the regular Amphion course, including seven leading artists for this season, opening October 20th with the new Russian pianist, Benno Moiseiwitsch, followed by Pasquale Amato, Emmy Destinn, Salzedo Harp Ensemble, Povia Frijsh, Danish soprano, Mary Jordan, contralto, and the Los Angeles Philharmonic Orchestra. Beside their regular course, the Amphion offers a special course of great importance, including Tetrassini, Josef Hofmann, the New York Philharmonic Orchestra under Stransky, and the Pavlova organization.

Karl A. Kieling has announced an attractive array of concert artists headed by Alice Gentle to be followed by Kajetan Attil, solo harpist of the San Francisco Symphony Orchestra, Serge Prokofieff, famous Russian composer-pianist, Julia Clausen, the Metropolitan's charming Swedish soprano, Leopold Godowsky, Max Rosen, eminent violinist, Paul Althouse, the popular Metropolitan Opera Company tenor, Kathleen Parlow, violinist, Chamber Music Society of San Francisco, with Louis Persinger and Horace Britt. In addition to these really famous artists, the University Extension has announced a series of lectures and musical events, naming many of California's well known artists as well as many who are new on the Coast.

San Diego hopes to have a Symphony Orchestra to

scale given in the Persimmon Room at Balboa Park by the Community Service League.

Mrs. Jessie L. Gaynor was the guest of honor at the first open meeting held by the new Study Club at the San Diego Conservatory of Music, known as the Enterpean Club, and an all Gaynor program was offered in honor of the distinguished guest, and ranged from the attractive motion songs so familiar to the kindergartner to real difficult piano selections given by club members and added to by the composer, who gave some recent compositions from manuscript.

Walter Henry Rothwell, the distinguished conductor of the Los Angeles Philharmonic Orchestra, has been having a short vacation at the Coronado Hotel. Mrs. Rothwell will be the next artist offered by the regular Amphion series of concerts.

Miss Grace Ashton, the talented young dramatic artist of the city, has returned to Boston, to resume her studies at the Leland Powers school of the Spoken Word, where she expects to graduate this year. Miss Ashton has appeared this season in a number of plays given by the Community Players of San Diego.

The Wednesday Club resumed its club activities by presenting a brilliant pageant commemorating the tercentenary on the landing of the Pilgrims and thus the keynote was struck of the first half of the year's program which is to symbolize America. The pages of American history were turned back three hundred

WALTER HENRY ROTHWELL IN SAN DIEGO

Distinguished Conductor of the Philharmonic Orchestra of Los Angeles Visits Coronado and San Diego and Praises Dr. Stewart

The following, which appeared recently in the San Diego Union will be of interest to our readers:

"Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra, has been spending a short vacation at Hotel del Coronado. His visit here at this time is of particular interest to San Diego musical people, from the fact that he will conduct at least one performance with his orchestra at the Spreckels theatre the coming season, under the auspices of the Amphion Club. During his stay here Mr. Rothwell spent an afternoon at Balboa Park, listening to one of Dr. Stewart's organ recitals, and he expressed his keen appreciation of the instrument and of Dr. Stewart's masterly playing.

"Mr. Rothwell conducted a series of orchestral concerts in New York recently and met with splendid success. His fame as a conductor is international, for he has had extensive experience with concerts in Europe. He was selected by W. A. Clark, Jr., for the position in Los Angeles, whither he has returned to take up his duties for the coming season. During his stay in Coronado he was busy examining the orchestral scores of new works which he intends to present in Los Angeles. Among those which he has definitely selected for performance is Dr. Stewart's Suite de Ballet from the music-drama Gold, which will be played at an early date."



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be known as the Philharmonic, which is now in process of organization, under the direction of prominent business men and financiers, details of which may be announced later.

Miss Ruth Martin, head of the Piano Department of San Diego Conservatory of Music, is giving a series of Friday morning recitals in the recital hall of the Conservatory Building at 740 Upas street. These recitals are creating a great deal of interest among the lovers of piano music, as Miss Martin is an artist of ability, with years of piano playing to her credit.

Miss Nell Cave, who has recently returned from Chicago, where she coached under Josef Lhevinne, is now permanently located in her new studio at 2445 Fifth street. She will have as her assistants Mrs. Florence Solem and Miss Laura Falda.

Mrs. Adelaide Cutler presented a number of her piano students in recital at the San Diego Conservatory of Music recently. Three of the younger violin students of Chesley Mills also appeared on the program. The piano students were Lucy Grimsley, Jean Wilson, Madeline Lang, Marion Dix, Hortense Bussy, Alberta Watkins, Gertrude Bussy, Ruth Ayers, Melody McKim, Elizabeth Pelter. The violin students were Marion Grenols, Bessie May Grimsley and Boyd Gibbons.

An interesting piano recital was given by Miss Louise Rector September 21st, at the San Diego Clubhouse, assisted by Miss Leola Turner, soprano. Miss Rector is a pupil of Mrs. Florence Shinkel Gray. At the conclusion of the concert Miss Rector received the congratulations of her many friends and was invited by the management of the Community Players to assist at their next performance.

Miss Lallie de Loriere, mezzo-soprano, of London, England, accompanied by Mrs. Mary Kending, sang an interesting program at the benefit bridge tea and mu-

years as the great achievements in science, art, invention and statesmanship passed in review, presented by members of the club in costume, assisted by groups of girls from the Normal and Francis Parker schools. Sixty persons took part in the pageant and to aid in carrying out the spirit of the occasion many members of the club, not on the program, had dressed in the quaint costume of other days. The program for the afternoon was in charge of the pageant committee, Mrs. B. J. O'Neill, Mrs. E. P. Sample and Mrs. F. S. Sherman.

Thearle's Music Store have begun their fall series of Saturday afternoon musical programs. The artist for their first concert was LaRue Hewes, tenor, and for the second, Mrs. Austin B. Shaw, mezzo-contralto.

Leon Rice, well known dramatic tenor, appeared to advantage in an interesting program which he chose to announce the most popular of classic and the most classic of popular. He was greeted by his usual capacity house, having established an enviable reputation for himself by his previous appearances.

The Gray-Maw Music Co. have resumed their fortnightly concerts, presenting in their first concert Miss Lalla de Loriere, mezzo-soprano, assisted by Mrs. Mary Kending, pianist. Their second program was given by Hans Hanke, on Saturday evening, following his recital at La Jolla, on Friday, October 15th. This eminent pianist is to be heard also in the Granman Theatre, Los Angeles, at an early date. He is well known by his records for the piano players, having made records for both the Q. R. S. and the Ampico, and on this occasion gave illustrations in the making of these rolls. Mr. Hanke's recital will be reviewed at a later date.

Charles Wakefield Cadman, noted California composer, assisted by Miss Margaret Messer, soprano, are having a most successful week at the Plaza Theatre, where they are giving a program of Mr. Cadman's compositions daily to packed houses.

### THE ARGYLE CASE AT ALCAZAR

The flashing wit and bubbling humor of Too Many Husbands, at the Alcazar this week, will be followed by the throbs and thrills of The Argyle Case, to have first local stock production at next Sunday's matinee. And some extra thrills and surprises will be afforded by the reading of state and national returns on election night. In solving the mystery of who killed John Argyle, the private detective, Asche Kayton, personated by Dudley Ayres, espouses the cause of Mary Masuret, the dead man's ward, who is among the many to fall under suspicion. Elwyn Harvey, who has scored so tremendously this week as a delightful comedienne, will be given widely contrasting emotional scope. The investigation of the murder mystery brings to light a big counterfeiting scheme, that assumes equal importance, and both are worked out according to the methods of detective William J. Burns, who collaborated with Harriet Ford and Harvey O'Higgins, authors of The Dummy, in this fascinating exposition of underworld characters and their implacable foes. The workings of the dictograph are practically demonstrated and the secrets of the counterfeiting craft are exposed. A very long cast is involved in the unfolding of the high tension story, including all the Alcazar favorites, strongly reinforced.

The Cave Girl, to have first Pacific Coast performance Sunday, November 7th, is a very novel close-to-nature comedy of the Maine woods, with much laughter and a real love story, by George Middleton and Guy Bolton, authors of Polly with a Past. It is the very latest of releases, having been produced at the Longacre, New York, by Comstock and Gest, within the past six weeks.



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2. "Schelomo" Ernest Bloch
3. Hebrew Rhapsody for Cello Solo and Orchestra
4. Symphony No. 5, R minor Tchaikowsky

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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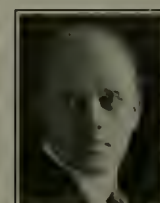
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In Chicago, where she studied with Amelia Hanig, a pupil of Hans von Buelow, she was busy teaching and accompanying. She had a large class at Hull House, being a close friend of Jane Adams.

Among the California artists who find her a virile, sympathetic and well adaptable accompaniste are Estelle Heart-Dreyfus, Elizabeth Rothwell, Henry Svedrofsky, Louise Gunning, Marie Tiffany, Axel Simonsen, Juan de la Cruz, Fred Ellis, Anthony Carlson and many others. The late Ignaz Haroldl appreciated highly her fine discrimination and clean-cut work as accompaniste, choosing her frequently as his partner on extensive musical tours.

## MRS. BERTHA SLOCUM'S SAN DIEGO SUCCESS

Has Accomplished a Great Deal in the Short Space of One Year in Connection With Pacific Coast Artists

Mrs. Bertha Slocum, head of the Pacific Coast Musical Review's San Diego office, has accomplished much in the first year of her managerial activities in San Diego, having presented a high class series of concerts, besides presenting many individual concerts. She is actively associated with every artistic influence, and endeavor, being a member of the Music Teachers' Association, the Professional Musicians' Guild, the Amphion Club, and the Community Theatre Association, of which she is business manager. She is secretary of the Philharmonic Orchestra Society, which is now in process of organization, with Dr. Humphrey J. Stewart as manager and G. Aubrey Davidson, treasurer. Mrs. Fred Etcheverry is president of the society.

Among the well-known artists who have appeared under Mrs. Slocum's management are: Charles Wakefield Cadman and Miss Margaret Messer, soprano; Edward Schlossberg, pianist; Ariadne Romoova, pianist-composer; Gregor Chernlavsky, famous Russian violinist;

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Though born of English parents in Cardiff, Wales, Mary Jordan has spent all her life in America, and it was here she received her entire musical education which has equipped her so splendidly for the opera, oratorio and concert stage. In every respect Miss Jordan is essentially American. She found in this country the best masters of voice, of musical theory and of literature, and here she made her professional debut, which led so promptly to her widespread recognition as an artist of extraordinary brilliancy and charm.

Miss Jordan has traveled repeatedly from one end of the country to the other, and has sung from the Atlantic to the Pacific and from Alaska to the Gulf of Mexico. She insists that America contains everything an artist needs for development and inspiration, and the fact that she now takes a recognized place among the foremost singers of the world, amply bears out her contention. Miss Jordan has an astonishingly large



MISS ETHEL JOHNSON

President of the Mill Valley Musical Club and one of the ablest soprano soloists who score frequent successes at leading private and public musical functions.

Of late Mrs. Ebert Seaver has given much of her time to composition, discontinuing all studio work and devoting herself entirely to concert work and the writing of songs.

Her version of Julia Ward Howe's Battle Hymn of the Republic, "Dedicated to the Memory of our Beloved Theodore Roosevelt," was played by Stokowsky with the Philadelphia Orchestra and other prominent instrumental organizations. The same composition was performed with a large chorus at the Memorial celebration in Washington in honor of Roosevelt last year.

Baby's Catechism has proved a successful item on the recital programs of many singers. A light song, Suki Yama, possesses also the qualities that assure its success. Her Irish opus, Will Irish Dreams Come True, has a strong appeal. Three other songs soon to be found in print, are Calling Me Back to You, Silent Thought, and The Flower. The Japanese song, Suki Yama, in which Mrs. Seaver uses a Nipponese motif, will be featured soon in a light opera to be produced in the East.

The fact that such artists as Ernestine Schumann-Heink, Estelle Heartt Dreyfus, Marie Tiffany, Louise Gunning, Constance Balfour, for instance, almost regularly include Mrs. Seaver's songs in their programs, speaks highly for her gift as a writer of vocal numbers.

Esther Rhoades, harpist; Matilda Barley, contralto; Miss Nell Cave, pianist; Anthony Carlson, basso; Mr. and Mrs. Thilo Becker; Miss Sigrid Olson, soprano; Mrs. Alice Harwood Farish, soprano; Mr. Morris Haigh, violinist, artist pupil of Bernhard Mollenhauer; Mrs. Alice Barnett Price, pianist-composer; the Cherniavsky String Quartet, and Mr. Carl Morris, baritone. Mrs. Slocum made an excellent record for publicity during and preceding the Music Teachers' Convention held in San Diego in July.

Her plans for the coming season are for a series of separate concerts with well known artists, a series of operatic concerts under the auspices of the Community Theatre Association, Music Department, in conjunction with augmented choruses under Wallace Moody, of Community Service, and soloist. This choral work to be the nucleus of a community opera organization which will be developed with the excellent material, both vocal and dramatic, which may be found in San Diego.



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repertoire. In oratorio and concert she has appeared with the foremost orchestras and under the most important auspices; while as leading contralto of the Century Grand Opera Company and other organizations of similar standing, she has sung such roles as Amneris in Aida, Dalilah in Samson et Dalilah, Azucena in Il Trovatore, and Laura in La Gioconda. Her recital programs have special interest, as she sings in no less than eight different languages.

Few singers before the public are in more constant demand, and few have greater artistry.

During her coming spring tour Miss Jordan will fill numerous engagements in the Western states and on the Coast. She will sing in Los Angeles on February 15th and on March 1st in San Francisco, with many engagements during these two months in Pacific Coast cities.



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## SUCCESS OF COLBERT COURSE IN SAN JOSE

San Francisco Symphony Orchestra, Under Alfred Hertz, Opens Series of Concerts and Proves One of Garden City's Most Brilliant Events

By H. W. GILMOUR

The phenomenal success of the Colbert concert course inaugurated in this city with the appearance of the San Francisco Symphony Orchestra on Friday evening, and to continue during the winter months until the series of eight recitals have been rendered, marks an epoch in musical affairs in San Jose. When the fact is borne in mind that this is the fourth concert given by the Hertz organization in this city and the first to record a financial success, it is not difficult to analyze the spirit of the musicians or the conductor when they were greeted with an audience that taxed the capacity of the Normal School auditorium. Those in the audience who frequently attend the symphony recitals in San Francisco did not hesitate to make the statement that Mr. Hertz entered into the evening's entertainment with all the fervor and enthusiasm displayed on the occasion of his opening concerts in the city where he counts his audiences as his friends.

Mrs. Jessica Colbert, who is responsible for the concert course, has a list of artists booked for the season who can now visit this community with the assurance that they will be greeted with immense audiences for the music lovers had been given, through the columns of the daily press, a schedule of the attractions provided for their entertainment with the result that practically every one in attendance at the symphony concert has secured a season ticket, providing admission to the entire course. The success achieved by Mrs. Colbert is a matter of congratulation as it guarantees that in future years this city will be receptive to additional offerings from this capable impresario and will

time, had the pleasure of a well-nigh perfect introduction to the very highest and best of instrumental music. The performance of this heroic masterpiece was profoundly creditable and left a deeply profound impression.

"Saint-Saens' delicate symphonic poem, *Le Rouet d'Omphale*, tells an interesting little story of Hercules, on account of a grave offense, being condemned to wear women's apparel, and spin wool with the hand-maidens of Queen Omphale of Lydia. The whirr of the wheel and the doleful song of Hercules, with the final whirling drowning out the song, was a ravishing bit of beauty. Louis Persinger created a sensation with his violin, playing Max Bruch's famous Concerto for Violin, G minor with amazing artistry, and having to respond to a double recall.

Two finely contrasting numbers were a breezy morning song by Luigini, and the well-known *Elegie* by Massenet, in which Horace Britt's excellent violoncello obligato was beautifully drawn. Two of Mendelssohn's Songs Without Words, numbers 30 and 34, gave exceedingly great pleasure, Kajetan Attl's harp tones adding much grace. A whirlwind rendition of Suppe's popular Overture *Poet and Peasant* brought to a mightily satisfactory finish a program of infinite beauty and charm.

Have we ever, in San Jose, listened to a more exquisite instrumental concert program? The writer thinks not. The new hall seems to give extra good aid toward the enjoyment of a stage program. We should all be very grateful for such a comfortable and well-appointed concert hall. There was an immense audience, and a highly appreciative audience, an audience that certainly was an incentive to the orchestra to do notable music in a notable way. The young ladies of the Normal School Sappho Society acted as ushers, taking good care of the seating of the great throng.

A big night for San Jose, and one long to be remembered.

his *At the Phone*, the satire which Lord Chester and Marvin Morgan will present next week. It is called one of the comedy hits of the season.

Glenn and Jenkins, wielders of the soft hair brush—otherwise known as the "porter's scepter," in their *Working for the Railroad* will depict in song, dance and dialogue, the trials, tribulations, pleasures, distinctions, and arguments of a couple of colored men who have given their lives to the duties around a union depot.

Frank and Milt Britton, "two jazz beaux," are rightly named, for they will be found to be brilliant exponents of the popular variety of music. The xylophone is their instrument.

A wide assortment of head and hand balancing, presented in a modern and alluring way, will be the offering of Perrie De Kock Trio.

Joe Melvin will be seen in an exhibition of cleverness as the final act on the all new bill of Orpheum circuit vaudeville.

## SAMUEL GARDNER

One of the Great Violinists—Scores Tremendous Successes in the East—To Be Heard Here in Spring

"Significant facts in connection with Samuel Gardner are that all the exceptionally fine training he exhibits was obtained in this country and that the circumstance that his reputation has been established here, instead of in Europe, does not appear to mitigate against his artistic success. It may be that this phenomenon indicates the approach of an era of musical independence, of which Gardner may be the pioneer."

Thus writes the Philadelphia Record of Gardner's recent success in the Philadelphia Orchestra, where he appeared as soloist, composer and conductor. It was a success which indubitably places him before the public



Two striking scenes of the indescribably beautiful country village of Geo. J. Birkel, the Los Angeles music merchant, whose universal hospitality and unsurpassed musical taste have created a home of the Muses that has earned and received the unstinted praise and enthusiastic endorsement of the many distinguished guests who have spent most happy moments under Mr. Birkel's artistic roof.

not be reluctant in accepting the talent she provides for local entertainment.

The College of the Pacific has scheduled for the season three well-known artists and every assurance is given that the character of recitals will be on a par with the concerts given by this well-known college in other years.

Clarence Army in the San Jose Mercury-Herald had this to say of the event: The Colbert concert course was auspiciously inaugurated last evening in the new Morris Elmer Dailey Assembly Hall of the San Jose State Normal School. The course consists of eight concerts, and the first program was given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, and Louis Persinger, soloist.

This orchestra has paid several visits to San Jose, but the engagement of last evening is by far the most successful, owing entirely to the excellent general direction of Mrs. Jessica Colbert and the fine local management of Miss Marian E. Ives. These ladies have gone about their work in a most careful and business-like manner, and are entitled to the cordial thanks of the community for what promises to be the finest course of musical attractions ever offered to our concert-loving people.

The hearty co-operation of President Kemp and Miss Fisher of the normal school, has gone far toward making possible this truly exceptional treat for San Jose and our surrounding country. The orchestra was in fine trim, and fine tune, and fine everything. Conductor Hertz led with fine favor, and his men responded to his leadership with the finest sort of zeal, the finest quality of artistic valor.

Beethoven's famous Symphony, No. 3 (*Eroica*), a battle-piece beginning with warfare, followed by a dirge for buried hopes, then swinging into strains that dispel all gloom, and winding up with the joys and festivities of peace, made a four-part opening number of singular beauty and tremendously artistic development. Those in the audience who listened to a symphony for the first

## VARIETIES OF 1920 AT ORPHEUM

The sponsors of Varieties of 1920, which tops the all new bill at the Orpheum next week, are said to have selected wisely and well. From conception to completion, mentality and money are reported to have worked together to make the piece a resounding hit. The production is described as being exquisite but not obtrusive. Elegance rather than lavishness is its primal characteristic. Harry Carroll and Harry Richman wrote the lyrics. The latter is with the act.

The cast is a large one. Aside from Richman, it includes Jack Waldron, Norma Hark, the Warde Sisters and a troupe of Broadway beauties.

Richman is described as a "find." Waldron is well known to vaudeville. He was the associate last year of Emma Haig when she was here. Prior to that, he was with Lou Lockett. Miss Hark is a prima donna. The Warde Sisters are famous dancers. The girls of the company are dancers who look, act and sing.

Emily Darrell, who has taken a post-graduate course at the college of fun, at which time she was of the team, Darrell and Conway, will be remembered for her comedy sketches seen here formerly. Her present offering is *Late for Rehearsal*. Her dress is exaggerated without being eccentric.

Although it might be expected that *At the Seashore* would be a real novelty, the comedy offering of Hugh McCormick and Grace Wallace, by that name, will surpass the expectation, it is said. The scene is a seashore hotel run by an old man who acts as life guard. One of the guests is Miss Wallace. Other guests will be present, but just who and what they are remains to be found when the act arrives.

Satirists never will find a better medium of expression than the telephone and a better satirist than George B. Hobard seldom is found among contemporaneous authors. This decision is forwarded here as the advance notice which resulted after a view of

as a genius to be counted among the greatest our country has produced.

Although horn in Russia, Gardner rightly considers himself an American, since his family, fleeing the tyranny of an Imperialistic regime of "pogroms," brought him to America as a child, and he has received his entire musical training in this country.

He studied the violin with Felix Winternitz in Boston and later with Franz Kneisel in New York. His teacher in composition was Percy Goetchius of the Institute of Musical Art, New York.

In 1918, his string quartet in D minor was awarded the Pulitzer Prize of \$1500 by Columbia University. Mr. Gardner also received the Leebe Prize of \$500 for a Symphonic Poem for orchestra, awarded by the Institute of Musical Art.

Samuel Gardner has found almost unqualified praise from the leading critics in the East. His finger technic is stupendous while his tone excels through clearness, carrying power and great sweetness. He has been likened to Fritz Kreisler and Mischa Elman, possessing not only wonderful emotional qualities, but fine taste and a sense of musical style that reflects well on his wide knowledge of musical literature. His repertoire is very large. Gardner is one of the strongest individualities among the violinists of today. In Los Angeles Mr. Gardner will play on February 15th, appearing a fortnight later in San Francisco. His western tour is very extensive, proving the interest manifested in his great art.

Madame Rosa Raisa, perhaps the most brilliant dramatic soprano before the public today and a member of the Chicago Opera Company, was recently married to Giacomo Rimini, a talented young baritone, also of the Chicago Opera Association. The marriage was celebrated in Naples just before the couple sailed for the United States. At present both artists are giving joint song recitals but will later appear with the Chicago forces for the entire season.



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## Beethoven Sonata Recitals Epochal Events Second Popular Symphony Concert a Success

Sigmund Beel, Violinist, and George Stewart McManus, Pianist, Establish a Musical Precedent by Giving Three Noteworthy Programs Including All of Beethoven's Violin and Piano Recitals—Music Lovers and Critics Unanimous in Their Praise

By ALFRED METZGER

While it was impossible for us to attend the three Beethoven programs, which included all the Beethoven violin and piano sonatas, given at Wheeler Hall of the University of California on Tuesday evenings, October 12th, 16th and 26th, owing to our concentration of effort upon the annual edition, we do not like to permit this opportunity to pass without commenting upon the huge musical task which these two brilliant musicians had set themselves, and which they finally accomplished with honor to themselves and the community. There can not be any question regarding the fact that Messrs. Beel and McManus have set a precedent when they undertook to interpret all of the Beethoven violin and piano sonatas in three recitals. In thus blazing a new musical trail they have established a new epoch in Pacific Coast executive activities inasmuch as they succeeded in accomplishing something of great artistic value which no one else has so far either dared to do or was willing to risk.

Only those thoroughly familiar with the difficulties that underlie the successful artistic transmission of the classics are able to grasp the difficulties and obstacles to be overcome when preparing three such programs including all the Beethoven violin and piano sonatas. To properly commit these works to memory, to study them with that intellectual capacity necessary for their artistic comprehension, and to finally interpret them with that emotional judgment and technical skill necessary to give them an adequate interpretation represents something that only musical master minds are capable of. We therefore believe that Messrs. Beel and McManus are entitled to the highest esteem and respect of the community, and that they have contributed something to the education of the public which will ever represent a milestone in the musical history of the state, if not of the Pacific Coast.

We regret that we can not add our personal testimony to that of our colleagues who have attended these events, but we trust we will be given an opportunity to express our genuine pleasure at hearing these two astute musicians present these same Beethoven sonatas in San Francisco, for it cannot be possible that they will be permitted to pass through this season without being asked to interpret these programs in this city. In the meantime we will quote two of the most competent commentators on musical events in the bay region regarding their impressions of these delightful and epoch-making events.

Ray C. B. Brown, in the San Francisco Chronicle of October 14th, said: "Sigmund Beel and George Stewart McManus, sincere collaborators in the cause of good music, began last Tuesday evening in the University of California the task of presenting the ten violin and piano sonatas of Beethoven in three successive recitals. Wheeler Hall held an audience numbering nearly two hundred. This is the first time in California of the complete set of the sonatas being presented, and, if not the first reading in the United States by native musicians, at least one of the very few."

"I have never heard Sigmund Beel and George McManus play more sympathetically together. They were profoundly in accord in their interpretations. Their technical accuracy was admirable, and their readings were animated, clearly phrased and eloquent. It was evident that theirs was a labor of love and not a perfunctory exploitation."

In the Berkeley Times Mr. Strickland wrote as follows on October 20th: "Neither piano nor violin dominated except legitimately. Each fell into its proper place, content to let the master speak instead of forcing effects. In fact, there was no emotional appeal to the audience. The whole concert was an impersonal, intelligent interpretation of Beethoven, not a musical gymnastic achievement by McManus and Beel. Of course this high type of work is an immense compliment to an audience. It says, 'You came here to hear the sonatas of the master Ludwig van Beethoven. Here they are.' And then proceeds to draw aside the curtain to reveal the master's work."

Then again Mr. Strickland says in the Berkeley Times after the third concert: "Any program containing the Kreutzer Sonata is big. Words are too clumsy a vehicle to express the meaning of the famous sonata. It is best understood by the excellent interpretation it received from Mr. Beel and Mr. McManus last night."

Alfred Hertz and San Francisco Symphony Orchestra Present Varied Program of First Class Musical Literature Before Crowded House—Halvorsen Suite Vasantasana, the Novelty of the Occasion—Debussy's Children Corner is the Feature

By ALFRED METZGER

The best evidence for the merit of a musical event is its continued power to attract and maintain the interest of the public at large. The popular symphony concerts given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz are indeed well named, for they not only retain their popularity as far as box office receipts are concerned, but they even attract constantly new converts and disciples, with the result that it is difficult to obtain seats, unless you do so some time in advance of the concert date. Therefore we maintain that the musical merit of these events is established beyond any doubt.

The program, which was given at the Curran Theatre last Sunday afternoon, consisted of several compositions which, although belonging to the best kind of musical literature, are nevertheless representative of the works most appealing to the public's taste. The opening number, Boildieu's La Dame Blanche Overture, proved a most pleasing introduction, with its graceful melodies and its old-school simplicity and sprightliness. Then followed Halvorsen's Vasantasana

suite, a strictly conventional Oriental number, that made no pretense at disguising the hackneyed method of using Oriental themes. The four Oriental dances and the hymn to Brahma are based upon similar thematic foundations as most works of Oriental intentions, principally Rimsky-Korsakow's Scheherazade. If one is inclined to give the composer any credit whatever, it is due on his neat arrangement, skillful selections of already well known Oriental ideas, and his fine rhythmic sense. We could not observe that intensity of emotion, or that exhilaration of rhythmic sensuousness which we believe works of Oriental intent should surely exhibit. While there are dramatic moments in the Hymn to Brahma, at no time did we observe a really overwhelming, profound climax which a hymn of this kind ought to reveal. Nevertheless from a technical point, that is to say from the phase of scoring, it exhibited many interesting and effective features.

Tchaikowsky's Italian Caprice proved as ever a most effective and impressive bravura composition. The audience liked it so much that it cheered orchestra and conductor and worked itself up into a veritable frenzy of pleasure. The same may be said to have been true after Mr. Persinger's beautiful solo work in the Halvorsen Suite, in which, by the way, the wood-wind section did not always seem to show itself at its best. The brass also left something to be wished for during the rendition of the Italian Caprice.

One of the best things we have heard Hertz and the Orchestra do was Debussy's Children's corner, which was given a most poetic and colorful reading. Indeed it was more than this. It was realistic, bringing out the pathos and humor of the little toy story in a manner to awake spontaneous response from the hearers. We heartily joined in the unanimous expressions of approval that broke forth at the conclusion of this delightful suite. Offenbach's Intermezzo and Barcarolle was played with fervor and fine shading, while the concluding number, the ever delightful William Tell Overture, was interpreted with zest and virtuosity. It was a splendid program interpreted with artistic fidelity and musically enthusiasm.

### S. F. SYMPHONY TO VISIT STANFORD

The Peninsula Musical Association in conjunction with the symphony committee of Stanford University are using every possible effort to assure the music lovers of that section of the country an annual visit of the San Francisco Symphony Orchestra. This plan was first brought to the surface by the student musical clubs and the members of the Schubert Club, Glee Club and orchestra are using every feasible method to arouse the interest of the students in the higher type of music.

As this is really a student enterprise they are co-operating with the members of the faculty and friends of the university who have formed a symphony committee, appointing Prof. W. F. Durand as chairman. A guarantee fund has already been started and over \$1000 so far has been subscribed for. This fund, which will assure the financial safety of the venture, is being handled by the finance committee under the leadership of Mrs. Clifford Allen.

Alfred Hertz and his orchestra will probably give two concerts there, the first taking place sometime in December.



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The Unusually Gifted Young Piano Virtuosa and Composer Who Made Her New York Debut at Aeolian Hall on Monday Evening, October 25th, Under the Management of London Charlton in the Presence of a Large and Enthusiastic Audience (See Page 6, Column 1)



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## TWENTIETH YEAR

## OPENING OF CHAMBER MUSIC SEASON

One of the most important musical events of a season is the opening concert of the chamber music season, since the Chamber Music Society of San Francisco has guaranteed the permanency of these events, and since it has become possible to retain the same excellent personnel throughout a period of years. The Chamber Music Society has arrived at a point where it has ceased to be a musical experiment, where it has passed the elementary stage, where it has overcome the period of artistic infancy, and where it stands before the musical world a full-fledged musical organization of the highest artistic character and an ensemble institution of the most efficient and craftsmanlike faculties. Indeed, we feel justified to say that it belongs among the country's leading Chamber Music organizations, having conquered this position by sheer force of its artistic triumphs.

That San Francisco—indeed the entire Pacific West—can boast of an organization that can match itself against the leading chamber music organizations of the country without fear of humiliation is due to the enterprise, enthusiasm, musical loyalty and ambition of Elias M. Hecht, who, this year, more than ever before, has reason to look with justifiable pride upon the result of his persistent artistic efforts. For the Chamber Music Society of San Francisco, having attained its aspirations to become the equal of the leading ensemble organizations of the country, is now facing the proud satisfaction of being in a position to engage guest artists. These guest artists belong to a category of musical dignitaries who would not consent to appear with an organization unless it represented the highest phase of artistic achievements. The guest artists of the Chamber Music Society of San Francisco include May Mukle, the noted cellist; Leopold Godowsky, the eminent piano virtuoso, and the London String Quartet.

This latter organization is specially worthy of serious attention, for it represents one of the world's foremost music organizations, and here again Mr. Hecht is to be congratulated for his wisdom and judgment in risking the financial requirements necessary to secure this distinguished attraction. Only recently at their New York appearances this London String Quartet was greeted with an enthusiasm such as has rarely been witnessed at the concerts of chamber music organizations. We must include in the distribution of credit for this ambitious project the tact of Mrs. Jessica Colbert, through whose efforts it was possible to make this arrangement prior to the quartet's departure for Australia where it has been booked for an extensive tour.

Now, Elias M. Hecht and the Chamber Music Society of San Francisco, having done their share in the establishment of a series of chamber music concerts second to none anywhere, it remains for the public to prove beyond the slightest doubt that such noble efforts in behalf of the best musical attainments meet with proper appreciation in this community. There is absolutely no use to unselfishly work in behalf of musical progress unless the public proves its desire to take advantage of such efforts. The Pacific Coast Musical Review will not be satisfied with the musical status of San Francisco unless the musical public attends these concerts en masse and packs every one of the events. We do not believe in half-way measures. Either San Francisco is really musical, and in this case the chamber music concerts will be packed, for the price is so reasonable that no objection could be advanced on that score, or San Francisco is only shamming to be musical, in which case the empty chairs will prove a lasting reproach to those guilty of almost criminal neglect and indifference. We have sufficient faith in the musical taste of this community to believe that next Tuesday evening, November 9th, the Colonial Ballroom of the St. Francis Hotel will represent one of the most brilliant scenes in the course of a San Francisco music season.

## PACIFIC COAST MUSICAL REVIEW

## AFTERMATH OF OUR ANNUAL EDITION

Ever since the publication of our twentieth anniversary edition we have been overwhelmed by our friends with the kindest expressions of good will and appreciation, both by word of mouth and letters. We surely are happy to note the cordial reception accorded this edition. And we shall be pleased to publish some of the kind things said about the number in subsequent issues. In the meantime we wish to say a few words in explanation of some errors or omissions that inevitably occur on occasions of this kind.

The editor had to compile the edition entirely alone. With the exception of the assistance of Bruno David Usher in Los Angeles and Benjamin Jelica of Oakland and San Francisco, we attended to the business end, the editorial work, the proof reading, the compilation of the advertisements, the page proof examination, the copy reading and indeed one hundred and one details impossible to enumerate, besides writing tens of thousands of words. That under such circumstances errors occurred can not be denied. Such errors will be found in the edition, and we trust our patrons will pardon us. We will be pleased to correct any omissions or errors in our regular edition, which will be larger than usual, from now on.

Portraits in this edition are arranged according to size, symmetry and date of receipt at this office. It was impossible to publish every portrait with the article it belongs to. This would have spoiled the appearance of the paper and made it look like an amateur sheet. Unless the halftones were specially made to fit articles and pages, they can not possibly be published together. For instance, the halftones of Walter Rothwell and W. A. Clarke, Jr., appear on a page together with Mr. Behymer's announcements. This arrangement is, of course, accidental. We wanted these two prominent figures in Los Angeles musicdom to lead the procession of portraits in Los Angeles, but we had no other article of sufficient length and dignity at hand to surround the pictures. So we felt that Mr. Behymer should lead the reading matter, and these eminent musical leaders should lead the picture section. And similar judgment governed all other pictures. So if some pictures are not in the position in which you would have liked them consider that it was done with the artistic symmetry of the paper as a guide. Advertisements and reading articles have been arranged in a manner that they can easily be read. And, no matter in what part of the paper you will find your advertisement or article, it will be seen; of that we can assure you.

## THEO KARLE AT CALIFORNIA CONCERT

San Francisco music lovers will have an opportunity of hearing one of the greatest of American tenors tomorrow, when Theo Karle appears in concert with Herman Heller and his orchestra at the California Theatre. The concert will start at 11 a. m.

Karle is the first of the great artists to appear on the California stage since the announcement of the new policy by Directors Roth and Partington in the conduct of their Sunday morning concerts. Heretofore the artists were confined to those resident in this state. Selby C. Oppenheimer, San Francisco impresario, has been authorized to engage the foremost musicians and singers in the world to appear at the California during the coming season.

Theo Karle is rated as one of the greatest, if not the greatest, tenor in America today. He has been acclaimed wherever he has appeared during the last five seasons. Press criticisms from all parts of the country are universal in singing his praises. Karle's program will include Che Gelida Manina (Thy Tiny Hands Are Frozen), from La Boheme, by Puccini; Oh Paradiso, from L'Africaine (Meyerbeer).

Herman Heller has announced the following program for the California orchestra: Marche Militaire Francaise (Saint-Saens), Thousand and One Nights (Johann Strauss), Fedora (Giordano), Otello Overture (Dvorak). C. Sharpe Minor at the organ will offer Tchaikowsky's march, Slave.

## THE JOSEPH GEORGE JACOBSON RECITAL

The monthly recital of the Joseph George Jacobson piano class was held on October 24th and was one of the best programs given. After the opening number, an eight-hand composition played by the Misses Cavanaugh, Reid, Jacobs and Fanslow, Florence Reid, won much applause by the graceful rendering of her numbers. In the Sonata Pathetique by Beethoven Miss Spiller showed herself to be a gifted and intelligent pianist, who has individuality and thinks for herself. She has a powerful touch and with more serious study promises to become a good artist. Mr. Summ played a composition, Novelette, by Mr. Jacobson, and the D minor prelude by Mendelssohn, in which he displayed talent and strength. A little nervousness kept him from doing his best. Marian Patricia Cavanaugh charmed the audience with the graceful playing of the Scarlatti-Tausig Pastorale, the Schubert Theme and Variations and Raindrops, by her teacher. The Sonata Appassionata was given an intelligent reading by Miss Henriette Roumguiere. The clever phrasing and good touch made up for certain technical defects which can be eradicated. She was heartily applauded. Mrs. Idelle Rutenmutter, together with Mr. Jacobson at the second piano, played Tchaikowsky's B flat minor Concerto with a vim and dash, especially in the Octave passages, which deserves great credit and the applause that was forthcoming. She played only the first movement. The young lady has acquired good technical resources and strength. Mr. Jacobson is to be congratulated on his big class of clever pupils.

## THEO. KARLE'S RECITAL

The eminent American tenor, Theo. Karle, will give his only San Francisco recital as the second event of the Bem-Sockels Matinee Musicales to the ballroom of the Hotel St. Francis on Tuesday afternoon, November 16th. The favorite tenor will be welcomed by a big crowd for at his San Francisco debut two seasons ago he established himself as one of the finest concert artists local music lovers had ever heard.

Karle will offer a prodigious program at this recital, including recitative and aria from Beethoven's cantata Engedi, Quando tu canti by Tindelli Non ho parole by Sibella, Stornelli by Roxas, Cuore infranto by Tutela, Griffes' Lament of Ian the Proud, La Forge's Song of the Open, Two Rachmaninoff songs, My Lagan Love by Harty, delightful negro spirituelles by Burleigh, and songs by Cox, Schneider, Sticks and Burleigh.

The eminent pianist, Arthur Klein, will be the assisting artist. Single tickets for this event and subscription tickets for the entire Matinee Musicales Series can be secured at Sherman, Clay & Co.

## LHEVINNE'S ONLY RECITAL

Pianists are much interested in the coming visit of Josef Lhevinne, world-famous Russian pianist. Lhevinne returns to San Francisco as special soloist with the San Francisco Orchestra, Alfred Hertz, conductor, at their pair of concerts Friday and Sunday afternoons, November 19th and 21st, playing the Beethoven Emperor Concerto. On Sunday afternoon, November 28th, under Selby C. Oppenheimer's management, Lhevinne will give the only recital of his present visit in San Francisco at Scottish Rite Hall, when a typical Lhevinne program of importance and brilliancy will be offered.

## MOISEWITSCH AND ORCHESTRA MONDAY

That the importance of Monday night's great concert in the Auditorium is recognized by music lovers throughout Northern California is evidenced from the enormous advance sale of tickets, which indicate that the 12,000 capacity of the great hall will even be inadequate to hold the throng that will assemble to take advantage of this unusual musical event.

Benno Moiseiwitsch, the Russian pianist, whose art has so electrified local music lovers that they are continuously singing his praises, is returning to San Francisco to appear as soloist with the San Francisco Symphony Orchestra under the direction of Alfred Hertz, and the combination of these two massive musical units makes for an event that will stand out as among the season's most brilliant offerings.

The program is colossal. Two big piano concertos in one evening is a really big gift to local music lovers and is an undertaking that falls within the advantages of few cities. The brilliant Tchaikowsky concerto, op. 23, with its stirring passages and thrilling Russian themes, will stand out in bold contrast to the classical, tuneful and melodious Schumann concerto, op. 54, and the art of Moiseiwitsch and the competency of our great orchestra will be thoroughly exemplified in the varied offering.

In addition to these Moiseiwitsch will play the technically tremendous Don Juan fantasia of Mozart-Liszt, a work that brings into play every resource of the pianist's art. The orchestra numbers will include the ever popular Prelude to Lohengrin, and the beautiful symphonic poem of Saint-Saens' L'Oruet d'Omphale. The Musical Association of San Francisco and Manager Selby C. Oppenheimer representing the management of this big event, have set a popular scale of prices, feeling it their duty to place so important a concert within the reach of everyone. Tickets are procurable at Sherman, Clay & Co. from 9 a. m. to 5:30 p. m., and on Monday night six Auditorium box offices will be open to handle the last minute throng.

## LORING CLUB ENTHUSES LARGE AUDIENCE

The forty-fourth season of the Loring Club was opened by a concert at Scottish Rite Hall at which every seat and possible space for standing was occupied by a huge and enthusiastic audience. Wallace Sahin, director of the club, was tendered a hearty ovation after the rendition of his exquisite choral for piano voices and strings written to the verses of Charles M. Kennedy's The Long Road.

The chorus of men's voices all appearing fresh and singing with precision, gave a lovely interpretation to Mendelssohn's Let Our Theme of Praise, and Rolling Down the Rio, Kipling's work to which Edward German set to music. The soloists of the evening were W. J. Mottot and R. H. Ward, who were heartily applauded and forced to give extra numbers.

Specially fine was the orchestra composed of several of our best and widely known musicians, of which Hother Wismer is the concert-master. Albert Rosenthal concluded the excellent program by playing two groups of violoncello solos to which Frederick Maurer furnished artistic and refined accompaniments.

In one of the recent letters from Los Angeles I note that the Los Angeles Symphony Orchestra threatens to become non-union. If the adage that in union there is strength may be relied upon then the Los Angeles organization will become weaker even than it was before, and that is a status that I surely had not thought possible. The question that bothers me, however, most is, as to whether the members are permitted to wear their union suits even though they do not belong to the union.



MADAME CAILLEAU'S STUDIO RECITAL

The second recital by the pupils of Madame Rose Relda Cailleau took place on Saturday afternoon, October 30th, at her studio, 3107 Washington St. As Madame Cailleau gives one of these recitals the last Saturday afternoon of each month, the students as well as a few of their friends who are bidden to the affair look forward to these musicales with no small amount of pleasure. These concerts are charming for the informal and intimate atmosphere which exists there and also most interesting from a musical standpoint.

On this occasion Madame Cailleau presented nine of her pupils and it would be very difficult to mention which of these carried off the honors of the afternoon as they all covered themselves with glory. However, there were several who sang so well as to be deserving of special attention. Miss Helen Mauser is forging rapidly ahead and making a most pronounced progress. In her singing now there is a freedom of tone and an abandonment in style which heretofore was not present due to the fact that she was forced to devote her entire attention to her tone emission. Her efforts were sincerely appreciated by the large audience.

It is a difficult thing to please the world or at least the musical world for each one has individual ideas. But it is safe to say that mostly everyone loves a contralto voice especially if it is of the lovely warmth and luscious quality possessed by Miss Corinne Keefer. In

tion. While still in his teens Theo Bendix conducted for Booth, Barrett, Irving, Mansfield, Lotta, Mme. Jan-anscheck and other famous stars. At the age of 23 he conducted the Gilbert and Sullivan operas, when originally produced in this country, at Boston's famous Globe Theatre. Later he conducted the mammoth orchestra at historic Drury Lane Theatre, when Ben Hur had its first London production. Mr. Bendix has been musical director at the Hudson, Harris, Cort and other leading New York theatres, controlled by Klaw and Erlanger, the Shuberts, Oliver Morosco, and numerous producing managers. He was the first to give interpretation of good music in vaudeville. For three seasons the Bendix String Quartette was headlined on the Orpheum and Keith circuits. His only appearances in San Francisco have been with this organization of his own selection. As a composer of light characteristic music Mr. Bendix enjoys international popularity. He will play one of his numbers at the Alcazar every week and his orchestral programs will no doubt find wide public appeal as they will follow the mood and atmosphere of the play.

SUNDAY SYMPHONY AND THIRD POP CONCERT

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra will repeat the splendid program offered yesterday, in which Horace Britt appeared as soloist. He will play Ernest Bloch's Schelemo for cello solo and orchestra, a work which made a pro-

TENOR AND VIOLINIST IN FINE CONCERT

Giovanni Martinelli and Carrie Goebel Weston Delight Audience in Opening Concert Course

(From Scranton Times, Friday, October 15, 1920.) Giovanni Martinelli, world-famous tenor, last night provided the most brilliant opening of the Keystone musical season Scranton has seen in many years, when he appeared in concert under the direction of Chauncey C. Hand and M. E. Comerford, with Carrie Goebel Weston, violinist.

This king of song and accomplished dramatic artist was given a greeting which did full honor to his attainments in the world of music. Opening his program with O Paradise, from L'Africana, the tenor's singing was a perpetual source of astonishment. Rarely, alas, have such finely distinguished diction and such perfection of phrasing characterized concert artists here.

The group of English songs, Regret, Had She But Known, and Memories of Long Ago, were peculiarly well adapted to his voice and method. His tremendous dramatic power, full of fearless originality, was heard to advantage in the Massenet aria, Pour Quoi Me Reveiller, from Werther. This was followed by a charming encore Nina, by Canara. His group of Italian and French songs were proofs of the singer's versatility. Una Furtiva Lagrima, the final aria, and the encore



THEO KARLE

The Famous American Tenor Who Will Appear as Soloist at the Sunday Morning Concert in the California Theatre Tomorrow



ALICE GENTLE

The Distinguished Mezzo-Soprano Who, Together With Laurence Leonard Will Appear at the Columbia Theatre Sunday Afternoon, November 14th, Under the Direction of Jessica Colbert

her rendition of Just You by H. T. Burleigh she sang with a wealth of expression and beauty of tone.

Another lovely voice which attracted attention as well as admiration was that of Mrs. J. Golden. The splendid timbre and large range of her organ was demonstrated in her singing of the Pale Moon by Logan and besides using her voice well she exhibited musicianly taste, revealing the weird Indian atmosphere prevalent in this number.

A thrilling and stirring dramatic soprano which the owner knows well how to control is Miss Helen Benjaminson's voice. Miss Benjaminson sang two songs by Tosti with very good Italian diction, grasping the Latin spirit of these two delightful numbers.

A young singer who has a great amount of personal charm and a voice of an exquisite limpid lyric quality is Miss Miriam Haley. Her tones are pure and clear and she is endowed with an unusual amount of temperament. Madame Cailleau surprised her auditors by accompanying her pupils on the piano and proved herself a capable and accomplished pianist. Those who took part on this excellent program were as follows: Miss Corinne Keefer, Miss Helen Benjamin, Miss Miriam Healy, Miss Blanche Kollman, Miss Helen Mauser, Mrs. J. Golden, Miss Margaret Mack, Mrs. B. Williams and Mrs. Carolyn Graham.

THEODORE BENDIX TO LEAD AT ALCAZAR

Theodore Bendix, a composer and conductor of international reputation assumes musical direction at the Alcazar next Sunday. He is a native of Detroit, comes from a musical family and is a lineal descendant of Felix Mendelssohn. His brother, Max Bendix, will be remembered as conductor at the San Francisco Exposi-

found impression when first presented here two seasons ago. The symphony will be the beautiful fifth in E minor of Tchaikowsky, while the program will open with Mendelssohn's Fingal's Cave overture.

Next Sunday, November 14, a popular concert will be given, for which Alfred Hertz has selected a program admirably balanced between the classical and modern schools, the former being represented by the Andante con moto movement from Beethoven's Fifth Symphony. This is in keeping with Mr. Hertz' policy of including at least one movement from a symphony on each popular program. The entire program follows:

Overture, Don Juan (Mozart); Andante con moto from Fifth Symphony (Beethoven); Peer Gynt Suite No. 1 (Grieg); Bacchanale from Tannhauser (Wagner); Music Box (Valse Badinage) (Liadow); Spring Song (Mendelssohn); Spinning Song (Mendelssohn); Rhapsody, Italia (Alfredo Casella).

Great interest has been aroused by the announcement of the engagement of the great Russian pianist, Josef Lhevinne, to appear with the San Francisco Symphony Orchestra. He will play Beethoven's Emperor concerto at the fourth pair of concerts, November 19 and 21.

MAY PETERSON TO SING WITH STKOWOSKI

May Peterson, the Golden Girl of the Metropolitan, has been engaged by Leopold Stkowoski to sing the soprano part in Mahler's Second (Resurrection) Symphony with the Philadelphia Orchestra in Philadelphia next May 6-7. It will be remembered that Miss Peterson sang this part with the Boston Symphony Orchestra in Boston three years ago. Dr. Karl Muck conducting, and scored such a notable success that two extra performances were given about three weeks later.

La Donna e Mobile, from Rigolette, could not help but make the audience realize that it was in the presence of an artist.

To say Miss Weston's debut last night was a success is to put it mildly. Slim, dainty, she captivated her audience with her personality as well as her ability to play. The legato work in the Andante movement in the Concerto in F minor, by Vieuxtemps, was superb. Weird and thrilling were the Old Refrain, by Kreisler, Orientale, by Cui, and the Caprice Basque. She played the Gypsy Airs by Sarasate with natural rhythm which was tenderly appealing. Perhaps the Wienawski Romance was the real climax. The mighty tone of the master was heard. Clear, incisive and eager, as if the very soul of the serenader came forth into the voice of the instrument.

Miss Weston gave Schubert's Ave Maria and Valse Bluetie by Grigo, arranged by her teacher, the renowned Leopold Auer, with delicate beauty, for encores.

Sam Lamberson and Emilia Roxas played the accompaniments with wonderful sympathy.

The San Francisco Musical Club have arranged two very attractive concerts for the coming month. At the Native Sons Hall on Thursday morning, November 4th, a program devoted to music of the Early Christian Era and Mediaeval Period will be rendered by Mrs. Reginald Mackay, Mrs. Cecil Stone and Mrs. George Kierulff. The Thanksgiving program which takes place on the morning of November 18th, will consist of Folk Music interpreted by Mrs. Sofia Newland Neustadt, Mrs. Benjamin Appel, Mrs. R. A. Cahalan, Mrs. Byron McDonald, Miss Marion Cummings, Mrs. H. F. Stoll, Mrs. Claude King, Mrs. G. C. Dreyfus, Mrs. Maurice Gale, Mrs. Martin Molony and Mrs. John Kelly assisted by Dean Donaldson.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.




**OLGA STEEB**  
PIANIST  
Now Booking for  
Season 1920-1921  
**KATHERINE A. BAMMAN**  
Management  
53 West 39th, N. Y.  
Pacific Coast Representative  
L. E. Behmer, Auditorium Bldg., Los Angeles



**Povl Bjornskjold**  
DANISH  
DRAMATIC TENOR  
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Pacific Coast  
Address: Albert Petersen  
In Care Pacific Coast Musical Review  
801 Kohler & Chase Bldg., San Francisco

**FRANK MOSS**  
PIANIST  
Solo Ensemble Accompanist  
Studio: Rooms 1 and 2, No. 408 Stockton St.  
(Heine Bldg.)  
Management:  
**JESSICA COLBERT**  
410 Hearst Building, San Francisco

**Constance Alexandre**  
MEZZO SOPRANO  
After a 20 weeks' concert tour through  
Eastern and Southern States last season  
is available for concerts in California  
during season 1920-21.  
Management Stanislas Bem, Alice Seckels  
68 Post St., San Francisco



Exceptional  
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Vocal  
Technique  
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Belgian Cello  
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**JESSICA COLBERT**  
Hearst Building, San Francisco, Calif.




**Chamber Music Society  
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(Founded by Elias Hecht)  
OPENING CONCERT  
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1  
MAJOR, FOR STRINGS  
Single Ticket sale opens to public Nov. 1  
Sherman, Clay & Co.  
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**Louis Persinger**  
"The Ariel of the Violin."—Ray C. B.  
Brown, in San Francisco Chronicle.  
Management: Jessica Colbert, Hearst Building,  
San Francisco.

**Mme. Kalova**  
Brilliant Russian Violinist  
Available for Concerts on the Pacific Coast  
2229 Chapel St., Berkeley  
Tel. Berkeley 1642

MADAME  
**Anna Ruzena Sprotte**  
Brilliant success at opening concert of Pacific  
Musical Society, 1920-21 season, at Fairmont  
Hotel, Thursday evening, September 23rd.  
Available for Recitals, Oratorio or Opera.  
Management Stanislas Bem and Alice Seckels,  
68 Post St., San Francisco.




**Lawrence Strauss**  
TENOR  
Management Jessica Colbert  
Studio:  
807 Kohler & Chase Bldg.  
(Mondays and Thursdays)  
Residence Studio: 2904 Garber St., Berkeley

## FOURTH ANNUAL RED CROSS ROLL CALL

By John A. Britton

Chairman San Francisco Chapter, A. R. C.

San Francisco's men and women are again called upon to renew their membership in the American Red Cross. The fourth annual roll call for payment of dues is scheduled for November 14-17, when in return for one dollar any person will be admitted to affiliation with "The Greatest Mother in the World" throughout the ensuing twelvemonth. Upon the funds thus obtained she will be solely dependent for means to fulfill her war-time obligations and pursue her peace-time program during 1921.

These obligations are vastly important—this program is fundamentally essential. The American Red Cross is pledged to stay with the American army of occupation in Europe, comprising about 17,000 officers and men; maintain social and recreational facilities for the 26,000 patients, men under treatment in army, navy and public health service hospitals; continue helping more than 125,000 families whose breadwinners made the supreme sacrifice; care for thousands who were permanently blinded in the crash of war, and keep in touch as an advisory organization with former service men.

In addition to carrying on these duties, the Red Cross

must always be ready to cope with emergencies caused by famine, epidemic, earthquake, fire, flood or other unavoidable disaster creative of human distress. San Francisco Chapter expended \$117,000, cared for 60,000 cases, saved innumerable lives and succored thousands of destitute families during the influenza epidemics of 1918-19. It is appalling to think of what would have happened if the Red Cross had not then been financially equipped to act with promptitude. And there is no guarantee against recurrence of such necessity for immediate Red Cross service.

## THE CAVE GIRL AT THE ALCAZAR

The policy of the Alcazar is steadily progressive. The latest New York releases of worth-while plays are alertly sought; the infusion of new blood, when necessary, is first consideration. The Cave Girl, next week's close-to-nature comedy by Geo. Middleton and Guy Bolton authors of Polly with a Past, is their very newest work. It was produced two months ago at the Longacre, New York, by Comstock and Gest, and heartily praised for sentiment, brilliant wit and novel theme. It breathes the invigorating pine-perfumed air of the Northern Maine woods. A millionaire's party live luxuriously at Caribon Lodge. The cave girl is detected

pilfering from the storehouse to prevent the disillusionment of her foster father, whose pet theory is that Nature provides every necessity for primitive life.

The humor is delicious when she smashes up the boat that is to take them back to civilization, and their quarters burn down, leaving them all a "Community," for the professor's experiment. There are melodramatic moments, a swift current of love interest and a never ceasing flow of joyous, rippling fun. Elwyn Harvey personates the buoyant, self-reliant cave girl, a most appealing role; Dudley Ayres, the ardent wooer; Charles Yule, his arrogant millionaire father; Rafael Brunetto, the professor; Emily Pinter a dashing widow; Edna Peckham, well known light opera prima donna, the city belle; Ben Erway, the picturesque Canadian guide Baptiste, with other favorites in congenial roles. The musical direction at the Alcazar will be assumed by the eminent conductor and composer Theo. Bendix, whose programs will be selected to follow the mood and atmosphere of the plays.

The Eternal Magdalen, on Sunday November 14th, will have first Alcazar staging. Julia Arthur scored great triumph in Robert McLaughlin's daring and vivid exposition of a social problem as old as the world and evermore vital now than when his tremendously emotional play aroused a nation-wide storm of discussion. Just now it is being revived in Eastern theatres with record-breaking results.



## CECIL COWLES MAKES HER NEW YORK DEBUT

Brilliant Young California Pianist Appears Before Large Audience in Aeolian Hall Under Management of Loudon Charlton

Cecil Cowles, the brilliant young California pianist, artist pupil of Hugo Mansfeldt of this city, and who later studied with Stojowsky of New York, made her New York debut at Aeolian Hall on Monday evening, October 25th, in the presence of a large and enthusiastic audience. It was noted that she retained the closest attention of her select audience throughout the course of the program, and the auditors expressed their appreciation by frequent manifestations of approval, occasional demands for encores and at the close of the program gave the young artist a spontaneous ovation. This cordiality of feeling on the part of the audience extended even to the young artist's compositions, which consisted of Two Sketches, the second of which—Chinese—had to be repeated.

The success which was so pronounced at the concerts was also reflected in the press, most of the critics speaking in the highest and most enthusiastic terms of this young debutante. The best evidence for the truth of these statements is to quote some of the more important reviews, which include the following:

**Evening Mail, Oct. 26:** Cecil Cowles has a well defined and concise style. Her own delicate Chinese and Persian miniatures were imaginative and amiably colored.

**New York Herald:** She played with a good tone and fluent finger work.

**Evening Telegram:** An amount of technical ability, precise touch and personality. Graceful rhythmic-sense. Miss Cowles outlines her melodies clearly. There is nothing vague or uncertain in her playing.

**Morning World:** She displayed a pleasing tone and serviceable technical equipment. Two little sketches of her own Persian and Chinese, of which the latter was ingenious, atmospheric and extremely well played.

**New York Evening Journal:** Scored instant success. Rendition of difficult music was replete with feeling and the best of technic. Her two sketches, Persian and Chinese, delighted Miss Cowles' hearers.

**New York American:** Cecil Cowles played to a large, brilliant and enthusiastic audience. Judging from her performance of a varied and difficult program Miss Cowles is a musician with a large acquaintance of piano literature. Moreover she possesses a finished technic individuality in matters of emphasis and expression and sincerity in interpretation. She has assurance and her straightforward and unaffected manner of presentation testified to a firmly grounded taste and appreciation of the compositions she selected. Miss Cowles played the theme and variations glibly in the Mozart Sonata. There was ingratiating charm in the Minuetto and good rhythm in the March Movement.

**New York Sun:** She played the Mozart Sonata with a classic touch.

The complete program presented by Miss Cowles on this occasion was as follows: Sonata, No. 12 (Mozart); Melodie (Gluck-Sgambati); Chaconne (Handel); Papillons (Schumann); Nocturne, Op. 48, No. 2, Valse, Op. 42, Ballade in G minor (Chopin); Amourette de Pierrot (Stojowski); Minuet (Debussy); Two Sketches, (a) Persian, (b) Chinese, (Cecil Cowles); Romance d'après une chanson de Liszt (Hugo Mansfeldt); Hungarian Rhapsody, No. 13 (Liszt.)

## PHILHARMONIC AUDITORIUM OF LOS ANGELES

Last season the Philharmonic Orchestra of Los Angeles drew such large audiences that Trinity auditorium was found too small and W. A. Clarke, Jr., founder of the orchestra, sought a new home with larger seating capacity, and obtained the lease of the Auditorium at Fifth and Olive streets in that city, which makes an ideal home for this superb orchestra. Special sets have been built for the accommodation of the hundred men and the sounding board in the walls and ceilings thoroughly tested so as to produce the highest acoustic results.

In addition to the Philharmonic Orchestra, the Philharmonic Auditorium, under the management of L. E. Behymer, is housing the premier musical and dramatic events presented in Los Angeles. The Passing Show, the Scotti Grand Opera Co., Way Down East, Griffith's master picture, playing its twelfth week engagement, to be followed by the Gallo-Grand Opera Co. in December, the Pavlowa Company, the Chicago Grand Opera Co., the Bohm Ballet, the Little Symphony, Luisa Tetrazzini, Emmy Destinn, Harry Lauder and the Philharmonic concert courses requiring larger seating capacity and commodious stage. All rehearsals and concerts of the Philharmonic Orchestra take place in this house.

## IRENE MEUSSDORFFER TO GIVE CONCERT

Miss Irene Meussdorffer will give a song recital in the Ballroom of the Fairmont Hotel on Tuesday evening, November 16th, for which she has prepared an excellent program which we shall publish next week. In her concert which she gave about a year ago she attracted a large audience that filled every seat in the spacious Fairmont Hotel ballroom, and her audience by frequent outbursts of enthusiastic applause demonstrated that they were well pleased with her vocal art. Miss Meussdorffer has added quite a number of new compositions to her repertoire and her many friends and admirers will find her art even more delightful than was the case last year.

## JESSICA COLBERT'S FINE CONCERT SERIES

Eight Famous Artists to Be Heard During Next Five Months at Sunday Concerts in the Columbia Theatre

One of the most interesting announcements of the present musical season is the series of concerts to be given during the next five months at the Columbia Theatre by Jessica Colbert, the local impresaria. Mrs. Colbert will make a special rate to subscribers, giving them tickets at a reduced fee, thus making this one of the biggest and most popular musical events that San Francisco ever has known.

Alice Gentle and Laurence Leonard, the celebrated English baritone, will be heard in a joint recital, which will open this series on November 14th.

Miss Gentle is one of the most popular singers who ever has appeared in this city. She is acknowledged as the greatest Carmen of the present day, and has made of the Spanish siren a creation of her own and her unusual interpretation stands alone, unrivaled. Miss Gentle is so supreme an artist, with a personality so vivid and alluring, that she can stir her hearers as well on the concert platform as behind the opera footlights.

Laurence Leonard made his American debut late last spring when he substituted for Amato at a recital given in Chattanooga, and so tremendous was his success that demands came from practically every music center in the East for him to appear in concert. On October 1st he sang at the Music Festival in Bangor, Maine, one of the most important festivals in the country. His remarkable voice brought him the great ovation of the evening; in fact, it was one of the greatest triumphs in the history of the Festival. His voice is powerful and resonant, of dramatic and thrilling quality. He will undoubtedly prove one of the greatest artists before the public today, and San Francisco is fortunate in being able to hear him so soon after his Eastern triumphs. Mr. Leonard leaves immediately to sing at the Biltmore Musicals and the Rubinstein Club in New York.

Serge Prokofieff, the dynamic Russian composer-pianist, will be heard on December 19th. He is perhaps the most interesting musician who ever has come to us from Russia. His compositions bear the stamp of striking originality and the expression of modern and radical thought. He plays with equal artistry music of a strident, chaotic kind, or interprets with delicacy of touch and profound understanding the masterpieces of classic literature.

Arthur Middleton, the popular bass-baritone of the Metropolitan Opera Company, will be presented on January 2nd. He is one of the world's greatest oratorio singers. His voice is dramatic, rich and extensive in range, his diction is excellent, and his appearance commanding. During Mr. Middleton's first season at the Metropolitan he appeared thirty-five times, an almost unrivaled record for a new comer in the grand opera field.

January 16th will bring Godowsky, the world-famed pianist, and Max Rosen, the brilliant young violinist. These two great artists are now appearing in joint recitals throughout the East with phenomenal success.

Mme. Julia Claussen will appear on January 30th. This great artist is an exceptional favorite with San Francisco audiences. She is one of the world's supreme singers, having a voice of gorgeous quality.

February will bring Paul Althouse, the American tenor, whose recent rise to fame has been extraordinary and sensational. Mr. Althouse when appearing at the Metropolitan Opera House was acclaimed one of its most valuable acquisitions, and was at once entrusted with important roles, a rare honor to be conferred upon a new artist.

Kathleen Parlow, the foremost woman violinist of today, will be heard on March 27th, and will be the last of the world-renowned artists to appear in this series of brilliant concerts.

## SAINT ANSELM'S ORGAN FUND CONCERT

May Mukle, violoncellist, Reverend Edgar Boyle, tenor, and Uda Waldrop, pianist, will give a concert in the Colonial Ballroom of the St. Francis Hotel on Monday evening, November 15th, for the benefit of Saint Anselm's organ fund. This fund is intended to introduce a new organ in Saint Anselm's Church, San Anselmo, of which Rev. Father Boyle is the guiding spirit. Tickets are one dollar and are for sale at Sherman, Clay & Co., or O'Connor Book Store, 341 Stockton street.

## STANFORD CHURCH ORGAN RECITALS

The following programs have been announced for the organ recitals to be given at Stanford University Memorial Church during the week beginning Sunday, November 7th, by Warren D. Allen, the able organist: Prelude in C minor (Chopin); Sonata, No. 2, in C minor (Mendelssohn); Evening Song (Schumann); March of the Barbs (F. Enrico Bossi). Tuesday, November 9, 4:15 p. m.—The organ numbers from the Sunday program will be repeated. Thursday, November 11, 4:15 p. m.—Toccata and Fugue in D minor (Bach); Ave Maria, Solo di Clarinetto (F. Enrico Bossi); Victory March (E. H. Lemare) (in commemoration of Armistice Day).

## EXPOSITION AUDITORIUM

Edwin H. Lemare will give the following program at his organ recital Sunday evening at 8 o'clock, in the Exposition Auditorium: Processional March, from Monteuma (H. J. Stewart); Scherzo in F (Hofmann); Canzona de la Sera (D'Evry); Sonata No. 1 (Mendelssohn); Peer Gynt Suite (Grieg); Wotan's Farewell and Fire Charm, from Walkure (Wagner).

## HARRIET PASMORE RETURNED FROM HONOLULU

Delightful Vocal Artist Made Excellent Impression at Concert—Will Give Farewell Recital Prior to Her Departure for Europe

Friends of the Pasmore will be interested to know that Harriet Pasmore, the gifted singer of the Pasmore galaxy of artists, has just returned to San Francisco after a month spent in concertizing in Hawaii. While in Honolulu she was the guest of Mary Pasmore-Burrell and Dorothy Pasmore, who are entering upon their second successful season of chamber music in the mid-Pacific metropolis, and they will return to San Francisco in June.

Iola B. Ingalls, in the Honolulu Star-Bulletin, writes interestingly of Miss Pasmore's work: "After three weeks' visit in Honolulu Harriet Pasmore has made so many friends that her song recital in Mission Memorial Hall last evening was more like an informal drawing-room party than a public recital. Greeted warmly as she appeared upon the stage Miss Pasmore, by a few words of explanation of her songs, a bit of translation of those in foreign languages, an occasional pleasantry, created at once an air of informality that pleased everyone. The singer added lustre to the name that has come to mean musicianship of high order whenever and wherever it appears upon a program.

"Miss Pasmore's voice is round, luscious, unusually flexible for a contralto, and has a wide range. Possessed of so many favorable qualities with the broad education and musical training she has had, a fine physique, features of a beautiful classical type, and gracious manner, Miss Pasmore should become a singer one would go far to hear.

"Her program showed much thought in arrangement and contained material that progressed from the narrative and religious style through songs of lighter vein, folk songs, a bit of coloratura, culminating in the intensely emotional Adieu Foret, from Tschaiakowsky's Jeanne D'Arc, and finished with songs accompanied by violin and cello and piano bringing it to a fitting climax. The greatest favorites of the evening were Hageman's At the Well, which she was obliged to repeat, the aria from Jeanne D'Arc which she sang thrillingly, the Marseillaise, the Fairy Pipers (Brewer), and the trio-accompanied group at the end. Several encores were added, among them a dainty little French song, Mignonette, by Weckerlin, accompanied by herself. Among the fifteen songs were two composed by her father, H. B. Pasmore, who also arranged most cleverly the violin and cello parts for the Mandoline (Debussy), which was also repeated, and Bachelet's Chere Nuit."

Miss Pasmore's Honolulu visit was a pleasant interlude in her preparations for a sojourn in Paris; she will leave in November for that artistic center, where she intends to spend some time in furtherance of her professional work. She will give her farewell recital in San Francisco on the 15th of November at the Sorosis Hall. She will be accompanied by Suzanne Pasmore-Brooks.

## MR. AND MRS. UDA WALDROP'S POPULARITY

Uda Waldrop needs no introduction in California for his reputation as a composer-pianist, organist and accompanist is firmly established. Everyone who has heard Mr. Waldrop's music can not but sincerely admire the tuneful and spirited melodies, while those who have experienced his services in the capacity of an accompanist will agree as to his musicianly and unsurpassable artistry. Mr. Waldrop is not the only talented member of the family, for his charming wife, the former Marguerite Raas, is rapidly making an enviable reputation for herself in San Francisco and the surrounding country as a concert singer.

Mrs. Waldrop, who possesses a lovely voice, quite lyric in type, does not rely mainly on her natural gift for her success as an artist. She is a thorough musician who renders her song with intelligent and interesting readings. She has a complete knowledge of the modern French school and her perfect diction in this foreign tongue only adds to the beauty of her work. Mrs. Waldrop's forte is mainly in this style, for her voice is of that particular timbre and quality necessary for this music and her creative ability in producing atmospheric effects are most pronounced.

Recently Mr. and Mrs. Waldrop gave a joint recital in Santa Barbara at the home of Mr. and Mrs. William Bliss. Mr. Waldrop initiated the new pipe organ in this beautiful residence, and accompanied his wife. The program was as follows: (a) Love They Wait For Your Return (Uda Waldrop, From Bohemian Club Grove Play Nuc Natma, (b) Petite Roses (Cesek), (c) Le Papillon (Fourdrain), Marguerite Raas-Waldrop; (a) Largo, from The World Symphony (Dvorak), (b) Dance of the Water Sprites (Waldrop), (c) The Old Refrain (Kreisler), (d) The Lost Chord (Sullivan), Uda Waldrop (at the organ); (a) Stay at Home My Heart (Waldrop), (b) Les Filles de Cadix (Delibes), Marguerite Raas-Waldrop; (a) Minuet in A (Boccherini), (b) Le Cygne (Saint-Saens), (c) Sonata No. 11 (Mendelssohn), Uda Waldrop; (a) Vale (Russell), (b) Tes Yeux (Rabey), (c) A Fairy Lullaby (Waldrop), Marguerite Raas-Waldrop; (a) Meditation, from Thais (Massenet), (b) Finale in D (Lemmings), Uda Waldrop.

On November 1st Mrs. Waldrop sang at the Sorosis Club Hall and rendered the following numbers: (a) Petites Roses (Cesek), (b) Love They Wait For Your Return (Waldrop), (c) Le Papillon (Fourdrain), violin obligato by Mrs. F. H. Allen; (a) Stay at Home My Heart (Waldrop), obligato by Mrs. F. H. Allen, (b) Nymphs and Fauns (Bemberg), Mrs. Uda Waldrop.



## Gossip Among Musical People

By CONSTANCE ALEXANDRE

Mme. Jeanne Gustin-Ferrier, the distinguished operatic soprano, returned last week from France after five months' absence to resume her work at the Ferrier School and with the French Theatre Company. While abroad she studied with some of the foremost composers of the modern French school and she returns with greater enthusiasm than ever to resume her artistic activities. While in Paris she was associated with some of the leading artists and musicians in general and also with some leaders in the European musical world. Among them was specially Mr. Busser, musical director of the Paris Grand Opera, and also director of some of the Colonne and Lamoureux concerts. Mme. Ferrier studied with Alexander Georges, whose new opera *Murca* proved one of the most popular successes of the day. Mme. Ferrier regretted that she was in Paris during the "off-season," thus being unable to attend some of the more important musical events. Among the distinguished artists she met was Yvonne Gall, the splendid operatic soprano, who will be here with the Chicago Opera Company and with whom Mme. Ferrier sang on various occasions.

Jack Edward Hillman, the well known baritone, writes the Pacific Coast Musical Review from New York that he is working very hard and is studying with Frank Hemstreet. Mr. Hillman tells us that Mr. Hemstreet has a fine method and specializes on piano tones. He is very enthusiastic about him. We also met Edward Schlossberg, the well known San Diego pianist, and Lucy Van de Mark, whose voice is excellent and who is now appearing as a dramatic soprano. No doubt we will soon hear of Mr. Hillman's professional work.

Miss Frances Martin, the skillful pianist and teacher of Vallejo, gave an excellent piano recital in the Little Theatre of Stanford University, on Tuesday evening, October 26th. Later she will give a concert in San Francisco. The program Miss Martin presented on this occasion was as follows: To the Sea (Edward MacDowell), Caprice, Alceste (Gluck-Saint-Saens), Carnival (Schumann), Etude in E major (Chopin), Jeux d'Eau (Ravel), One More Day My John (Percy Grainger), Jubla Daace (R. Nathaniel Dett), Concerto in E flat (Liszt), orchestral part on the second piano by Warren D. Allen.

Mrs. Suzanne Pasmore Brooks is entertaining her friends at a series of informal Saturday afternoon teas given in her new studio in the Kohler & Chase Building. At the next affair, to be given late in November, Mrs. Pasmore Brooks will present her young artist pupil, Miss Eva Mary Walker, who appeared as ensemble pianist and accompanist at the two October meetings of the San Francisco Musical Club, playing with Miss Cecil Raubut and Miss Laura Anna Cotton and accompanying Mrs. John Coghlan. Last Saturday, October 30th, Mrs. Pasmore Brooks entertained their guests with a few piano and voice compositions before the tea hour.

The Pacific Musical Society announces two very interesting concerts for the month of November. On Thursday evening, November 11th, in the Ball Room of the Fairmont Hotel, May Mnkke, the noted English cellist, will give a program consisting of many of the best numbers in the cello literature. Miss Mnkke will be accompanied on the piano by Lawrence Schaufli. The vocalist on this occasion will be Mrs. Charles Stuart Ayres, with Mrs. Cecil Hollis Stone at the piano.

Tuesday evening, November 23rd, in the Ball Room of the Hotel Fairmont a novelty is being prepared for the members of the Pacific Musical Club. The Fountain of Youth, a Fabrie of Fancy and Fact Fashioned for the Family, book and lyrics by Edmond D. Coblentz and music by Uda Waldrop will be performed with the identical cast as when given at the Family Club Farm on September 5, 1920.

A Musicales and Tea will be given in Rainbow Lane of the Fairmont Hotel on Wednesday afternoon, November 17th at three o'clock.

Mrs. Cecil Hollis Stone was a hostess on Thursday afternoon in honor of Miss Lucille Folsom of New York City. Mrs. Alice Poyner, violinist, contributed two delightful numbers. Rey del Valle, soprano, sang a group of old French songs in splendid fashion, Marion Vecki, baritone, offered the Prologue from *Pagliacci* and later Luther Marchant sang a group of modern French songs with a voice of marked cultivation and understanding.

Mrs. Benjamin Kurtz and Alice Poyner presided at the tea table. The following guests were invited to meet the charming harpist: Miss Mabel Riegelman, Miss Constance Rees, Miss Elise Golcher, Miss Emilie Lancel, Luther Marchant, Marion Vecki, Len Barnes, Harold Pracht, Warry Lewis and Walter Wenzel, Mr. and Mrs. J. E. Birmingham, James Pressley, Wm. Ritter, John B. McGaw, Louis Mulkardt, Horatio Stoll, Benjamin Kurtz, Jess Noveldridge and George Edwards.

### CALIFORNIA FEDERATION OF MUSIC CLUBS

Among the particular important and interesting subjects which we desired to discuss in last week's annual edition and which was crowded out because of advertisements and personal articles arriving at the last moment and requiring attention, is a comprehensive treatise on the activities of the Federation of Musical Clubs. However, we shall not be deprived of our purpose to give this organization the necessary publicity, for we shall publish the article in one of the two issues

to follow this one. In the meantime we wish to state that Mrs. Bessie Bartlett Frankel, President of the Federation, was in this city recently and gave a luncheon to the presidents of our musical clubs to which she invited the critics. At his luncheon some very interesting talks were exchanged, and it is of this luncheon that we will speak in our next issue.

### THE PLAYERS THEATRE

On Monday evening, the sixth week of the fall repertoire season at the Players Theatre, commences with no lessening in the interest of those who appreciate better class offerings. Tolstoy's drama *Fedya* will be given twice next week, on Wednesday and Friday evenings. This is one of the most powerful dramas which the Players have ever presented; the colorful scenes in the gypsies and the underground dive scene making a lasting impression. William S. Rainey has never given a finer portrayal than the dissolute *Fedya*. Rudiggore, the musical hit of the season, will be sung tonight and Tuesday, Thursday and Saturday evenings. William S. Rainey will sing the tenor role of Richard Dauntless on Friday evening. An excellent company of forty-five do full justice to Sullivan's tuneful score. The principals include Reginald Travers, Miriam Elkus, Mabel Gump, Benjamin Purrrington, Len Barnes, Jane Parent, Carl Kroenke, Emanuel Rosenthal, Carl Kroenke and Ruth Bates.

### MISS KATHERINE KENT'S CONCERT

A large and appreciative audience gathered at the Ada Clement Piano School Tuesday evening, October 26th, to hear the delightful recital given by Miss Katherine Kent, pianist, assisted by her brother, Easton Kent, the well known tenor. The program was an ambitious one for a young pianist, but Miss Kent presented it with a poise and ease that many a maturer artist might envy.

The Bach Invention which opened the program was very musically played and the voices clearly enunciated. In the big Chopin Preludes she displayed considerable dramatic feeling but perhaps the best work was her Debussy, which exhibited true atmosphere. She proved to be an excellent accompanist and had memorized several of the accompaniments to attain greater freedom in following the singer's mood. She was the recipient of many congratulations, as was her teacher, Miss Lillian Hodghead.

This was one of the last opportunities of hearing Mr. Kent before his trip to New York, and his splendid virile tenor voice was admired as much as ever. His group gave an opportunity of showing his versatility, ranging from the quaint old English songs of Purcell to the dramatic tenor aria from *Pagliacci*. In all he showed a splendid musicianship, clear enunciation and a well-rounded conception of each composition. The program follows: Bach—Invention No. 7, Beethoven—Sonata Op. 49, No. 2, Kathryn Kent; Handel—Where E'er You Walk, Purcell—I Attempt from Love's Sickness to Fly, Wilson—Phyllis has such Charming Graces, Mr. Kent; Chopin—Preludes Op. 28, Kathryn Kent; Ronald—Down in the Forest, Cowen—A Birthday, Leoncavallo—Vesti la giubba, Mr. Kent; Debussy—The Little Shepherd, Gade—Humoresque, MacDowell—Indian Lodge, Kathryn Kent.

### THE LITTLE WHOPPER AT THE CURP

With its songs that charm, dialogue witty and keen, dances that enthrall and up-to-the-very-moment gowns, Harbach & Friml's musical comedy exquisite, *The Little Whopper*, opens its second and final week of its highly successful engagement tomorrow evening. Otto Harbach is responsible for the book, Rudolf Friml the music and Bide Dudley the lyrics.

The story of the play is very amusing and develops many novel surprises and complications. To save a boarding-school girl from the consequences of telling a little fib, as she calls it, a young man, supposed by his private secretary to be a confirmed bachelor, allows himself to become the shield of the girl and pretend they are married. Complications result and the young man almost finds it necessary to really marry his make-believe wife to protect her good name, although he has fallen desperately in love with her school chum.

Matters are further complicated when the young man finds his make-believe wife is in love with his best friend and engaged to be married to him. An exciting elopement of the pseudo wife with her fiance follows implicating in it a truth-telling judge and his family, but a happy culmination of the story straightens out all tangles. Prominent in the cast are Marie Dilworth, Hazel Flint, Burt Hall, William Friend, William Gaston, and others, supported by a smart and richly gowned chorus.

### MISS HELENE ALLMENDINGER IN CALIFORNIA

Miss Helene Allmendinger, who has recently joined the musical colony of the bay region, is the possessor of a voice of remarkable beauty and a most pleasing personality. Miss Allmendinger has had great experience in concert work in the East and Middle West, where she was highly praised for her splendid achievements. The Cleveland Town Topics published the following comments: "The two singers of the afternoon, Miss Helene Allmendinger and Miss Ruth Skeel, commanded much applause. The maturer art of the former was heard to great advantage in songs by Wolfe, Tschalkowsky, Grant-Schaffer, Fisher and Salter, all demanding depth of musicianship and great intelligence of treatment, which they received from the capable singer, well known for her work in the choir of the temple."

### NEXT WEEK'S NOVELTIES AT ORPHEUM

A composite of all the attributes that spell success on the stage will be brought to the Orpheum next week by the Barr Twins, Evelyn and Gertrude. These two charming girls, who worked industriously and conscientiously to develop their natural talents, have become fixed stars in the Thespian firmament. Evelyn and Gertrude Barr are well prepared for their trip over the Orpheum circuit. They are liberally endowed with that great essential, beauty. Another astral quality of theirs is voice. Of course each girl dances. By developing to the superlative degree all these traits, with which nature gifted them, these two girls have capitalized their assets until they are Orpheum headliners, recognized from one coast to the other.

They are seen this season in a new interlude of song and dance, fascinatingly presented in an elaborate and artistic frame, which they term "A Klot of Color." Each song is presented with an entire change of costly stage drapery and in different gowns which are declared to be revelations sufficient to bring many a thrill to a lady. The girls, themselves, have the ability and appearance to show off a gown to the very best advantage. A comedy drama, the moral of which is that woman's intuition is farther reaching than any business system, and breathing a lesson that men will do well to lean on their wives' wits rather than depend on their own wisdom, will be "5000 A Year." Robert Hyman and Virginia Mann are the stars in this brilliant comedy.

If "blues" happen to be about the town, warn them that Frank Kellam and Patricia O'Dare will get them. Chasing blues is the specialty of this singing, talking and dancing duo. Their method of chasing blues is pronounced highly entertaining. The girl question and the talk a man makes about his girl is the basis of the comedy conception George Bobbe and Eddie Nelson will offer. Bright and breezy personalities help the two to put over their act in a happy manner.

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# LOS ANGELES PHILHARMONIC READY FOR ITS SEASON

Walter Henry Rothwell Reveals Masterly Control of Orchestra at Rehearsals—Opening Concerts of Season Friday Afternoon and Saturday Evening, November 5th and 6th—Most Interesting Interview With Benno Moiseiwitsch—Gregor Cherniavsky Presents Fine Artist Pupils—Many More Musical Events of Importance

By BRUNO DAVID USSHER

Los Angeles, October 29, 1920—Prominent violinists, routined players, violin students and lovers of the fiddle congregated last evening at the Gamut Club Auditorium so demonstratively as if they had come to welcome a past master of their art such as Eugene Ysaye or Fritz Kreisler. They had come, however, to listen to seven pupils of Professor Gregor Cherniavsky, former assistant teacher to the famous Leopold Auer of St. Petersburg. It was a fine and fitting tribute these experienced instructors and devotees of the violin paid to the local representative of the Cherniavsky family whose members are noted for their artistry as violinists, cellists, pianists. It was undoubtedly a record-breaking program Professor Gregor Cherniavsky offered in his pupil-recital. Musical Los Angeles may be proud of it for it would have graced the graduation exercises of any of the great European conservatories.

The Bach Double Concerto was played as the initial number by Misses Viola Wasterlain and Elcy Fletcher. They showed good conception of the particular Bach style in execution and phrasing. Ten-year-old Miss Ruth Wilson has the makings of a gifted violinist. She rendered a movement from Accolay Concerto in A with large tone, nice bowing and a certainty in the double-stops which netted the youthful debutante such a mountain of floral gifts as to hide her from her enthusiastic audience. Miss Esther Bergman proved herself a promising violinist in the first movement of the second Wieniawsky concerto. Surety of the spring-bow and brilliancy of technic marked the performance of Bazzini's difficult Goblin Dance by Miss Levin Lien. There was good bowing and firm attack in Master Henry Sugar's execution of the Fantasia Appassionata by Vieuxtemps. Miss Elsie Manion drew a warm tone in the Paganini Concerto in spite of its perplexing intricacies. She is an interesting player, of even technic, whose harmonics are clear.

But for slight irritation and nervousness on the part of the youthful performers one forgot at times that this was a pupil's recital for, in spite of pardonable immaturity of interpretations one had to admire the solidity of technic as well as the budding individuality of style that enhanced the genuine musical charms of the concert. Professor Cherniavsky is developing a school of reliable, artistically-playing violinists. After last night's performance he may well be proud of his disciples and they may be proud of him.

In Mrs. Hennon Robinson, who played all the accompaniments, the young musicians found a good helpmate of much musical intuition.

Little has been written about conducting, and less even about rehearsing. Conducting is a black art and the alchemy of it—rehearsing—is scarcely even a matter of tradition handed down from master conductor to the novice. It is more the product of a natural gift combined with training and experience. But the natural ability to conduct and to conduct rehearsals must be dominant, else it will be as in the fable-poem of Goethe L'Apprentice Sorcier, which Paul Ducas took as a subject for a symphonic poem. The mere knowledge of the formula alone will not suffice, for it would be another case of "the spirits I released, I cannot call them back."

Walter Henry Rothwell has about one hundred of musical spirits following his magic wand. They are spirited instrumentalists to be nearer to the truth and it seems remarkable, often difficult to explain how this maestro instigates, supervises, curbs and develops the individual efforts of his "spirits." A visit at one of the rehearsals now being held by the Philharmonic Orchestra for the opening concerts pending this week, Friday and Saturday, impresses one with a mass of facts, relating to the exceptional abilities of Walter Henry Rothwell as a conductor and a leader of rehearsals, relating to the structural secrets of compositions and to the analytical as well as synthetic art of preparing their performance.

To rehearse is by far more than to achieve clarity of technical execution and correctness of dynamic effects. It is a process which indeed can only be likened to that of purifying gold and of putting it into perfect form. Gold there is in that inexhaustible treasure-trove, the Philharmonic Orchestra, and much of it. Yet this process is as difficult to fathom in some regards as were the chemical attempts of mediaeval alchemists.

There is a certain routine of rehearsing, but that alone is not the quintessence of conductorial wisdom, neither is the ability to hear minutely. Both are combined to a high degree in Walter Henry Rothwell. To observe him, how he conducts a rehearsal, going over a modern work, with wood-wind and brass marking time, is truly astonishing. It means that he must have the full harmonic and dynamic tonal picture of the work clearly, animatedly in his mind, else he could not improve the details in the work of the strings with two such important sections of the orchestra tonally missing. Perhaps it is this singular gift of developing a strong, concise, persistent conception of a work which makes his rehearsals so fascinating, so progressive and successful. He is a musical leader who knows decidedly how he wishes a composition played, how it can and how it ought to be played. Once he has communi-

cated his intentions to his "spirits," they know that the magic wand will always wave the same symbol to them during that respective passage or episode. There is no wavering in Mr. Rothwell's musical work during the rehearsals. It is the work of a musical architect who slowly, but in well-timed efforts, erects his structure, until it stands forth on the day of its inauguration finished, without outer signs of extraordinary labor or of distracting complexity.

And when that time arrives, on Friday and Saturday, November fifth and sixth, when the Philharmonic Orchestra will open its season, the musical world will witness wonderful results of rehearsals which were astounding feats of conductorship to those who were privileged to attend them.

Russian songs and piano pieces lent a distinct keynote to an interesting and successful joint recital, given by two local artists, J. Spenser-Kelley, baritone, and Claire Forbes Crane, pianist, before an appreciative audience at the Hotel Alexandria last night. Mr. Spenser-Kelley was at his best in a group of Russian songs, by Gretchaninoff, Rachmaninoff and Rimsky-Korsakoff. Few singers attempt to sing these difficult songs. Mr. Kelley succeeded in revealing the musical and poetical values almost secreted in these vocal gems. He exhibits fine understanding of his selections which he obviously analyses carefully. His style of singing is sympathetic, well adjusted in tone-placement and shading of tone-color according to the character of his solos. Effective artistry marked his interpretation of the Bolto aria from the opera Mefistofele, which demands great compass of voice. Mr. Spenser-Kelley's diction is clear and expressive. Clair Forbes Crane, former solo-pianist with the Boston Symphony Orchestra, possesses sparkling technic. Her playing of Chopin's A flat Ballade and of works by Arensky, Rachmaninoff, Albeniz and Liszt showed her powerful technic and good sense of phrasing convincingly. Her touch can be deft as well as forceful. Rhythmically her work is very pleasing. Miss Forbes is a fine musician from whom much may be expected. She accompanied Mr. Spenser-Kelley in a manner that was plastic without being obtrusive, offering good musical support to the voice.

A program number of special interest in some respect was a group of songs, entitled Sea Moods, written by Douglas Crane, husband of the pianist. The songs can make but little claim to general musical value or originality of invention, though they are emotionally interesting. Both singer and pianist retrieved through their fine interpretation what the compositions lacked in spontaneousness of appeal and technic of writing for voice and piano.

Flowers and eager demands for encores proved that J. Spenser-Kelley and Claire Forbes Crane hold a place of their own in the local musical colony.

Chopin's beautiful symmetry, delightful fragrance and romantic moods were skillfully revealed yesterday in a piano recital by Brahm van den Berg at the Hotel Alexandria. The program was entirely devoted to the "Shelley of the Piano." Brahm van den Berg seemed to have emphasized this side of Chopin's nature, both in his selections and his style of playing. Lovely, ethereal music it was, that spread a dreamy, sweet atmosphere and captivated the audience, but of those "soul-animating strains, alas too few."

Brahm van den Berg, a pianist of great qualities and an artist whose high ideals found convincing expression through refined technic, introduced Chopin first with seven Etudes. The second group consisted of the Fantaisie-Improvisation in C sharp minor, the second Nocturne, the Berceuse, Valse C sharp minor, Prelude No. 6, and the Valse in E minor. The Ballade in C minor and Fantaisie in F minor formed the concluding group. Mr. van den Berg's conception of Chopin showed at times a prevalence towards classicism rather than toward the romantic spirit of the composer. His playing was faultless technically and of an ease that knew little of pianistic difficulties.

One composer recitals are like two-edged swords, but in the hands of the artist van den Berg it merely rent in twain the curtain of sickly sweetness that often veils the charm of Chopin. One would have preferred greater animation in the phrasing at times, but it must be admitted that Mr. van den Berg's conception showed deep insight and musical premeditation, bore the stamp of well-founded conviction. His playing was especially appealing in the prelude Number 6 and in the F minor Fantaisie. His audience, however, showed itself sincerely appreciative throughout the concert, which speaks for the appealing nature of his interpretation and technic.

Benno Moiseiwitsch, the great pianist, has not only very decided conceptions about composers and compositions, but also about musical life in general. Here are a few ideas I gleaned from him during our short conversation, the day before his concert.

His appearance here was a great artistic triumph for the Russian pianist, who had a most appreciative but not very numerous audience. Los Angeles unfortunately has the habit of acting frequently the proverbial Missourian stunt in the case of musical novelties, no

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matter how great a reputation may precede them. It does credit to San Francisco to have heard Moiseiwitsch twice. There is something provincial in this attitude of our so-called music lovers here. Hence the remarks Mr. Moiseiwitsch made en passant, without malice or forethought, are quite opportune. Answering my question regarding musical conditions in America, Australia and Europe, he said:

"America's musical future depends as much on the public as on American composers and concert artists. Perhaps even more on the public for this country possesses composers of fine quality as well as players and singers of rare distinction. If American audiences will accept programs of the nature as they are played in Europe the development of music here will be greater as to quality as in any other country, for nowhere in the world has music been democratized to the extent it has in the United States. There is no doubt that American audiences are willing and able to accept programs of the style played in London and Paris. In my debut recital at New York last year I used the same program I gave in London and was exceedingly well received, both from the public and the press. There are certain managers, however, who insist on inserting so-called popular selections into the programs that have been selected with a purpose. I am glad to say that no such handicap has been placed on my work in San Francisco or Los Angeles. But if the public is ready to give the concert artist an opportunity for his fullest and highest expression in the choice of programs the musical culture of America will be on a par with Europe. With such generous opportunities offered to the public to hear good music in the schools and popular concerts, with instruction in music made possible so liberally as here it is merely a matter of taste and of educating the taste of a public that is ready to rise.

"The most enthusiastic audiences I have ever had I met in Australia, where I gave nine recitals before crowded houses in less than a month. The establishment of a State Conservatory under the auspices of the state of New South Wales has borne good fruit. The State Orchestra, founded under the same auspices, is also progressing very well, but it would seem that private subsidy is more conducive to the development of an instrumental organization than state aid.

"Europe, or rather the European continent, is still suffering from the aftermath of the war, although the number of concerts in Vienna and Berlin is legion. The musical conditions of Russia are difficult to describe, except for the fact that most of the important concerts take place free of charge and open to the public. Albert Coates, the famous London conductor, who has returned from Moscow recently, writes me that he conducted Scriabine's Poeme d'Extase before a very mixed audience at the Moscow Opera House. There were peasants sitting in the box which once was occupied by the Czar. It was a most unusual audience as to outer appearances and social standing of the listeners, considering the place and the nature of the program. Yet the response was most wonderful as was the rapt attention given by the people. There was tremendous applause and the people, in their spontaneous way of

expressing themselves, threw their caps into the air, and cheered conductor and orchestra. This is remarkable as most of the western European audiences respond only slowly to Scriabine's music.

"The only musical preference I have is for Robert Schumann's music. If it were my choice I would play nothing but Schumann. However, I do not believe in one-composer programs. I like to play the moderns, but am very fond of the classics. In Chicago I shall play two new American works, one by Schelling with the Chicago Symphony, called Symphony Fantastic, and a composition by Sower.

"My musical message to the people of America I would rather postpone until I leave the country. Meanwhile I will give it from the concert platform, but I would like to say this much: 'Sitting. Fewer concerts and more quality.'

Making music for the mere joy of it, almost oblivious of their audience, the members of the Zoellner Quartet gave one of their most delightful recitals last night at the Ebell Club House. There is something spontaneously human about the chamber music art of this famous quartet which, in spite of strict adherence to technical finesse, lends to this difficult style of musical expression a strong, direct appeal. It is owing to this happy trait probably that the Zoellners always have an enthusiastic audience which admires their superb playing and warmth of interpretation.

The E-flat major quartet by Carl Dittersdorf was given in fine style, well depicting the graceful rococo spirit of the work, but emphasizing also the more serious moods of the composer. In fact, it was surprising to find so much poignant musical material in a quartet by this forgotten master. Hence one must be grateful to the Zoellners for this musical rejuvenation of a valuable work. The performance showed that they had spent much time on the presentation of this work, for it was rich in dynamic effects and very pleasing in phrasing.

The Schubert D minor quartet found a truly classic interpretation. The tonal qualities of the quartet were better in this number than either in the Dittersdorf quartet or in the novelty of the evening, a quartet in two movements by the French composer, Gustave Samazeuilh. The Zoellners introduced this work in America about two years ago as part of their persistent efforts to encourage modern composers to write chamber music. The French work belongs obviously to the modern romantic school of that country, headed by the composer Chausson. It is harmonically very rich so that an amount of tone color is introduced in the four-part style of writing that is surprising. A continuous thematic flow makes the work fascinating. The quartet gave it a splendid hearing and was cordially applauded.

This was the last concert of the Zoellners in this city before the end of the year, as they left for their Middle Western and Eastern tour a few days ago. They will not return until early in January. The next recital here will take place on the 10th of that month. A new quartet by Fannie Charles Dillon, whose works arouse growing attention, will have its premiere on that occasion.

"Pleasant, but not of real artistic value," sums up the result of yesterday's Morning Concert at Grauman's Theatre. It is disappointing from a musical and educational viewpoint that a policy tending toward musical nonchalance should have become the key-note of these concerts. "Watchful waiting" during the first four concerts under the regime of the new conductor, Mr. Guterson, leaves apparently little doubt as to the trend of his musical intentions. This retrogression is specially marked after a summer season rich in brilliantly selected and well-played programs. The argument that crowded houses seemingly have set the mark of approval on Mr. Guterson's work and policy does scarcely hold good to one who listens carefully to the expression of attention and of applause which are of somewhat different character now than they were during the summer. Obviously the type of audience has undergone a change.

The solo in yesterday's concert was for piano alone, Hans Hanke playing Liszt's Second Rhapsody, and as encore Kreisler's Caprice Viennois. His technique is facile but not even enough in touch. His interpretation of the Liszt number lacked the spirit of the Magyars, the typical Hungarian element that characterizes these rhapsodies. He was warmly applauded.

The orchestra program comprised the Rienzi Overture by Wagner, Romance, op. 5, by Tschalkowsky, Czibulka's Love's Dream After the Ball, selections from Madame Butterfly by Puccini, and the Strauss walse Maids from Baden. The violoncelli, Mr. Elsoff leading, and also the violins and violas did good work.

Barker Brothers, one of the largest houses among leading furniture houses, have expanded their flourishing music department by taking over the agency for the Action Vocalion, a new and well-equipped phonograph. The music department is in charge of Mr. Booth, who as publisher and progressive member of the music trade, has done much to encourage interest in matters of music throughout the Southwest.

About two hundred pupils of the Rector Institute of Music Study were the guests of Managing Director Bernard Rosenthal at the Moiseiwitsch piano recital last week, as part of the musical tuition.

The Alfred Kastner harp recital will be given on Friday evening, November 26th, at Gamut Club Auditorium. He will be assisted by Maurine Dyer, the gifted mezzo-soprano, and a harp ensemble of his pupils.

L. E. Behymer was invited to speak before the Rotary Club of Long Beach last week, in the interest of

(Continued on Page 12, Column 1)



## Reviews of New Music

By ROSALIE HOUSMAN

There is quite a lot of music of educational value to hand at present. Chayton Summy, long identified with excellent teaching music for piano, comes first to hand. Pedal Studies, by Mrs. Crosby Adams, deals with a much neglected side of playing. She specially emphasizes the importance of the ear as an infallible guide and gives her principles on the first two pages. The main body of the book is made up of moderately difficult music, accompaniments, etc., without pedal markings, to teach the pupil to decide that side of the problem for himself. The book is an excellent guide for the teacher of understanding, as well.

Finger Plays, by Julia Louise Caruthers, is a very good method for tiny children; in teaching them correct finger action, etc., so that when this is mastered, they can easily use the knowledge at the keyboard. The little Mother Goose verses are illustrated by eleven little tunes which will please the child ear.

Lessons in Rhythm, by John Moksrejs, teaches notes values in a very clear and systematic manner. Stress is laid on oral perception as well as on the playing itself, every irregularity as well as the conventional rhythm is explained. The book ought to prove of inestimable use to teacher and pupil; as the subject is not always systematically taught.

Herbert E. Hyde has done similar work in Rhythms for Kindergarten, doing it for the child mind. Here are simple melodies, simple in content, and of a definite rhythm, to be used in an objective way, to make the child react to the rhythms heard. This will be of great use for kindergarten classes or even for beginners of piano. The music is well written.

At the Seaside, easy piano lessons (with verses), by Thom. Keighley, is a reprint of an English edition. As a child's first book it is useful; the music is a bit commonplace but the verses are nice and children are not very critical of such tunes. Playtimes, by Elsie Seaman, is similar. There are duets included in these, which broadens the sphere of the book's usefulness. Miss Moffet, lost and found, is a Mother Goose play by Katherine Baker. It takes a large cast, of course in costume, and about an hour for performance. The songs are extremely simple, in easy keys and of small vocal range. From what I have seen, there must be a large demand for things of this kind; this is as good as any I have run across.

The Boston Music Co. is also interested in the child's music. I find three sets of songs for children, which are charming and good music as well. First are six songs by G. Marschal-Loepke—to words from Stevenson's Garden of Verse. She has chosen Time to Rise, The Marching Song (with a hully rhythmic accompaniment), the Swing, Bork City, Autumn Fires, and the Shadow March, dearly loved by all children. The music will please the children, and is well worthy of the poems. Pillow Land, six songs for children, have words and music by Clifton Bingham. They are, in every way, adorable, and I would heartily advise every young mother to play and sing them to her young family. Five Songs for Little Boys and Girls, by Mari Paldi, are also attractive. Most of the text are taken from St. Nicholas. The same high standard of the other series is apparent here and these will also find a ready place in the home.

Trust in God at All Times is a cantata for general use, by G. Herbert Knight. These are soprano and baritone solos, the rest is choral. The texts are drawn from the 52nd and 146th Psalms. The music is straightforward, not elaborate, and thoroughly practical for church use. The baritone solo lies rather high, and is singable.

Ten Psalms for War-Time, by Raphael Lemeunier, are built of sterner stuff. They are adapted to choral chanting in church or assembly. They were written in war-time by two men who had been in the thick of the fighting. The poems are by Maurice Maningue, and have been made into English by Carl Engel, the editor of the Boston Music Co.'s publications. They are in modal scales, simple to the point of stark nakedness and gripping as few things influenced by war have been—the final one alone, Psalm of the Weepers, but a short page in length, is worth whole pages of prayers, and In Flanders Fields, which one sees published everywhere. How expressive it is can best be judged when heard in a large chorus; but even as is played on the piano, these Psalms contain a sincerity and grandeur of very few masterpieces. This edition is a reprint from the original one in French.

The Boston Music Co. has a new department in Blue Bird Ballads, which are melodies of love and happiness. Three have just come—a crooning song by Clutsam, Lily and the Star, by Geoffrey O'Hara, and Friends of Yesterday, by Nellie Simpson. They will be welcome in homes where melody and simple music has always found a welcome. Teachers also will find them interesting to use. I hope to see more of this attractive series as they appear. Huntzinger & Dilworth have several songs, of sacred and secular character—a duet and two piano selections. First to view are two by Ward-Stephens with text by Gordon Johnston. They are frankly ballads, and will appeal to those who crave that sort of musical diet. They are Some One Worth While and Your Smile a Pearl, specially suited to young and attractive tenors. Adoration, by Paul Tietjens, has a dedication to Lazzari, the glorious contralto. It is nearer an art song than these first two, and is musically far more ambitious.

Reviews a moi, a program of songs of which this is group one, is by John L. Nelson. The composer is also responsible for the text. The last two have French text and it is from the final one that the title comes. I do not find them of great interest, and mention them, as I understand that they are part of a larger series, soon

to be completed. Spring's Yesteryear, a duet for soprano and tenor, by Lily Strickland, is dedicated to Reed and Nevada Miller. It certainly ought to prove a very effective song with its easy flowing melody. Francis Schwinger has a Mephisto Minuet and it is the very "devil" to play. It demands very strong wrists for the many octave passages and probably will be a good study. Caprice American will also serve as an etude, in double notes, but why "American" is difficult to decide. It is good music anyway.

### PERCY GRAINGER TO HAVE BUSY SEASON

Famous Piano Virtuoso is in Great Demand During Season 1920-21 and Scores Continuous Artistic Triumphs Everywhere

Percy Grainger, the distinguished piano virtuoso, who has become such a great favorite in American concert circles has a very busy season ahead of him this year. He began with an unprecedented triumph at the Maine Musical Festival, Portland, Maine, on September 30th, playing a concerto with the orchestra and conducting one of his own compositions at Bangor as well as Portland. He was the guest of Mr. and Mrs. Henry T. Flinn for a few days rest between these two concerts at Hills End, Bethel, Maine.

After the Maine Music Festival Mr. Grainger played at Buffalo, N. Y., Cleveland, O., Cincinnati, O., etc., embracing an extended tour of three weeks at leading music centers. He returned to New York on October 17th at the Century Theatre where he gave a series of concerts with striking success. During the winter he will give his regular recitals in New York at Carnegie Hall, as last season, at Aeolian Hall the auditorium proved too small to hold his audiences. He will be soloist with nearly all the leading symphony orches-



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tras including the New York Philharmonic, the New York Symphony, the Boston Symphony, and many others.

On November 28th he will play for the first time in New York John Alden Carpenter's work, Concertino, with the New York Symphony Orchestra, Walter Damrosch, conducting. Mr. Grainger, accompanied by his mother, Mrs. Rose Grainger, will visit his favorite Denmark and spend a holiday there. While there he intends to collect some Danish folk tunes. Then both will go to Sweden, Norway and Holland where Mr. Grainger has been engaged for a concert tour, returning to America toward the end of November, 1921.

This coming winter Percy Grainger's compositions will be heard frequently. In November Dr. Arthur Mees will conduct some of his choral works. Miss Carolyn Beebe and her beautiful combination of instruments will perform his Children's March and other works. Last season this organization—the New York String Quartet—performed Percy Grainger works over one hundred times on their tour, the compositions being so greatly admired by the audiences. Victor Harris will conduct a choral work by Percy Grainger at one of his St. Cecilia concerts during December or March in New York, a work for women's voices only.

Some new songs of Mr. Grainger's will shortly be published by Schirmer's. Sir Henry Wood has been performing this distinguished composer's works at his famous Queen's Hall Promenade Concerts in London three times this season. The London Philharmonic Society performed two choral works of Grainger's at Brighton, Bath, Glasgow, Edinburgh, and many other towns in Great Britain, also in South Africa and Australia his works have been very recently performed.

## Music in San Diego

By BERTHA SLOOM

Two events of interest to San Diego musicians which have taken place in the last few weeks were the meeting of the Music Teachers' Association, at the home of Mr. and Mrs. Tyndall Gray, and the outing of the Professional Musicians' Guild. Mr. and Mrs. Gray entertained the M. T. A. in the most delightful manner, the program being provided by Mrs. Gray on the subject "Teaching Material," which was to have been given in the State Convention program but was deferred because of the overcrowded sessions. On this occasion the discussion was general and many interesting points were brought out. Miss Nell Cave, who has recently returned from attending the classes of Lhevinne in Chicago, gave a most interesting talk on her experiences and impressions of Lhevinne as a personality and as a teacher. Mrs. Alice Farnham read resolutions of regret concerning the departure of Mr. and Mrs. Gray from our city, their activities in San Diego musical circles having covered a period of twenty years. Their departure for the north of Ireland, where Mr. Gray will take charge of the family estate, is a loss which every local musician feels keenly.

The August meeting of the Professional Musicians' Guild deferred until September, was in form of an outing. Mrs. Alice Farnham, President, arranged for the launch "Virginia" to take the members and friends to Roseville for a picnic lunch, then for a moonlight ride on the bay. The spirit of comradeship is nowhere more evident than in these outings of the Professional Musicians' Guild which are always well attended and greatly enjoyed.

Miss Blanche Lyons, a singer formerly well known in California as a popular soprano soloist, has been appointed head of the vocal department of Cotner University, Lincoln, Neb., and began her work there in September.

Members of the Business and Professional Women's Club enjoyed a talk by Havrah Hubbard, the noted composer and critic, at one of their luncheons recently. This subject was "Music as a Business," and contained some very valuable and pointed suggestions upon the professional side of music. Mr. Hubbard, who is now living at Grossmont, was for many years music critic on the Chicago Tribune and is well known as the father of operalogue and during the war was song director of the Naval Training Station at Balboa Park, San Diego.

The Community Theatre Association is planning a big season for the winter and spring months. Not only are art plays to be produced, but many popular and social events are to be introduced. The October event will be a "Parade," which is really an extravaganza or a musical review. The November art play will be Maeterlinck's *Magdalena*; a week of Christmas plays will be given in December and the plans for the first of the year include a program of scenes from some well known opera, probably *Carmen*, given in collaboration with Wallace Moody, director of the Community Service of San Diego and well known as leader of community singing. The Community Theatre Association has therefore three distinct departments, namely, Art Drama, Musical, and Popular Events. Having their own building and equipments and enthusiastic and efficient groups or units working together in harmony, indicates a degree of success far beyond the dreams of the little groups of enthusiasts who a few short months ago conceived the idea of a community theatre for San Diego.

About 500 people were guests of the Community Theatre Association at an informal "Open House" on Sunday afternoon recently, from 4 to 6, at the Community Theatre in Balboa Park. The program was furnished by Miss Ruth Martin, newly appointed head of the piano department of the San Diego Conservatory of Music, and Morris Haigh, violinist, artist pupil of Mr. Bernhard Mollenhauer, with Miss Cara Patton, accompanist. Punch was served by young girls from the Normal School.

### MISS ELIZABETH WESTGATE FACES BUSY YEAR

Miss Elizabeth Westgate, after spending two refreshing months at her beautiful cottage in the Santa Cruz Mountains, has resumed her professional work in Alameda. She seems to be facing a busy year, for all her time at her studio has been filled, and the days she devotes to her work as head of the music department at Merriman School in Piedmont are overcrowded. Miss Westgate has also gathered together for the season the members of the quartet and chorus choir of the First Presbyterian Church in Alameda, of which she is organist and director. She has under consideration an offer to write a monthly "column" for an educational magazine along music lines, if time can be made to cover all these activities. Many studio musicales are planned, as is the usual custom. Miss Westgate's assistant teacher are all occupied with younger students, and the year is most promising for all work.

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## PAVLOVA RETURNS UNDER GALLO MANAGEMENT

**Celebrated Interpretative Dancer Follows San Carlo Co. in New York. Cohan Forces in New Musical Comedy. Lhevinne Reappears. Death of Selma Kronold. Musical Productions Resist Amusement Slump**

New York, Oct. 24.—Mlle. Anna Pavlova, who made her debut as an interpretative dancer at the Metropolitan Opera House in this month in 1910, reappeared in the city last week at Oscar Hammerstein's Manhattan Opera House under the management of Fortune Gallo, whose San Carlo Opera Company had just finished its successful four weeks' season. The celebrated dancer had been away several seasons. She got an enthusiastic welcome in her opening performance on Monday night which was for the benefit of the Navy Club. There were two ballets and seven divertissements. In the first ballet, Amarilla, a tale of the unrequited love of a gypsy maid for a cold-blooded aristocrat, Mme. Pavlova has been seen here before. The second ballet was a novelty. This was La Peri, a dance poem arranged by Ivan Clustine, with music by Paul Dukas. The scene was laid in a fairy realm of the mystic East, a fairy-land a la Bakst, designed by H. Stowitts, with a fantastic garden, bright with many colored flowers, of gorgeous and clashing hues, against a background of purple mountains.

Each evening Mlle. Pavlova changed her programs of ballets which were well played by a good orchestra.

Mary, a musical comedy with libretto and lyrics by Otto Harbach and Frank Mandel with melodies by Lou Hirsch, was produced at the Knickerbocker Theatre last Monday evening by George M. Cohan's company. Among the most popular tunes evolved were entitled: Anything You Want to Do, Dear? Reprise, Every Time I Meet a Lady, When a Vampire Exits Laughing, Waiting and the Oil song. The cast included Miss Florrie Milership as the widow; Miss Georgia Caine as the mother; James C. Marlowe as a financier, and Charles Judels as a Frenchman.

Josef Lhevinne gave his first piano recital this season at Carnegie Hall last Sunday afternoon under the management of Loudon Charlton. It was a relief to hear a genius virtuoso of such merit after so many amateurs have tried their hand. His program included Weber's sonata in A flat, Liszt's transcription of Schubert's song, Margaret at the Spinning Wheel, Schubert's impromptu in F minor, the F minor Ballade and five etudes of Chopin, Rachmaninoff's Etude Tableau, op. 33, and B major Prelude, and Tchaikowski's Scene Dansante, from op. 72.

Two other artists appearing under the guidance of Mr. Charlton were Grace Freeman, violinist, and Louise Schenerman. They gave an interesting recital on Thursday afternoon in Aeolian Hall. They deserve credit for their enterprise in presenting such little known and serious works as the sonatas by J. Guy Ropartz and John Alden Carpenter, and the sonata in A by Mozart, rarely played. Their example might well be followed by players of greater reputation.

The program of the second evening concert of the National Symphony Orchestra at Carnegie Hall last Sunday evening included Schubert's unfinished symphony, the Goldmark violin concerto, and Charpentier's Impressions of Italy. The solo violinist was Francis MacMillen. He has continued to improve both in tone and in style since I first heard him several years ago. Mr. Bodansky conducted and the symphony was played with more precision than at the orchestra's first concert this season.

Mme. Selma Kronold, who for a number of years held a high place as a dramatic soprano singer in opera and on the concert stage here and abroad, died last week in St. Francis Hospital, this city, following an attack of pneumonia. Mme. Kronold and her brother, Hans Kronold, cellist, were born in Cracow. She made her debut in opera in Leipzig. In this country she sang in the Metropolitan Opera House under the management of the late Heinrich Conried and the late Maurice Grau and appeared in many of the leading roles of the German operas. She created in this country the parts of Santuzza in Cavalleria Rusticana and of Nedda in Pagliacci. She also sang in English opera under Col. Henry W. Savage.

Current conditions in the amusement field brought forth comment last week from a number of theatrical managers, following the publication of an article in which the theatres of New York and in the rest of the country were depicted as being in the throes of an extreme financial slump. The opinions of the producers were somewhat divided, but there was general agreement that there has been a reaction from the business of the last two seasons, during which time plays of practically all kinds prospered. In New York City theatrical attendance is about normal, or at worst only a little below it, but on the road business is described as "spotty," and in many sections of the country extremely bad. It is significant that musical theatrical productions seem to have prospered better than others. The closing of factories in New England towns had an effect upon drama that has not been felt in musical circles.

Harry Cyphers, for the last four years manager of the Detroit Symphony Orchestra, has resigned to take effect on November 1st. He will come to New York to become an associate of Loudon Charlton. His first responsibility here will be the management of the tour of the La Scala Orchestra under Arturo Toscanini, formerly conductor of the Metropolitan Opera House orchestra. Mr. Cyphers went to Detroit on September 1, 1916, after five years' experience in the musical managerial world. Gavin Dhu High.



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## LOS ANGELES LETTER

(Continued from Page 9, Column 3)

the music course being fostered there under the management of Wm. C. Mills. This series offers Mary Jordan and Samuel Gardner, Pasquale Amato, the Salzedo Harp Ensemble with Povla Frijsh, Theo Karle and Mme. Frances Alda. Last Wednesday he was invited to speak before the Ebell Club music section, announcing the musical events of the season. Wednesday evening he was in San Diego with his newest star, Beuno Meiselwitsch, who opened the Amphion Club program of this year, speaking Thursday in Redlands in the interests of the Spinnet Club of that city. The Rotary Club of Redlands is co-operating with the Spinnet this season in presenting a Philharmonic Course which offers Raoul Vidas, violinist, the Salzedo Harp Ensemble, Cecil Fanning, Mischa Levitzki, pianist, and the Bolm Ballet and Little Symphony.

Next week he will speak in Riverside at the Glenwood Mission Inn, where Mr. Miller is entertaining members of the Tuesday Musical Club and the leading business men of the town, in the interests of the music course which proffers Cecil Fanning, Lada the Dancer, Anna Case, Mischa Levitzki, pianist, and the Philharmonic Orchestra.

The Music Teachers' Association will give the first of several evening affairs Friday evening, November 12th, at the Gamut Club, for the purpose of raising money and for providing a dignified opportunity for pleasurable entertainment and social intercourse. The money raised from these sources is to become the nucleus of a fund included in the plan inaugurated by the California Federation of Music Clubs under the department of American music to further the reward and publication of California compositions. There will be a program, cards and dancing.

Constance Balfour, gifted soprano, Raymond Harmon, tenor, and Charles T. Ferry, composer-pianist, were enthusiastically encoored at a benefit event arranged for the Lark Ellen Home. Mr. Harmon has just returned from the East where he made phonograph records. Mr. Ferry recently acted as solo-organist at one of the great Republican rallies held here.

Basil Ruysdal, basso, of Metropolitan Opera fame, has opened a vocal studio at Hollywood. He will be guest of honor at the next meeting of the Wa-Wan Club.

Brahm van den Berg will follow up his recent success in a Chopin recital with a varied piano program at the Hollywood Woman's Club House, Friday evening, November 12th.

The Fitzgerald Music Company has arranged for a very unusual and highly artistic program in which the Knabe Ampico Reproducing piano will be used. The concert will take place Friday evening, the 5th, with Ruth St. Denis and several of her graduate pupils appearing in dance acts. Ellis Rhodes, well-known tenor, will sing, with Olive Everett at the piano.

Madame Elizabeth Rothwell, soprano, whose concert in Stockton two weeks ago won her fresh laurels, is to open the Philharmonic Course of the Amphion Club in San Diego this week. Blanche Ebert Seaver, who is more and more in demand as accompaniste, will preside at the piano.

A costume recital by Nell Lockwood, popular contralto, before the Orange Woman's Club, was highly appreciated by a large audience.

November 16th will bring the first return recital of the famous pianist, Josef Lhevinne. Manager Behymer could scarcely have chosen an artist anticipated more joyfully by old admirers than the Russian player for the opening event of his Tuesday Evening Philharmonic Course. Lhevinne has not been heard here for over six years on account of his war-time captivity in Berlin. Besides a number of technically perplexing selections he will play the A-flat sonata by Carl Maria von Weber, a work heard very seldom.

Lillian Steuber, eleven-year-old pupil of Julian Pascal, appeared in an entire piano program at the Gamut Club Auditorium. The concert reflected well on the pianistic gifts of the young artist and the teaching qualities of her musical mentor.

Christiaan Timmer, who won fame as concert master of the Concertgebouw Orchestra of Amsterdam under Willem Mengelberg, until a few years ago conductor of the Cleveland Municipal Symphony Orchestra, revealed splendid artistry as soloist at the meeting of the MacDowell Club of Allied Arts. Accompanied by Pusey Keith, he rendered the fifth sonata of Beethoven for violin and piano and the Mozart concerto No. 4 in D. Mr. Timmer's excellency of tone and style created much favorable comment. Pusey Keith scored with several Chopin numbers.

Oliver Wallace, Sid Grauman's star organist at the Rialto Theatre, has signed an accident insurance which quotes \$5000 as valuation of every one of his ten fingers, or a total of \$50,000 for both hands.

May Macdonald Hope, pianist, one of our finest chamber music players, gifted for this particular art-form and an enthusiastic apostle of that style, announces the opening of the May Macdonald Hope Chamber Music Series on November 22nd. This series will be given by the newly-formed Los Angeles Trio, consisting of herself, Leon Goldwasser, violinist, and Ilya Bronson,

cellist. The new trio offers a combination of fine artists, so that interesting and well-played programs are to be expected. Mr. Goldwasser and Mr. Bronson are members of the Philharmonic Orchestra. The noble work of the latter has been well demonstrated here since his arrival last year. Leon Goldwasser was former assistant concertmaster under Oberhofer in Minneapolis.

Frank C. Egan, Director General of the Egan School and Little Theatre, has completed arrangements to promote a tremendous movement to establish a permanent opera in and for Los Angeles. Many well-known musicians have offered their hearty support to this very artistic and brilliant project. Every musical club or organization, and every music loving person in the city should extend their good will and patronage to its success. Mr. Egan believes that every permanent opera must be supported by an opera school. In so much as the intimate end is professional production of opera, the course of study will include not only the opera itself, but also the dramatic technique, stage deportment and ballet necessary to its completeness. Of the grand opera productions, *Cavalleria Rusticana*, *Butterfly*, *Faust*, *Carmen* and *Il Trovatore* will be the foremost. Of comic opera, *Mikado*, *Pinafore* and some ultra modern productions will be studied. The membership will be open to all students of all schools or teachers in this city or vicinity, also to all singers with natural talent though untrained in voice. In order that the voices may be classified, a voice test will be required of each applicant. Each and every pupil will have opportunity to study the entire role of the opera at hand. A preparatory class will be established for those who feel they are not ready to go into advanced work. Mr. Roland Paul, who is very well known both here and in the East as an opera coach, will direct the class. Mr. Paul has had many years of professional opera work in the foremost opera companies of America and needs no introduction to the Los Angeles musical atmosphere. He will have associated with him Madame Alma Stetler, who has sung leading roles with the Savage Company, Abera, and Sheehan Opera Company, Boston Opera Singers and the Shuberts, and has done extensive concert and Chautauqua work, having studied with Ugo Barducci, Mme. Mayo-Rhodes and Oscar Saenger, having a repertoire of 50 operas. A few of her most successful roles are *Carmen*, *Siebel*, *Azuena* and *Katisha*. The opera ballet will be directed by Anna C. Dowdall, who is on the faculty of the Egan School and has had extensive training with Madame Jacobin and Henry Jacobson, in opera ballet. The new opera school will start with a large enrollment on Tuesday, but arrangements of according nature have been made under which students can enter at any time without disadvantage.

A joint recital given by pupils of Miss Anna C. Dowdall, head of the dancing department, and of Miss Pauline Amos, in charge of the primary and intermediate department of the Egan School, again demonstrated the high quality of studio work done at this institution. A dramatic Hallowe'en Fantasia and readings revealed good schooling and commendable work among the young artists.

After an absence of more than ten years, Miss Helen Goff, well-known mezzo-soprano, has returned to this city. Miss Goff has been one of the favorite soloists in Mr. Behymer's Philharmonic Course, but engagements in the East prevented her from visiting the Coast. Her last great musical contract was with Uncle Sam, or rather the Y. M. C. A., when she became a member of the first artists' unit sent to France by the Theatre League. In France Miss Goff was attached to the staff of the 77th Division and moved a great deal about France. Towards the end of the war she participated in the Argonne campaign. When entertaining the boys close behind the firing line, she was surprised by a gas attack in a dugout and severely ill for six months. When sufficiently recovered to brave the sea voyage she was invalided home. Miss Goff has a very interesting story to tell about her preliminary experiences at the gas school in France where all the artists were subjected to gas tests and had to learn to put on their masks within six seconds. Day after day for weeks they were passed through gas chambers and drilled to brave this terrible weapon. The beginning was made with the so-called tear gas, which has the odor of pineapple and is opalescent in color. It does no permanent harm but causes the eyes to become dimmed with tears. Later on the more severe gases of asphyxiating nature were tried out on the artists who wished to go to the front, until they were absolutely fool-proof in their self-protection against gas attacks. Miss Goff wore the regular Y. M. C. A. uniform with the insignia of a captain. Through her activities "over there" Miss Goff has missed big lucrative contracts but feels richly repaid through the work she was privileged to do for the boys in the trenches, behind the lines, in hospitals or receiving stations a few kilometers behind the front trenches. Often she was under actual shell fire of great intensity. Several times these stations were only 500 yards from the first fire trench. Then the artists would not sing but do various labors of love to the wounded men who were brought in. She would help applying bandages, or write letters for them, talk to them to distract their attention or light cigarettes for them. But more often the men wanted her to write a letter home while they were crouching in a corner or lying on the stretcher waiting to be examined by the surgeon or to be carried back to the base hospitals. This more serious activity was even more gratifying to Miss Goff than the theatricals and musicales which were given in the billets and had a barn as a setting oftentimes. Many of the shows had to be interrupted very dramatically when drum-fire was signalled or when the whistle indicated on-rolling waves of the cruel gas.

As a result of the "gassing" Miss Goff had to keep very quiet as it affected her heart activity. Neces-

sarily she had to postpone her vocal activities too, though her voice remained unharmed. Since her return Miss Goff has utilized her histrionic talent before the movie camera and is now playing leading roles at Lasky's.

In New York she is well remembered as prima donna in light opera performances, such as the Mayor of Tokio, Brigands, Pirates of Penzance, H. M. S. Pinafore, The World of Pleasure, Passing Show of 1916. She also appeared with leading orchestras, so with the Philadelphia Orchestra fourteen times. She is just about to publish some of her songs at Whitmark.

Under the co-operation of George Walker, a basso of great vocal means and fine schooling, and of the gifted coloratura soprano, Madame Louise Carola Davis, artist pupils of the Davis Musical College gave the following attractive program: Piano, Rigoletto (Verdi-Liszt), Ruth Thomas; Soprano, Nymphs and Fauns (Bemberg), Louise Carola Davis; Piano (a) March Winds, (MacDowell); (b) Prelude and Fugue (Bach), Helen Elizabeth Barnard; Basso, (a) Aria from *Dieceshan*, What Shall I do (Purcell), (b) Aria from *The Fool's Preference*, I'll Sail upon the Dog Star (Purcell), George Walker; Piano, Sonata Op. 31, No. 3 (Beethoven), Ruth Thomas; Soprano, (a) Rain (Curran), (b) Fairy Song (Spross), Louise Carola Davis; Piano, Sonata Op. 27, No. 2 (Beethoven), Helen Elizabeth Barnard; Basso, Aria O Isis and Osiris, Possenti Numi (Mozart), George Walker; at the piano, Ruth S. Oney. The soloists and young debutantes found rich applause.

Jay Plowe, solo-flutist of the Philharmonic Orchestra, one of the finest exponents of his art, gave an all-flute program at Covina last week which brought him generous honors. Mr. Plowe was ably accompanied by Miss Lois Walls. He will play a similar program in Alhambra.

Amon Dorsey Cain, baritone, found much appreciation during his recital at the Stillwell Hotel.

The Woman's Chorus, sponsored by the Woman's Club of Hollywood, but open to any woman singer who wishes to join, began its rehearsals last week with about forty ladies in attendance and with a prospect of ten or twenty more in the near future. The meetings are to be held each Friday morning at 10 o'clock at the club house, the rehearsal lasting till 11:45. The dues are fifty cents a month. Hugo Kirchhofer, the director, has announced that the chorus will appear before the Woman's Club in four weeks, also that the chorus will take part in the coming Pilgrim Pageant. For the former occasion the music will include compositions for women's voices by Dudley Buck, Charles Wakefield Cadman, and others. The officers are Hugo Kirchhofer, director; Mrs. Edwin Browne, accompanist; Mrs. Martha B. Richardson, chairman; Mrs. Elizabeth Roberts Baier, secretary and treasurer; Mrs. A. E. Strock, librarian.

The first concert of the Woman's Lyric Club, J. P. Poulin, director, will take place on November 21st, a Sunday afternoon, in the Philharmonic Auditorium.

Earl S. Meeker, gifted baritone, will appear in a song recital of his own on November 9th at the Ebell Club House. Assisting artists are Axel Simonsen, cellist, and Marjorie Hicks, accompaniste.

A charming reception in honor of Richard Buhlig, pianist and lecturer for the Philharmonic Orchestra, was given by Miss Winifred Hooke, pianiste, and Roland Paul, tenor and prominent voice teacher. Mr. Paul's artistically furnished studio formed a beautiful setting for the pleasant event.

Mrs. Jones Simmons, noted vocalist and voice teacher, will sing before the College Woman's Club next month. This successful teacher entertained sixty guests at her studio last week. Her pupil, Miss Ysabelle Cram, will be heard before the Wa-Wan Club on Tuesday.

Miss G. S. Holbert, vocal pupil of Maude Fenelon Boliman, sang before the Pasadena Woman's Club, where the young mezzo-soprano was well received.

Mrs. Carrie Jacobs-Bond expects to spend a week during the Christmas season at her beautiful home, "End-of-the-Road" in Hollywood, according to word received this week by her son, Fred J. Smith, manager of the Bond Publishing Company with headquarters in Hollywood.

Mrs. Bond is meeting with singular success on her Eastern tour with the Keith Vaudeville circuit. Vaudeville audiences have been delighted with her entertainment which is so "unconventional" that it appeals perforce to the public. The popular author-composer has been the headliner at all big theatres where she has played in the East since she left on the tour the past summer. Something of a "furor" has been created by her appearances, according to Eastern press notices. She sings many of her own compositions and is accompanist for Miss Lois Bennett, a singer of considerable note in the East, who sings Mrs. Bond's songs, *The End of a Perfect Day*, one of the world's most famous songs, has proven a great favorite. Two of Mrs. Bond's recent songs, *I've Done My Work* (poem by Dr. George W. Caldwell and music by Mrs. Bond) and *The Hand of You*, the latest from her pen, have also met with great popularity.

Engagements were filled by Mrs. Bond during September and October in New York City, Washington, D. C., and Pittsburgh. She left the Smoky City on the first of November for an engagement in Providence, R. I. She goes on to Boston and after that to Philadelphia the middle of the month.



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THE PRIMA DONNA OF TWO CONTINENTS

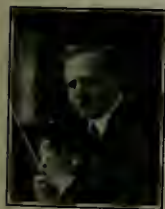
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## MRS. ABBIE NORTON JAMISON IN HONOLULU

Well Known California Pedagogue, Lecturer and Club Woman Arouses Much Interest in Island Capital—Gives Interesting Interview

Mrs. Abbie Norton Jamison, the well known pedagogue and club woman, President of the California Music Teachers' Association, is visiting her brother, Col. Elliott M. Norton, who is in command of Fort Shafter in Honolulu. Mrs. Jamison is having a wonderful vacation and is enjoying every moment of her visit. Her prominence in California musical activities naturally makes her the center of interest, and among the delightful experiences was a visit to the musical department of the public schools in Honolulu. Mrs. Jamison expresses herself greatly pleased with the cordiality and hospitality extended to her. In an interview with one of the special writers on the Star-Bulletin Mrs. Jamison is spoken of as follows:

"In addition to her national and state responsibilities, Mrs. Jamison is actively engaged in teaching piano-forte, harmony and composition, directing choruses, etc. She is withal a purely American product, having received all her training in the United States.

"As a teacher Mrs. Jamison says she uses music as a vehicle for certain things and that she desires and strives to impress the deeper significance attached to musical expression, rather than the mere emotional appeal. Her students are taught first of all that music is a gift to them at birth and is nothing to be vain about nor proud of. If by diligent perseverance and cultivation, that gift unfolds character, brings beauty into being, then, and then only, have they the right to be proud. She sees music from the angle that it is the greatest spiritual force with which we have to work today, and she believes that more and greater lessons can be taught through this vehicle than in any other way.

"Rhythm, Mrs. Jamison claims, is the greatest law of the universe. Inspiration is the most valuable thing we can have or give, and she says she prefers the teacher who can give inspiration to his or her pupils rather than technical knowledge. Music is the most beautiful form of self expression and it is the teachers' privilege to give the pupil the necessary equipment to express this self and then keep out of the way.

"Dr. E. C. Moore, one of the greatest educators of his time, said that if he could choose from the whole college curriculum but one study that would be of most educational value to his son, that study would be music, because if he studied music properly, he would have the best equipment for life.

"These and many other remarks Mrs. Jamison made during a short conversation the other day, and if one takes this half hour as a criterion, it is easy to understand how and why it is that such ideals as she expressed and the force of character indicated, have been in demand all over the United States."

## IMPORTANT ADDITION TO PROGRESSIVE SERIES

The Service Department announces a most noteworthy addition to the musical library of every active Progressive Series Teacher. Arthur Edward Johnstone, the well-known American composer, has written ten easy duets for teacher and pupil which "hit the right spot." Upon receipt of a request this department will mail a complimentary copy of each duet. The Art Publication Society realizes the crying need there has always been for elementary pieces which really sound like something. These melodious little duets make exactly that musical appeal which is most rare in simple pieces for beginners. They have a charming attractiveness which is going to make pupils clamor for "more Johnstone duets!"

The compositions not only possess unusual value as pure and dainty music, but they mark a distinct departure—a pronounced advance along pedagogical lines. We should like to call your special attention to the duets for three hands. Teachers will appreciate what a tremendous advantage it is for the teacher when she has but one staff to read and one hand to play. The attention which she would ordinarily devote to the difficulties of her own part, she may turn to the pupil. This means that the compositions have the benefit of the rich fullness of harmony which would be impossible without the teacher's part, and yet that part is so simple that the pupil is not deprived of the necessary attention and supervision.

In some of the duets the pupil plays an expressive melody from a single staff. It is played with either hand. We are all aware that the average pupil has far too limited an experience in playing expressively with his left hand. As a usual thing it is capable only of strumming a monotonous form of accompaniment. Here the pupil is given the opportunity of learning to play an expressive melody with the left hand as well as the right. You will discover many other excellent points when you receive the compositions. For instance, they are essentially in the five-finger position; they give experience in playing from both clefs; and give practice in co-ordination of the hands in ten-note melodies. And yet they all sound like real grown-up music without a suggestion of the dreadful early practice-pieces of long ago!

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## A WELCOME LETTER OF APPRECIATION

Mrs. Orley See, East Bay Representative of Musical America, Expresses Herself Regarding Her Views Concerning This Paper

We certainly read with much gratitude the following voluntary letter of appreciation which we received from Mrs. Orley See recently, and which we saved specially to include in the anniversary edition:  
5519 Thomas St., Oakland, Calif.  
Sept. 24, 1920.

Mr. Alfred Metzger,  
Pacific Coast Musical Review,  
San Francisco, Cal.

My Dear Mr. Metzger:—It has long been my desire to write you a personal letter of appreciation of the good work you have done, and are doing for music, on the West Coast. If you will accept my explanation that I am actuated merely by the feeling that honor should be given where honor is due, and that while one may have earthly enjoyment of it, I will write that letter today.

When we came over from Sacramento, to enter war work, I brought with me a personal letter of introduction to you from your friend there, Mrs. Albert Elkus, but since we had no idea of ever being identified with the profession about the Bay, and I felt you were busy with your own affairs, I did not present my letter. Had I known then more of your work (we were but recent comers to California) I should have considered it a great privilege to meet you thus early. However, I have had that pleasure since.

Perhaps the thing that I appreciate most in your more recent work is the effort to obtain recognition for the worthy local artist, and your efforts to change the definition of the word "local" to "artist," as it should be in our minds. Surely those who have labored longest about the Bay, must feel they owe you a deep sense of gratitude, for much of your work, as I know, is done without pay, and for the love of music and its right development. You are ever generous with space in your magazine and your rates are not prohibitive.

Another point which interests me keenly is your absolute frankness in criticism, and your evident fairness to all musicians alike. We all know there are periodicals and people who are guilty of "catering" to one thing or another; and although my acquaintance with your magazine is not of very long duration, I have yet to find the article which does not sound fair and just. Constructive criticism is always helpful to either community or individual, and that is the kind you always give.

I am enjoying Miss Alexandre's criticisms and department exceedingly, please include her in my appreciation.

I am hoping you are finding the much-needed time for the writing you had planned to do this year, and that we shall soon have printed evidence of your successful labors.

I feel sure you will accept this little testimonial in the spirit in which it is given; as one who has lived only in America, but from New York, through various points in six different States, and identified with some fine schools of the country, and who feels that all honor should be given you, who have worked so unselfishly for the cause of Music.

Sincerely,

MRS. ORLEY SEE (Adeline F. See),  
(East Bay representative of "Musical America").

## THE RICALLY STRING QUARTETTE

The Rically String Quartette, consisting of the Callies family, which made an extended tour through California and Nevada last summer, was founded in the spring of 1915 in San Francisco. This unique organization consists of first violin, W. R. Callies; second violin, S. P. Callies; viola, Mrs. I. Callies; and 'cello, Mr. R. Callies. This statement will convince you that it is an absolute novelty, not only in age but that we are in possession of a library consisting of all kinds of modern, classic, popular, and chamber music.

Werner R. Callies, the efficient young violinist, is fifteen years of age. He took up the study of music seriously at the age of five, and has continued it up to this time. Under competent teachers he has studied Bach, Kreutzer, and Mendelssohn, Spohr, Viotti and Mozart concertos, etc. A large amount of his time is devoted to chamber music and ensemble work. He has also appeared on the concert and vaudeville stage in California as a soloist.

Siegfried P. Callies, second violin, eleven years of age, also started at the age of five, who, as well as Mrs. I. Callies, viola, has devoted his entire time and study to quartette ensemble work. Studying under able teachers in San Francisco, they have advanced rapidly, and as they both have the same teachers, their technique and style are almost perfect in unison, which is very important in quartette work, because the ideal of a string quartette is to play as one.

Richard P. Callies, founder and manager of the quartette, was born abroad, where he studied eleven years with various teachers, among whom were Mr. Max Dietrich, member of the Berlin Philharmonic Orchestra. He then became a free pupil of the famous 'cello virtuoso and soloist of the Berlin State Opera House, Mr. Louis Lubek. For seven semesters he enjoyed a stipend at the State High School for Music, his instructors being Prof. Robert Haussman, 'cello, Dr. Prof. Paul Juon, theory, and for quartette the famous Prof. Jos. Joachim. He appeared in the various orchestras of Europe and the United States, as first 'cellist under such conductors as Dr. Felix Weingartner, Dr. Rich. Strauss, Siegfried Wagner, Prof. Artur Nikisch, Mr. Bodansky, Mr. Jos. Stransky, and Mr. Zach.

## SAN FRANCISCO MUSICAL CLUB CONCERT

Cantor Benjamin Liederman Soloist at An Excellent Program of Traditional Hebrew Music and Indian Folk Lore

On Thursday morning, October 21st, the San Francisco Musical Club gave an excellent program of Hebrew Music and Indian Lyrics which delighted the large audience who assembled on this occasion. The soloist was Benjamin Liederman, Cantor of Temple Sherith Israel, assisted by Mrs. Edward Everett Bruner, Mrs. Eva Gruninger Atkinson, Carl Anderson and Harry Perry. Mrs. Roy Elliott presided ably at the organ. Mr. Liederman was in excellent voice, and his fine, flexible tenor was heard to splendid advantage in a series of Hebrew melodies that were beautified by the splendid artistic fine voices who sang with him in the ensembles. The interpretation given them by Mr. Liederman and the music was a revelation to the club members and proved one of the sensations of the season.

Miss Cecil Rauhut, violin, Miss Laura Anna Cotton, violoncello, and Miss Eva M. Walker, piano, interpreted with most artistic finish Four Indian Love Lyrics by Amy Woodforde-Finden. Mrs. Horatio F. Stoll was the chairman of the program committee. The complete program was as follows: Hebrew Music and Indian Lyrics—(a) Veshom'ru—The Children of Israel Shall Keep the Sabbath (Sparger), (b) Yehi Rotzon—May It be Thy Will, O Lord Our God (Sulzer), (c) Odon Olom—The Lord of All Reigas Supreme (Sulzer), Benjamin Liederman, Cantor of Temple Israel, Mrs. Edward Everett Bruner, Mrs. Eva Gruninger Atkinson, Mr. Carl Anderson, Mr. Harry Perry, Mrs. Roy Elliott at the organ; Four Indian Love Lyrics, by Amy Woodforde-Finden, arranged for Strings—(a) The Temple Bells, (b) Less Than the Dust, (c) Kashmiri, (d) Till I Wake, Miss Cecil Rauhut, violin, Miss Laura Anna Cotton, violoncello, Miss Eva M. Walker, piano; Traditional Hebrew Music, arranged by Cantor Liederman—(a) Boruch Attoh Adonoi—Blessed Art Thou, O Lord Our God, (b) Dorkecho—Thy Will, O God, is Patience and Compassion, (c) Eloheanu—Our God and God of Our Fathers, (d) Olenu—Let Us Adore the Ever-Living God, Benjamin Liederman, Mrs. Edward Everett Bruner, Mrs. Eva Gruninger Atkinson, Mr. Carl Anderson, Mr. Harry Perry, Mrs. Roy Elliott at the organ; Hebrew Music—(a) Yaaleh—O, May Our Supplications Ascend to Thee This Night (Stark), (b) Yigdal—Magnified and Praised be the Ever-Living God (Traditional), (c) Adonoi Moh Odum—O Lord! What is Man? (Memorial Hymn) (Le-wandowski), (d) El Noro—May It Please Thee, O Father, to Hear Our Prayer (Traditional), (e) Seu Sheorim—Lift Up Your Heads, O Ye Gates (Naumburg), Benjamin Liederman, Mrs. Edward Everett Bruner, Mrs. Eva Gruninger Atkinson, Mrs. Carl Anderson, Mr. Harry Perry, Mrs. Roy Elliott at the organ.

## TWO LUNDINE PUPILS RECITALS

The following two programs were given by some of Mr. Lundine's pupils a short time ago: Piano Solo Gavotte (Bach-Saint-Saens), Mr. Danforth C. Rich; A Spirit Flower (Campbell Tipton), Calm as the Night (C. Bohm), A Banjo Song (Sidney Homer), Mrs. M. E. Pratt; Requiem (S. Homer), Mr. M. Morse; Flight of Ages (F. Bevan), Obstation (H. de Fontenailles), Miss Aileen Coombs; Vale (Kennedy Russell), Life and Death (S. Coleridge Taylor), The Star (James H. Rogers), Mrs. M. E. Pratt; Scotch Poem (MacDowell), Minuetts (Schubert), Mr. Danforth C. Rich; Ave Maria (Luigi-Luzzi), A May Morning (Luigi-Benza), Miss Aileen Coombs; Where'er You Walk, from Semele (Handel), Mr. M. Morse; Will of the Wisp (C. Gilbert Spross), In an Old Fashioned Town (W. H. Squire), Miss F. Thomas; Sylvia (Oley Speaks), Her Rose (C. Whitney Coombs, I Heard a Cry (Wm. Arms Fisher), Love is a Bubble (Frances Allitsen), Mrs. M. E. Pratt.

"Honor and Arms, from Samson (Handel), Where'er You Walk, from Semele (Handel), (a) Serenade, (b) Morning, (c) Night (W. H. Neidlinger), Mr. Merlyn F. Morse; Vale (Kennedy Russell), The Dawn (Guy d'Hardelot), Miss Alma Morse; Requiem (S. Homer), Within a Garden Rosery (E. Hildach), By the Waters of Minnetonka (Thurlow Lieurance), Mr. M. Morse; Winds in the Trees (A. Goring Thomas), Songs My Mother Taught Me (Dvorak), Miss Alma Morse; When the Roses Bloom (Louise Reichart), Mr. Merlyn F. Morse; Calm as the Night (duet) (C. Bome), Mr. Morse and Miss Alma Morse.

## FOURTH ANNUAL RED CROSS DRIVE

John A. Britton will direct the Fourth Annual Red Cross Roll Call, scheduled for the week of November 14, and the task of organizing for the canvass is already under way. The city has been divided into six districts, for each of which will be appointed a "General," who in turn will name the requisite number of team commanders. If enough volunteer canvassers are available, their actual work will be confined to such time as may be essential to thoroughness, probably not more than three days.

Renewal of affiliation with the "Greatest Mother in the World" will be asked in every Red Cross member in San Francisco. One dollar is the annual membership fee, and the money will be devoted to completing war-time obligations and responding to peace-time appeals for relief of human distress caused by famine, pestilence, earthquake, fire, flood, or other public calamity.

Many canvassers will be needed, and enrollment for the work can be obtained by communicating with San Francisco Chapter headquarters in the Civic Center, (telephone Park 8600).



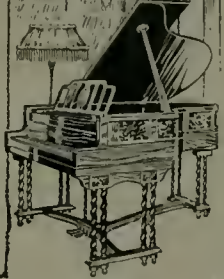
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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, NOVEMBER 13, 1920.

PRICE 10 CENTS

## Rothwell Musical Hero at Opening of Los Angeles Symphony Season.

Philharmonic Auditorium Packed on Occasion of the Two Opening Concerts Friday Afternoon and Saturday Evening, November Fifth and Sixth—Numerous Floral Tributes and Rousing Enthusiasm Prevailed at Both Events—Tschaikowsky's Fifth Symphony Feature of Program—Personnel of Orchestra Among Best in the Country

By BRUNO DAVID USSHER

Los Angeles, November 7, 1920.—"The Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, ranks third among the great orchestras of the country."

"The Philharmonic Orchestra of Los Angeles is the best orchestra west of Philadelphia."

"By the end of the season the Philharmonic Orchestra of Los Angeles will bid fair to rank with the Philharmonic Orchestra of New York and the Boston Symphony Orchestra."

This is the consensus of sober, well-founded opinions expressed by the press and eminent musicians from here and from other cities, who are familiar with the orchestral situation in the United States, after hearing the opening concerts of the second season, given last Friday and Saturday.

Immense audiences, completely crowding the spa-

It is noteworthy that full houses could be recorded in spite of the fact that no soloist appeared during the opening concerts. Conductor Rothwell selected the following program:

Tschaikowsky—Symphony No. 5 in E minor; Gluck—Ballet-Suite No. 1, arranged by Felix Mottl; Sowerby—Comes Autumn Time, a Program Overture; Wagner—Prelude to The Mastersingers of Nuremberg.

All four of the numbers were played with excellency of style, technically faultless, inspired by an interpretative conception that could well be matched with that of any great conductor in America or Europe. If there were slight defects in tonal shading, caused by temporary dominance of the brass in the first movement of the symphony, or such as a minor unevenness of tone in the oboes, English and French horns and second violins, then it must be attributed more to the difficulties encountered by an orchestra playing for the

Among all sections that of the first violins, Sylvain Nosck, concert-master, Julius Bierlich and Henry Svedrofsky, assistant concert-masters, stood out pleasantly on account of fine unity regarding phrasing and finesse of tone. There was a singing quality in the first violins that was flute-like at times. Particularly when alternating with the woodwind players in the symphony, the violins showed highly artistic moderation in tone volume, yet playing with good sentiment. The celli, Ilya Bronson and Walter Ferner at the first desk, and the viola, the famous Emile Ferir and Josef Rosenfeld, leading, showed much beauty of tone. The cello in duet with the French horns during the second movement of the Tschaikowsky Symphony were of delightful tone quality. The double basses, lead again by V. O. Geoffrion, added materially to the general effect of the orchestra. Fine work, particularly in the Tschaikowsky and the Wagner numbers, must be cred-



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acious Philharmonic Auditorium (formerly Clunie's), sustained this splendid verdict with repeated cordial ovations tendered Conductor Rothwell and his ninety-three musicians on Saturday night, while floral gifts in great numbers literally banked the orchestra platform on Friday, giving beautiful and eloquent evidence of the sincere appreciation felt for the accomplishments of this excellent musical organization.

Undoubtedly, the Philharmonic Orchestra of Los Angeles has successfully sustained its claim for a place in the forefront of the great orchestras, not only of America, but of the world. That claim has been made during the first season and has been justified in a record-breaking manner during the first double concert of the second season.

This has been made possible, first and foremost, through the unsurpassed munificence of W. A. Clark, Jr., who enabled Conductor Rothwell to perfect the personnel of the orchestra to a high degree. There are artists playing in the second violin section which heretofore held positions as assistant concert-masters in leading orchestras of the country. The second factor contributing to this achievement, representing an asset of unlimited potentialities, is the masterly conductorship of Walter Henry Rothwell, whose interpretative qualities shone forth brilliantly during the entire program.

The gratifying response on the part of public must be credited to Manager L. E. Behrmer and to his able, enthusiastic staff of co-workers, who effectively organized, roused and held the attention of the public.

first time in a crowded auditorium. In other words, it is extremely difficult for a conductor to gauge absolutely correctly the tone-volume of his various instrumental sections while rehearsing in an empty hall. Moreover the orchestra includes a large number of musicians who have but recently become members of the organization. Hence these slight shortcomings are mere matters of adjustment and not due to want of faculty. In fact, they were remedied already during the Saturday night performance, though the brass section and cymbals would bear more moderation without disadvantage.

The orchestra, which can be augmented to one hundred players, is seated amphitheatrically at four different elevations, the highest of which raises the majority of the ten double basses, half the brass, percussion instruments, several second violins and violas four feet above the level of the concert platform. This arrangement is seemingly effective. As the cellos, violas, wood-wind instruments, in fact, the whole orchestra, are proportionately distributed at different levels a remarkable clarity and wonderful sonority of tone was noticeable. This very clarity is always conspicuous in Mr. Rothwell's work and adds greatly to the impressiveness of the whole as well as to the intricate beauty of orchestral compositions. Particularly the double basses, cello and violas gained through the amphitheatrical seating arrangement, lending a rich, saturated color to the orchestral palette. A slight lowering of the two highest steps may blend the brass more with the other instruments.

ited to the second violins, now led by Edmond Foerstel as principal. This important section has been decidedly improved. Among the woodwind, Jay Plawe again excelled, particularly in the Gluck number and the Wagner in that unimitable wood-wind episode. Both the oboe and English horn are not only difficult, but almost ungrateful instruments in a sense, at least from a tonal viewpoint. Yet Henri de Busscher, the new first oboe, and Paul Gerhardt, English horn, both produced tones of much roundness and warmth. In fact, the oboe often was of exceptional beauty. The clarinet playing of Pierre Perrier made the symphony a signal success. This year the orchestra numbers five French horns, Samuel Bennett again playing solo, with George P. J. Wardle sharing the honors by alternating, doubling and sustaining him in certain passages. (This increase of the horn section has been carried in Philadelphia even to six horns, where Stokowski doubles not only the first but the fourth horn, thus strengthening the melodic and harmonic note in horn passages.) Mr. Bennett's playing was beautifully mellow. By grouping the horns more with the wood-wind instruments than with the rest of the brass exquisite tone blendings were achieved. The remaining brass instruments are well co-ordinated, brilliant, but a little strident in their tonality. Seated to the right of the brass, while splendidly timed and colorful, represented musical lighting effects of too great a candle-power as not to disturb the light and shadows otherwise so exquisitely distributed by Conductor Rothwell. Mr.

(Continued on Page 8, Col. 1)



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TWENTIETH YEAR

## LHEVINNE'S RECITAL

Josef Lhevinne, the great Russian pianist, will positively give but one recital in San Francisco this season. Next Friday and Sunday he plays the Emperor concerto of Beethoven with the San Francisco Orchestra, and on Sunday afternoon, November 28th, at Scottish Rite Hall, he will appear in a colossal program including Beethoven, Liszt, Chopin, Schumann, Rubinstein, Busoni, etc.

Reviewing Lhevinne's recital in New York last week the press were virtually unanimous in their praise. A composite digest of what the great writers of New York had to say of this splendid artist is included in the following excerpts from their notices:

"One of the few great pianists to appear in a season that is over-balanced with violinists," is the way the Telegram reviewer expressed it. The Evening Post felt Mr. Lhevinne 'delighted his large audience with a finely conceived performance of Schubert's Margaret at the Spinning Wheel,' while the World declared the pianist 'of bigger calibre than his predecessors,' and mentioned 'his fine touch and exquisite sense of phrasing were much in evidence.'

"He is," for Max Smith of the American, 'the greatest living master of the pianoforte and his performance on this occasion confirmed that impression. This does not mean,' wrote Mr. Smith, 'that I prefer the Russian to all his professional colleagues. He has certain shortcomings, largely temperamental, and these were again in evidence yesterday. But his command of the keyboard is so transcendent and he has found a way of reducing the sense of all physical effort to such a minimum that his digital proficiency, judged quite apart from its emotional message, stands out as a thing of beauty.'

Mr. Henderson in the Sun expressed himself as refreshed "to hear a real professional pianist after the amateurs who have thus far disturbed the autumn peace. Mr. Lhevinne is at least a virtuoso and seems destined to remain one to the end." Mr. Henderson also stated "that in his striving to rise above his own level Mr. Lhevinne sets forth readings that have fine gradations of details to commend them."

To Richard Aldrich "the many beauties of his playing are well remembered qualities; his beautiful tone, changing in color and manifold in gradation, his exquisite mechanism, his flawless technical skill that compasses everything without the appearance of effort, his unassuming mastery of his medium."

Lhevinne's recital will be given under the management of Selby C. Oppenheimer.

## THEO. KARLE NEXT TUESDAY AFTERNOON

The famous American tenor, Theo. Karle, will give his only San Francisco recital in the Colonial Ballroom of the Hotel St. Francis next Tuesday afternoon. This will be the second event of the Bem-Seckels Musical Matinees and as usual tea will be served following the recital with Mr. Karle as the guest of honor. San Franciscans who heard this splendid singer on his last visit will recall the triumph he achieved in two recitals at the Columbia Theatre. He was acclaimed by big audiences as among the world's greatest and undoubtedly left an affectionate spot in the hearts of his hearers.

Karle is of the masculine type of singer, robust yet lyric, an oratorio singer of fine attainments, but above all a recital artist par excellence. His program on Tuesday will include the following works: Recitative Jehovah, Hear, and the aria My Heart is Sore, from Beethoven's Engelsti, Quando tu cantil by Tirindella, Non ho parole by Silhella, Stornelli by Roxas, and Cuore infanto by Tutela. Then will follow Griffes' The Lament of Ian, the Proud, La Forge's Song of the Open, and two songs by Rachmaninoff, The Island and The Coming of Spring; My Lagan Love by Harty, I'll Follow You by Maley, and negro spirituals arranged by Burteligh; The Afternoon by Cox, The Cave by Schneider, and Who Knows? by Sticklea.

# San Francisco's Greatest Chamber Music Season Opens

Chamber Music Society of San Francisco Makes Musical History by Establishing a Precedent in the Engagement of Guest Artists—St. Francis Hotel Colonial Ballroom Crowded at Opening Event—May Mukle is First Guest Artist of the Season—Enthusiasm of Select Audience Spontaneous and Hearty

By ALFRED METZGER

There are occasions when criticism becomes superfluous and there are other occasions when a critical review becomes unnecessary. The opening concert of the season 1920-21 given by the Chamber Music Society of San Francisco at the Colonial Ballroom of the St. Francis Hotel last Tuesday evening makes criticism both superfluous and unnecessary. In the first place the two compositions by Schubert and Brahms belong to the very highest form of musical literature, and secondly the Chamber Music Society of San Francisco has arrived at a point of its career when its finished artistic performances only justify commendation. At this concert there was nothing that required any serious criticism. So we can only proceed from the standpoint of the listener who enjoyed himself thoroughly and wishes to tell all his friends what a great time he had.

The guest artists on this occasion were May Mukle, violoncellist, and Lajos Fenster, viola, and we can not bestow a greater compliment upon both artists than to say that they seemed to fit in smoothly among an organization of thoroughly prepared and thoroughly trained musicians, that they neither protruded unduly, nor were they drowned out. Their playing became one with the ensemble and that is the greatest compliment we can bestow on an occasion of this kind.

The two works interpreted on this occasion were Quintet, Op. 163 (Schubert) and Sextet, B flat major, Op. 18 (Brahms). To a serious music lover—a connoisseur as it were—this would be sufficient information to describe the character of the event. But we are also writing for those who have not yet progressed sufficiently in their studies or experience in concert attendance to realize the magnitude of such a program, and to them we wish to say that these works represent the last word in chamber music literature. Their technical difficulties are extremely intricate and varied. The art of expressing the emotional nature of these works is still higher and demands the very acme of finished musicianship. No one but an artist in the rarest sense of the word should dare to present such works before the public, and when we are able to conscientiously assert that Messrs. Persinger, Ford, Firestone, Britt and the guest artists Miss Mukle and Mr. Fenster, were fully justified to interpret these works by reason of their efficiency and artistic skill, we have given a review of the concert that contains in a few words the essence of an expert opinion, and this remark is not intended as a personal reference to the writer, but is meant to apply generally to all expert opinions.

The great secret of adequate chamber music interpretation lies in the smoothness of uniform ensemble interpretation. The organization of four, five or six musicians must play like one individual. It must not only play like one individual, it must THINK like one individual, and only in this latter case can it produce those effects that make chamber music the very highest tonal expression. That this thoroughness of artistic and mental training can only be acquired through years of co-operation on the part of able musicians is a matter of fact. The Chamber Music Society of San Francisco has now arrived at the point where its technical equipment has reached its zenith, and where its intellectual status has arrived at a place where it can not be improved, but where it can become more interesting as the natural changes of mental evolution color and reflect the artistic sense of proportions of the musicians.

Plasticity of expression has always been recognized as the chief evidence for expert musicianship. Herein the leadership of Louis Persinger came well to the fore. The Schubert work was given an unusually skillful reading. The contrast between the adagio and scherzo was really masterly in its straightforward exposition of the inherent beauties. The lightness, grace and accuracy of technical execution was of an order that we can not imagine being possible to surpass. Tonally the ensemble effects were delightful, and if any difference of opinion can at all be permitted in this respect it could only be on the score of the quality of the instruments some of which do not seem to blend. But this is merely a technical point which we introduce for the sole purpose of showing the sincerity of our opinion regarding the artistic superiority of the organization in all other respects, for uniformity of instrumental quality of tone can only be attained under the most perfect conditions and in most instances it is absolutely impossible to secure, for even though the money to purchase instruments of equal excellence and quality were forthcoming, it is most difficult to secure the particular instruments you are looking for.

While the Schubert quintet regulations the utmost poetic sentiments of the artists and puts the supreme test upon balance of tone and lightness of phrasing, the Brahms Sextet belongs to the dramatic school of literature which wins by reason of the intensity of its emotional message. And yet Brahms shows in this work that he could be just as graceful and light as his predecessors in the classic school. Both the scherzo and allegretto is evidence for this fact. But in the main there is a certain robustness of expression in the Brahms compositions that is especially evident in the rich and solid scoring. These finer contrasts are brought out so well by the members of the Chamber Music Society that their musicianship becomes thoroughly established.

It certainly is creditable to a community when it can produce from four to five hundred music lovers who are competent enough to appreciate such a concert, and this is the number represented at the events of the Chamber Music Society of San Francisco. Mr. Hecht has reason to feel proud of the fact that his faith in the musical public of this community has been vindicated. The financial resources he has been obliged to sink into this venture have brought splendid results. Now, if we had a man like Mr. Hecht among the guarantors of the symphony concerts, Alfred Hertz would be able to engage a symphony orchestra whose personnel would attain the same artistic ensemble effects as the Chamber Music Society of San Francisco. Let us hope that such a man will soon be found.

## ALICE GENTLE—LAURENCE LEONARD CONCERT

Alice Gentle, San Francisco's favorite singer, arrived in the city this week to appear tomorrow (Sunday) at the opening of the Colbert Concert Course at the Columbia Theatre in joint recital with the noted London baritone, Laurence Leonard.

Miss Gentle has been adding new triumphs to her long list of successes since her last appearance here, and at the close of her engagement with the San Carlo Opera Company, just before coming West, she played "Carmen" in Texas to an audience of more than 9,000 people. This will be Miss Gentle's first concert this season on the Pacific Coast.

Mr. Leonard, who has come West for the first time, will appear in San Francisco immediately following extraordinary triumphs in the East, where he has sung at two of the most important Music Festivals held on the Atlantic Coast. At both festivals he received an ovation and was acclaimed one of the greatest singers of today. His voice is thrilling in its brilliant quality, remarkable in range, and has a heart appeal that makes it unforgettable in its beauty.

Serge Prokofieff, the dynamic Russian composer-pianist, who recently startled New York, and whose first opera, "The Love for the Three Oranges," will soon have its premiere with the Chicago Grand Opera Company, will be heard December 19th; Arthur Middleton, the popular bass-baritone of the Metropolitan Opera Company, will appear January 2nd; Leopold Godowsky, the world-famous pianist, will be heard in joint recital with Max Rosen, the brilliant young violinist, on January 16th; Mme. Julia Clausen will sing on January 30th; Paul Althouse, America's greatest tenor, appears on February 13th, and Kathleen Parlow, the world's greatest violinist, will play on March 27th.

This is the greatest Concert Course ever offered in San Francisco and music lovers are making an enthusiastic response.

Following is the program to be presented by Miss Gentle and Mr. Leonard at the Columbia Theatre tomorrow: Prologue from Pagliacci (Leoncavallo), Laurence Leonard; Voi lo sapete, from Cavalleria Rusticana (Mascagni), Alice Gentle; Miscellaneous Songs—(a) The Song of the Blackbird (Roger Quilter), (b) Blessa You (Novello), (c) The Top o' the Marnin' (First Time) (Mana Zucca), (d) Five-and-Twenty Sailormen (Coleridge Taylor), Mr. Leonard; (a) Celle que je prefere (Faurdin), (b) L'heure silencieuse (Staahl), (c) Tout gai (Ravel), (d) L'Etoile (Saint-Saens), Miss Gentle; (a) Lamento Provençal (Paladilhe), (b) Il Neige (Bemberg), (c) Carnaval (Faurdin), Mr. Leonard; Songs by American Composers—(a) Lea Silhouette (Carpenter), (b) Don't Caere (Carpenter), (c) In the Night (Jacoby), (d) Happiness (Hageman).

Mr. Frank Moss, who recently has returned to this city from Honolulu and has a host of admirers here, will be Miss Gentle's accompanist. Mr. Schaffner, who has been on tour with Mr. Leonard, will accompany the London baritone.

## MESSIAH AT CHRISTMAS

Haendel's glorious Yuletide oratorio Messiah will be given its annual presentation under Paul Steindorff's direction at the Exposition Auditorium in San Francisco on Saturday night, December 18th, and at the Auditorium in Oakland on Monday night, December 20th, with a great cast, huge ensemble, big symphony orchestra, and all the accoutrements which have established these annual Steindorff Christmas festivals as among the important musical offerings of the country.

The San Francisco event will be given under the auspices of the city and county and is to be made a municipal affair of great importance. Supervisor J. Emmett Hayden of the Auditorium Committee is personally taking a lively interest in promoting this year's Messiah, and hopes to make an annual "people's" event of the affair. No effort will be spared toward maintaining the high standards of Steindorff's productions nor in the sumptuousness of the performances to be given both in San Francisco and Oakland.

Noted soloists are now being engaged and the names will be announced in due time. The choristers are already under rehearsal.



# Third Symphony and Moiseiwitsch Orchestral Concert

Tschaikowsky's Fifth Symphony Given an Impressive and Masterly Interpretation by Alfred Hertz and the San Francisco Symphony Orchestra—Ernest Bloch's Schelomo Improves by Repeated Hearing—More Than Five Thousand, People Hear Moiseiwitsch in Two Concertos and Liszt's Don Juan Fantasie—A Colossal Program Rendered With Artistic Finish and Technical Brilliance

By ALFRED METZGER

If there still remains any doubt in the mind of the casual observer that San Francisco is a musical community in the strictest sense of the word—a community that really DOES things right, without being conscious of it—we will refer him to the fact that about ten thousand people attended three strictly classical concerts of the most severe and uncompromising variety, during four days. Last Friday and Sunday afternoons, November 5th and 7th, the San Francisco Symphony Orchestra, under the dignified and masterly direction of Alfred Hertz, gave the third pair of symphony concerts at the Curran Theatre before two crowded houses. The program on this occasion included: Fingal's Cave Overture (Mendelssohn), Schelomo (Ernest Bloch), and Symphony No. 4 (Tchaikowsky).

On Monday evening, November 8th, more than five thousand people attended a special concert by the San Francisco Symphony Orchestra and Benno Moiseiwitsch, the program consisting of: Prelude to Lohengrin (Wagner); Concerto in A minor op. 54 for piano and orchestra (Schumann); Concerto No. 1, B flat minor, op. 23, for piano and orchestra (Tchaikowsky); Symphonic Poem Le Rouet d'Omphale (Saint-Saens); Fantasie Don Giovanni (Mozart-Liszt).

We do not believe that there are many musical centers in the United States, or anywhere in the world, wherein it is possible to assemble several thousand people to hear a concert of such severe classic outlines, especially with a pianist as soloist. When it is known that prior to this appearance Mr. Moiseiwitsch attracted two crowded houses at Scottish Rite Auditorium, we believe we have a right to contend that San Francisco may justly be proud of the showing made on this occasion. We even believe that the Civic Auditorium would have been entirely sold out, if the management had had more time to announce the event and if the advertising appropriations had been adjusted to the magnitude of the occasion. It is perfectly out of all proportion to try to save money on publicity when a great event is to be practically forced through during an incredibly short space of time. It must be borne in mind that in order to make money, it is absolutely necessary to spend money. And there is no such thing as niggardliness and financial success going hand in hand.

But the management consisting of the Musical Association of San Francisco and Selby C. Oppenheimer deserve credit and thanks for this splendid enterprise, for the prices were so reasonable and fair that no one needed to forego the pleasure of attending this event. Even though the auditorium had been packed to the roof the profit from the engagement could not have been very great, for the expense associated with the orchestra, the hall rent, the advertising and the solo artist would have been quite considerable, and the low prices of admission naturally precluded any such thing as enormous profits. So it is but fair to state that the musical public, which is usually being asked very high prices for concerts, should be grateful to the Musical Association and Mr. Oppenheimer for giving it such a splendid musical feast at such low prices of admission as from fifty cents to \$1.50, most seats being fifty cents and one dollar.

## The Third Pair of Symphony Concerts

Before we proceed with the Moiseiwitsch orchestral concert we wish to speak of the third pair of symphony concerts which attracted two large houses at the Curran Theatre last Friday and Sunday afternoons. This was the second time we heard Ernest Bloch's Schelomo, a symphonic poem of dramatic dimensions. As to whether you like or do not like Schelomo depends entirely upon your familiarity with the music that Mr. Bloch wishes to familiarize you with, or your mental attitude toward music in general. It also depends upon whether or not you have trained yourself to listen intelligently to music, for Schelomo appeals more to the intelligence than to the emotions, inasmuch as it deals with a musical subject limited in its appeal, Schelomo deals strictly with Hebrew national emotions and their musical idioms. If you know these Hebrew traditional melodies upon which Mr. Bloch has built his edifice you will naturally enjoy Schelomo more than in case you have never heard these quaint musical strains.

But even though you are not familiar with Hebrew folk lore you cannot help but admire the intellectuality that has utilized the most effective orchestral resources to secure realistic depictions of definite human emotions. There certainly cannot be anything more impressive than the occasional wails and sobs that spring forth from a multitude of passionate strains. The veritable chants of sorrow are brought out with effective realism, while an occasional thread of joy is spun among tears as it were. Bloch's Schelomo will never appeal to the mind that can only grasp the significance of obvious music, nor to the ear that has not been attuned to the intricacies of orchestral mass effects. Mr. Bloch's theoretical treatment, or scoring, is the acme of masterly precision and inventive power. It is throbbing with virility. It is full blooded and human. It is tragic and gripping. It is the essence of all that represents the inspirational power of a happily conceived musical idea.

The most original idea in the work seems to us to be the cello solo set into this mass of combined orchestral

sound. It requires more than ordinary artistry of musicianship to give this cello solo the requisite amount of emotional coloring, without becoming monotonously "weepy." Like a tenor who is called upon to express a sad or tragic idea frequently overdoes the "sobbing," so may a cellist easily fall into the error of overmuch portentous effects in interpreting a phase of mournful or tragic sentiment. Horace Britt knew exactly how to attain the desired effect. He virtually sang his solo throughout the course of the great work without deteriorating into sentimentalism. His poetry was refined and graceful. His cantabile effects were polished and colorful. His tone was always predominating without being forced or rough. Indeed the mellowness of Mr. Britt's tone is one of the most delightful phases of his interpretation. Like the cantor in the synagogue chants his prayers in association with the united voices of his congregation, so the cello solo of Mr. Britt formed part and parcel of the ensemble, standing out in plain hearing, but at the same time forming a portion of the entire orchestral entity. We thoroughly agree with the delighted audience that demonstrated its approval by a prolonged ovation.

Of course the feature of the program was Tchaikowsky's Fifth Symphony. It is in the interpretation of works of such force and power that Alfred Hertz exhibits the height of his executive ability. He belongs to that category of conductors who sense the possibilities of their orchestras and succeed how to obtain the maximum of effect without treading the resources too greatly. For this reason Mr. Hertz is an ideal builder of climaxes, and there is no symphony composed that gives greater opportunities for climactic effects than the Tchaikowsky works, nor is there a work composed that awakens greater human emotions than the Tchaikowsky symphonies. There may be pedants who do not approve of the musical idioms employed by Tchaikowsky, but, after all, it is the people who must be satisfied, and no one understood better how to arouse the deepest sentiment among his hearers than Tchaikowsky. We cannot imagine a finer expression of tonal beauty than the Andante Cantabile of this fifth symphony. But this is too late to go into details regarding this work which has been heard so frequently in this city. Suffice it to say that Mr. Hertz and his orchestra gave a most effective reading of it. The Mendelssohn Fingals Cave Overture gave Mr. Hertz an opportunity to prove that he is just as capable of attaining effects of delicacy and daintiness as he is of securing dramatic episodes. It was a concert which no one could hear without receiving an impression of complete pleasure and gratification.

## The Moiseiwitsch Orchestral Concert

While we may admire the genius of a piano virtuoso during the rendition of a concert program, and become impressed with the impeccability of his technic or the shading of his tone and poetic phrasing of his ideas, the real test of the musicianship of such virtuoso cannot be determined until he has been heard with orchestra. The concertos, of which there are comparatively few, are intended to sound the very depths of emotional possibilities and at the same time demand exhibitions of artistic intellectuality. Moiseiwitsch could not have selected two concertos of greater musical contrast than the Schumann and Tchaikowsky concertos. Both are representative of distinct phases of musical literature. The former breathes the essence of classicism and poetic beauty interspersed with occasional glimpses of dramatic vigor, while the latter is almost sensual in its character, predominating in its melodic luxury and immense technical demands. The musician, the connoisseur, the refined student, will naturally prefer the Schumann concerto. The layman, the person who enjoys pianistic fioritura, the music lover who listens with his senses instead of his intellect will prefer the Tchaikowsky concerto. And by making this distinction it is not our intention to choose between the two, but just to show that Moiseiwitsch had here chosen two extremes and proved himself capable of satisfying two opposite tastes.

To be absolutely frank we could not judge as to how far Mr. Moiseiwitsch is entitled to our approval. The acoustics of the Civic Auditorium do not permit us to draw a definite conclusion. It seemed as if the tone of both piano and orchestra were smothered. Formerly there was an overabundance of sound, a continuous echo and reverberation. Now, the echoes are absent, but the tone is deadened. In the Lohengrin Prelude the brasses frequently failed to give out the necessary force. And so in the interpretation of these concertos it was impossible to tell whether Mr. Moiseiwitsch employed an intentionally subdued tone which would give the work rather a poetic sentiment instead of a dramatic emphasis, or whether here, too, the acoustic character of the house had its dampening effect upon the tone. We do not wish to do Mr. Moiseiwitsch an injustice, when we say that in both the Schumann and Tchaikowsky concertos, as well as in the Don Giovanni Fantasie there was lacking a certain peremptory vigor which we have noted when other great pianists interpreted these works.

Again one was forced to admire the truly unbelievable technic of this giant of the pianoforte. In his sureness and clarity of technic and his attainment of fine, bell-

like tone color effects, and also in his unbelievably delicate and finished pianissimo passages Mr. Moiseiwitsch arouses our utmost enthusiasm. But, if it is not the acoustic delinquency of the Civic Auditorium that deceived our ears, then it would seem as if Mr. Moiseiwitsch is a far greater soloist than ensemble player, for he seemed to play both concertos in the same spirit and with the same repressive emotional reading with which he endows his solo work, instead of giving the concerto more of an "orchestral" reading by blending more intimately with the tout ensemble.

This is not said with any intention of finding fault or expressing an adverse opinion. It is merely a casual observation which may be accepted in the spirit in which it is expressed. Since the orchestra was at this concert merely co-operative in its effectiveness we shall not go into details regarding the two excellently interpreted orchestral numbers. However, we wish to compliment both Mr. Hertz and the orchestra upon the splendid support and orchestral work in the concertos. With comparatively brief preparation these two difficult compositions were played with fine shading and musicianship. The Schumann concerto in particular required a most careful and painstaking reading and it was here notable how excellently Mr. Hertz and the orchestra had grasped the individual artistic ideas of Mr. Moiseiwitsch, for whenever the orchestra "took a theme away" from the pianist it was done with exactly the spirit which the artist had already fused into it.

We would like to take advantage of this opportunity to suggest that the wood wind and brass sections are too frequently deficient in intonation to remain entirely ignored. It seems to us that a little more care on the part of certain musicians, whom we do not wish to single out, because we do not intend to embarrass them unnecessarily, could obviate a great deal of these occasional discords. There is also one among the first violins who does not pay strict attention to uniformity of bowing, and who so obviously skips difficult passages and "fakes" occasional phrases that our attention was involuntarily attracted toward him, something that should never happen in a symphony orchestra of such dignified proportions as ours. No doubt some of these conditions are unavoidable, but they should be reduced to the least possible extent of artistic discrepancy.

In conclusion we wish to say that the audience was liberal in its expression of delight and joy and gave ovations to Moiseiwitsch, Alfred Hertz and the orchestra. After the lengthy program the audience remained and induced the great pianist to add a few encores which he did cheerfully and to the gratification of thousands of enthusiastic music lovers.

## UDA WALDROP'S GREAT ACHIEVEMENTS

To do justice to Uda Waldrop's numerous artistic achievements would fill several pages of this issue. And we shall presently go into more details regarding his splendid activities during the year about to pass into history. At present we wish only to call your attention to Mr. Waldrop's fine musical creative powers that have asserted themselves during this year. He wrote music for The Midsummer Night's Dream recently presented with great success in Los Gatos at the beautiful home of Frank Matthew, stage manager for the magnificent Bohemian Grove plays.

Some of his sacred music has been sung with fine results at St. Luke's Church in manuscript. He has written the complete music for an evening and a communion service. As pianist he appeared in many concerts, notably those in San Anselmo under the direction of Father Boyle. As accompanist he has appeared with some of our foremost resident artists and also with Clarence Whitehill, who coached with him when in this city, and who was so interested that he used to come ten minutes ahead of time to enjoy his hours with Uda Waldrop at the piano.

As organist Mr. Waldrop created an excellent impression during the Democratic Convention, and also, in several recitals at the Civic Auditorium, and his organ recitals at St. Luke's are among the most artistic musical events of the community. In the realm of the lighter form of music Mr. Waldrop wrote Peggy O'Neill, which has become the vogue all over the country, and his recent music to the Family Club Grove Play of 1920 proved to be a sensation, and was noticed because of its combination of simplicity with poesy of expression.

But as we said before we could write volumes about Mr. Waldrop's splendid work as pianist, organist, accompanist, composer, coach and pedagogue if we had the necessary space. However, we shall soon publish some of the very nice things said about Mr. Waldrop by our colleagues on the daily press.

## ANNA HURST'S SUCCESS IN WOODLAND

Anna Hurst of Woodland, Cal., resumed her professional work after having spent a summer of study in Chicago. While there she studied piano with Arthur Frazer and children's work with Louise Rolyn and harmony with John Palmer. The two latter teachers are of the American Conservatory of Music. Both in Sacramento and in Woodland, where Miss Hurst has studios, she and her assistant teachers are occupied every moment with their large class of students. So satisfactory have these classes been and so efficient the pupils that Miss Hurst has been asked to start classes in the neighboring towns and cities, including the bay region.

This summer a most flattering offer was made to Miss Hurst to start a music school in China. But she preferred to continue her work in Chicago. Whenever she appeared there she was the recipient of the highest commendation upon her work. Her teachers there gave her unusual attention and paid her the greatest tributes.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.




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## CALIFORNIA UNIVERSITY CONCERT COURSES

When the University of California announced recently that it had inaugurated a traveling course of concerts and lecture recitals designed to bring and explain the best music of all nations to the urban and rural communities of the State, it threw a stone into the pool of the country's educational and musical interest generating ripples reaching all the way to New York on the east and Texas to the south. The newspapers of Philadelphia, Birmingham, Boston and Dallas have been talking about it. The National Bureau for the Advancement of Music was so impressed with the value of the plan that it has urged all the other state universities to follow suit.

Discussing his hopes of duplicating elsewhere the work of the Berkeley institution, C. M. Tremaine, director of the Bureau, states:

"Our organization has its headquarters in New York, but it keeps an eagle eye out for everything anywhere that will democratize music—make it more truly the possession of all the people.

"The course on the music of all the nations to be given by the Extension Division of the University of California seems to me one of the most practical plans yet evolved for broadening the people's cultural horizon through the medium of music. The lectures and

concerts will show how the various races develop their own particular songs and dances, with music the companion in their work and play and an integral part of everyday life. This was the rich soil in which the more complex music of the various European countries took its root.

"In America too we are coming to see that music is for all the people, not just for the few, and that only on such a foundation can we build up a national music of our own. I am very glad that Professor Waybur, in charge of the music extension work at the University of California had this important consideration in mind when he planned the traveling course. As he puts it, America embraces all nations and American music will partake of the richness of each when we can better understand the many sources of our artistic impulses.

"Yes," said Mr. Tremaine in answer to the question as to whether the National Bureau for the Advancement of Music was using its influence to promote the work of the California institution, "we are calling the attention of all the state colleges in the country to what is being done and are referring them to Professor Waybur for detailed information. Here is something a state-aided university should certainly do, not only for its cultural but also and equally for its social value."

Mr. Tremaine's opinion as to the bearing of the course on the improvement of civic and social life in

the communities it visits is concurred in by all other commentators. Results in this direction are expected because of the opportunities the course offers for participation by members of the community. Displays of carving and fabrics, crockery, paintings, costumes and even folk songs and folk dances are to be encouraged and it is believed that much interesting local talent will be discovered in the course of the year. This co-operation is utilized in connection with the illustrated lecture on the particular nation under discussion, which precedes by a few weeks the concert demonstrating that nation's music and portrays the environment in which that music developed.

For the concerts themselves only professional talent is used. Artists claimed by California as her very own will be recalled from distant places to take part in the course and certain local artists who are rapidly forging ahead to the front ranks of their profession will also appear under the auspices of the university. Among these are Olga Steeb and Estelle Hart-Dreyfus. Still others, not of California, who will make their contribution are Miss Clara Pasvolsky, late of Russia and now of New York, and Miss Lucine Finch, noted for her negro songs. B. B. Baumgardt, a Californian with a national reputation, will give certain of the illustrated lectures, using the slides he has gathered from all over the world.



## RUDOLPH GANZ WRITES ON MODERN MUSIC

Wonderfully Comprehensive Article on Modern Piano Virtuosity Appears in University Course of Music Study—Pawlowska Packs Houses in New York Under Gallo Management

By ROSALIE HOUSMAN

New York City, Nov. 1, 1920.—We all know Rudolph Ganz and that he is one of the most versatile of musicians, as conductor, pianist teacher and composer, so to find him an author is a surprise and delight. In the University Course of Music Study (published in New York) we find him publishing a wonderfully comprehensive article on modern piano virtuosity. Mr. Ganz is one of the editors of this series which speaks volumes for the edition. The main thesis of Mr. Ganz's article is the obligation the serious music student should have toward what is new and modern as well as veneration of the classics. He wisely states that each great man says Chopin was considered new and revolutionary in his time, for each period had its ears trained just so far, and it is very difficult to get people to accept the unaccustomed. It is to counteract this indifference that this article has been written. Mr. Ganz's programs themselves prove his high vision and many a lovely new piece has received its public baptism under his fingers.

Mr. Ganz insists that the composer is really a most neglected human being who must die to become living. Most students as well as others look upon the printed page simply as so many notes, to be played and little else. They take no account of the man and his being the result of his period because it is common sense to

Schmidt (4 pieces published in America by A. P. Schmidt of Boston), Casella (an Italian living in France), Grovley (Improvisations sur Londres). England has several men—Cyril Scott (a long and interesting list), Grainger, the same (published by G. Schirmer), Eugene Goossens (kaleidoscope, extreme music with a sense of humor); Gerunny—Keger (from my diary, charming); Austria—Schoenberg (his op. 11 is a bone of contention among musicians); Hungary—Bela Bartok, a modern among the crowd, and Donnanyi, whose etudes are splendid. Italy has Busoni; Spain, Albeniz and Granados; Finland, Sibelius (Bretkopf and Hartel), and Selma Palmgren (May Night, etc., published by that enterprising firm the Boston Music Co.); Poland, Hofmann, Godewski, and a name new to many, Karel Szymanowski, whose piano sonata is a masterpiece; Russia has Moussorgsky, Scriabine (many preludes, poems, etc.), Medtner, Prokofeff, Rachmaninoff and Stravinsky.

It makes one rejoice to see the formidable list of Americans included by Mr. Ganz. First he places Leo Ornstein, a man whose evolution has come through revolution; an exploiter of musical description, his is a development worth watching. Then there is Charles T. Griffes, whose untimely death saddened the musical world this year. His Roman sketches, Lake at Evening, etc., are worthy of all artists, and the best programs; Carpenter has had little to say pianistically; Spalding writes for the violin mostly; Edward Royce's music as well as Fannie Dillon's were on the Hofmann American program; there is Henry H. Huss, Walter Morse Rummell, John Powell, Whithorne, D. G. Mason, etc., and of course not to neglect the new voices—Mr. Ganz includes women in his list especially Marion Bauer's Three Impressions. The editor adds a complete list of Mr. Ganz's own compositions, a concert stucco for piano and orchestra op. 24 and 26 as well as numerous shorter pieces. We should be very appreciative of Mr. Ganz's message and follow boldly where he is leading, to a fuller understanding of our living composers.

The first performance I attended this season was the ever delightful ballet, headed by the indescribable Pawlowa who is truly the spirit of eternal youth. It was a most auspicious occasion, being given as a benefit for the "Camp Fire Girls," and one could only compare the audience to the opera house. Every available niche was taken—and they tell me that it has been so all week that Madame Pavlowa was at the Manhattan. They speak of a \$50,000 season. Mr. Gallo beamed on all.

Madame Pavlowa has brought a lovely troupe of dancers to share her popularity. In Giselle, which formed the first half of her program, they all proved themselves consummate actors and actresses as well as exquisite dancers. M. Volinine shared stellar honors, one might call his dancing, if one should use that misused word, lyric in its style, his work is so flexible and smooth. Madame Pavlowa has a mad scene at the end of the first act, comparable to Lucia's, her coloratura is done on her toes and her mobile face and flexible body are highly expressive. The music is of the late forties, tinkley and tuneful. It is tuned to ears grown accustomed to modern dissonances.

The second half of the program was devoted to divertissements and here it is difficult to choose. In the Coppelia ballet suite six young women were quaint in old fashioned garb, and they were grace itself. The famous Pavlowa gavotte to Lincke's Glow-Worm music came next and caused a riot. It is to be hoped that she does it on tour; it is a pure delight. A Russian peasant dance and a Czardas were next and instead of the Danube Waltz announced eight girls did the last of the Brahms waltzes. I personally preferred its liquid rhythms to any of the divertissements and I think the general opinion agreed. The finale was a barbaric Syrian dance. The Samson and Delilah ballet music was used. The orgy of color matched the music and the dance was utterly wild as only Russians can make it. It was a fitting climax to a thrilling performance. Mme. Pavlowa has the adequate support of a large symphony orchestra under Theodore Steir; the scenic investiture was by Joseph Urban and was not as beautiful as Bakst, but lovely and simple.

Mr. Gabrilowitch was in his most classic mood at his Aeolian Hall recital, October 30th. His program was an intimate one, the selections seemed appropriately framed in its comfortable spaces. Every available niche was crowded, the stage overflowed leaving him barely enough space to pass through. The applause was loud and long and it really seemed like a party of friends, such a close tie existed between individual and artist. He began with the seldom played Op. 22 Beethoven, a sonata in classic vein, as chaste as Mozart, but true Beethoven for all of that. The unearthly beauty of the adagio won't easily be forgotten. It was legato raised to ideal heights, pure in line and played as only Gabrilowitch can. In places of this sort he stands utterly alone. It is not only the beauty that he sheds over the music but it is that at-oneness with the music's very soul, that makes him the perfect interpreter of just this type of music.

In contrast there was the big Prelude, Chorale and Fugue of Cesar Frank, big in design and tho' in classic form it is of romantic content. Most pianists enjoy a bold interpretation, Mr. Gabrilowitch prefers one with great reserve; and leaves you to fill in the power he so finely suggests. The fugue was masterly, the climax was stirring.

Among the other things he gave were the B flat Impromptu (Schubert) that heavenly theme with variations. The C major Schumann Arabesque, where his subtle sense of rhythm and delicacy had full play. I think that afternoon's poetic climax lay right here; the music's simpler air line, but his infinite detail of tone color and pedaling made it worth whole afternoons of

other works; there were groups of Chopin, the D flat major Nocturne of special interest and two Weber Rondin Gaiety, the climax of virtuosity. He positively made it laugh with glee and so did everyone else. Among two unusual encores demanded at the end, by a stage storming crowd of students were the Minute Waltz and the F minor Moment Musical of Schubert which is so indelibly associated with his name.

It was an afternoon of restful music of delicate subtle suggestions; and it sent one home with a smile in his heart and deep gratitude for the sight of so much pure beauty.

## HARRIET PASMORE'S SONG RECITAL

On Monday evening Harriet Pasmore, the fourth Pasmore sister, will give a farewell recital at the Sorosis Club Hall. She will be assisted by Suzanne Pasmore Brooks, accompanist. Miss Pasmore will leave for Paris immediately after the concert. While in Paris she expects to appear in concerts there and later in London. An interesting feature of her prospects lies in her being backed financially by a lady in the Southland who has watched her artistic growth with such interest that she is convinced Miss Pasmore only needs the opportunity to become a noted artist. Much interest is being shown in her recital which, on this occasion, will be of an intimate character.

Miss Pasmore has won the unqualified approval of her audiences and the press in concerts and recitals in her home city, San Francisco, and in Los Angeles, San Diego, Pasadena, Pomona, Claremont, Santa Barbara,



HAROLD HENRY

The Distinguished American Pianist Who Will Be the Soloist at the California Theatre's Sunday Morning Concert Tomorrow

Honolulu, Berkeley, Oakland, Klamath Falls, Ore., etc. It is freely predicted by the press, the profession and by all who have heard her, that she is on the way of becoming one of our most noted singers. She will sail for Paris on December 4th, and she hopes to continue her success in that and other European cities. The period of her stay in Paris is undetermined, but it will be some time before she will again sing in San Francisco, so this recital will be in the nature of a Farewell Concert.

The program which Miss Pasmore will interpret will be as follows: Se Florindo e fedele (Scarlatti), Come raggio di sol (Caldara), Chi vuol la Zingarella (Paisiello); Lithuanian Song (Chopin), Mandoline (Debussy), Ridenami la calma! (Tosti), Messages (Schumann), Hopak (Moussorgsky); Aria Adieu, forets, from Jeanne d'Arc (Tchaikowsky); To One Unknown (Carpenter), Where Cowslips Grow (Pasmore), text by Charles Keeler; At the Well (Hagemann), text by Tagore; Roadways (Densmore), text by Masefield; Aria—Spring Song of the Robin Woman from Shanewis (Cadman).

## THE MACKAY-CANTELL MALE QUARTET

One of the seasons offerings in the way of ensemble singing is provided by the Mackay-Cantell Male Quartet, under the able direction of Madame Mackay-Cantell, who has come from New York to the Coast this year. In her San Francisco and Berkeley studios has been found the material for an exceptional group of solo voices: Ellard King, first tenor; Ben Mellow, second tenor; Delbert Jones, first bass, and Warren Tinkham, second bass. A flattering success has marked their appearances. Already well received has been their repertoire of Russian numbers.



EVA LINDEN

The Charming Dramatic Soprano Who, After a Successful Season in New York Will Give a Unique Vocal Recital at Ebell Hall, Oakland, (Nov. 18), and Sorosis Hall, San Francisco, (Nov. 19)

suppose that one would approach Bach differently from Schumann, Chopin and Debussy. How many can hear music away from the instrument and analyze the details of the music to be interpreted? To be a good musician one must be a good listener to receive each new message. Listening implies understanding, and an open mind, which trait many of us neglect. Do not be discouraged if you do not understand the music at first hearing, it wouldn't be worth much if you could. Only heed the new voice and give it the greatest reward of youth—active encouragement—as talent is a delicate plant and needs enthusiasm to help it grow strong.

Mr. Ganz does not claim to explain what is meant by "new" or "modern" music—he plainly states that beauty is a very elastic term and because we do not agree with each other does not alter the beauty inherent in the work under discussion. No foreign language is grasped at a hearing; no two people see exactly the same colors and when it comes to tone and pitch how few performers have an accurate ear!

In speaking of Debussy, Mr. Ganz tells us there was hardly a composer more sensitive to marks of expression and dynamics. How many people who perform him are sensitive to his response? Through him we are made aware of Moussorgsky and later Ravel, whose genius towers above all modern Frenchmen. His Jeux d'eau is a case in point. Judged as ugly when first done in London, it has found its way onto many programs (Mr. Ganz played it first in America) and now it has gotten into the conservatories. Heavens what a fate, and all within sixteen years! Certainly not a long time to accustom one's ear to its apparent dissonances. Mr. Ganz concluded his article with several illuminating examples of pedaling and also gives a rather comprehensive list of modern piano music. As the list covers three printed pages I can only call your attention to high spots. France has the longest—here are Debussy (Preludes) Ravel (Sonatine Miroirs, etc.), Florent-



## Gossip Among Musical People

By CONSTANCE ALEXANDRE

Henrik Gjerdrum is enjoying one of the busiest seasons of his active career. At the Pacific Musical Society concerts of October 28th Mr. Gjerdrum took part on the program in the capacity of accompanist to John A. Patton. He is establishing a splendid reputation for himself as an accompanist and his services in that direction are being widely sought. With his concert appearances and studio work, where he has many talented pupils, Mr. Gjerdrum's days are practically filled. At the new Junior Auxiliary of the Pacific Musical Club three of his young piano students presented a trio which was enthusiastically received and highly commended upon. These talented young musicians are John, Adela and Vallejo Gantner.

Miss Grace Ewing, whose exceedingly interesting and unusual art has been delighting large audiences since her return to San Francisco from abroad, gave a program of the famous French folk songs in costume at Miss Burke's school. A very select and exclusive gathering comprising many of the elite of San Francisco as well as the graduates and pupils of Miss Burke's school, were in attendance. The recital was given outdoors in the glorious and spacious gardens of the school which lent an additional charm to the success of the affair. Miss Ewing was in splendid vocal condition and was heartily applauded after each group. Frederick Maurer, Jr., furnished his customary tasteful and sympathetic accompaniments.

Margaret Hughes' hours are fastly being monopolized by the great artists in New York City, where in the last year she has succeeded in establishing a splendid reputation for herself as a pianist and accompanist. The latest operatic and concert singer who has sought the invaluable assistance of this accomplished musician is none other than Mary Garden. Mrs. Hughes in writing of Mary Garden's unquestioned superiority in the art of interpretation also dwells on Mary Garden as a woman. She states that she is most unusual in every respect, thoroughly human, warm hearted, natural, brilliant and unassuming. Mrs. Hughes is enjoying her work with Miss Garden and states that she considered herself most fortunate for this rare privilege of being associated with an artist like Miss Garden.

Margaret Matzenauer, famous Metropolitan prima donna, narrowly escaped death or severe injury while in a train wreck occurring near Erie, Pa. Her escape was miraculous as the coach in which she was a passenger suffered the greatest damage and a number of people were killed. In spite of the fact that Madame Matzenauer's nerves were badly shattered she continued her trip and sang marvellously at Watertown.

Julia Culp, world-famous Lied singer, will be with us again in the autumn of 1921. Her manager, Mrs. Antonia Sawyer, is constantly receiving demands for this artist who has made many friends and admirers during her tours of America.

Mary Garden and Luisa Tetrazzini were passengers who arrived in America recently on board the Mauretania. Miss Garden has already started on her concert tour the first recital of which took place in Louisville, Ky., followed by a capacity audience at the Auditorium in Chicago. On January 1st Miss Garden will resume her operatic activities with the Chicago forces in Chicago. Madame Tetrazzini will commence her series of recitals which will cover the United States, this month.

Paderewski, one of the world's greatest pianists and former Premier of Poland, is reputed to be very ill in Paris. The nature of his sickness is not known.

Vladimir De Pachmann, most famous of all interpreters of Chopin, gave a recital in Albert Hall, London, at the age of seventy-three. It is said that he was in the best form, in excellent mood and was given a hearty ovation by an audience which would have filled all the other halls put together.

Frieda Hempel completely captivated Milwaukee when she made her initial bow there in grand opera. Appearing as Violetta in La Traviata she scored a triumph, vocally and dramatically. Violetta is considered by many well informed on operatic subjects as being one of Miss Hempel's best roles. She interprets the heroine of the famous old opera in such a manner as to give it a new and modern significance.

Arthur Frazer, the noted Chicago pianist, will give a recital at Kimball Hall, Chicago, under the management of F. Wight Neumann on Monday evening, November 15th. The program to be presented on this occasion will be: Sonata C major (Beethoven); Nocturne B flat minor (Chopin); Two Etudes, C minor, C major (Chopin); Ballade, G minor (Chopin); Sonata Eroica (Mozart).

Mrs. J. W. Beckman, mezzo-soprano, gave the October school concert of the Ada Clement Piano School. Her program included French folk songs and Italian songs of the 16th and 17th centuries. The event was greatly enjoyed and the artist heartily applauded.

Gerald L. Dillon, for a number of years associated with the San Francisco Orpheum as publicity manager, and known throughout the country as one of the ablest

and best informed press agents, has become identified with the Ackerman and Harris forces and will take charge of the publicity work for Loew's State Theatre in Oakland beginning November 4th. Mr. Dillon is one of those rare men connected with publicity work who are really informed upon the subjects they discuss. He is not only a press agent, but a critic as well whose fine sense of judgment and rare tact in his affiliations with newspaper men always proves of inestimable value to any theatre or other place of entertainment he may be connected with. We have missed Mr. Dillon since he has left his desk at the Orpheum specially as an old friend and we are glad to note that he is once more in the harness. We wish him all luck and congratulate the Ackerman & Harris management for its good judgment in selecting Mr. Dillon for this responsible position.

Miss May Stanley, a member of the Musical America staff of New York, was a visitor in San Francisco during the present week and a welcome caller at the Musical Review office. She was in this city on personal business, not associated with her official duties on the well known New York music journal, and expressed herself delighted with the city and its musical activities, stating that it proved a surprise to her how wide awake San Francisco was in musical matters. Miss Stanley has a most pleasing personality and makes many friends by reason of her cheerfulness and sunny disposition.

### CADMAN SONG SCREEN PREMIERE

W. L. Stewart of Los Angeles California Theatre Presents Premiere of Land of the Sky-Blue Waters On the Screen With Specially Written Orchestral Score

By BRUNO DAVID USSHER

Los Angeles, November 10th.—W. L. Stewart, the resourceful managing director of the Los Angeles California Theatre, has another artistic novelty in store for the public. Mr. Stewart, soon after his arrival was very successful with his California Theatre Ensemble of thirty-two voices which won laurels here, in San Diego and which is now en tour. A musician himself, Mr. Stewart now has chosen another means to wed cinematographic art and music by presenting Cadman's song Land of the Sky-Blue Waters in the form of a historic-symbolical film-drama. Cadman at his request has written a special orchestral score which contains entirely new musical material with the exception of the main theme which is taken from his famous song.

This film-version of Land of the Sky-Blue Waters will be shown for the first time in America at the California Theatre on November 14th, and will run one week. A longer run will scarcely be possible as the picture is being booked at many leading houses in the country and will have its New York premiere very soon.

The screen-drama has the original story that led to the writing of the words to the Cadman song as background. As it will be remembered, Nellie Richmond Eberhart wrote the verses using an Indian legend as the motive. The legend goes that a beautiful maiden from the Omaha tribe, who was to marry a young warrior of her own kin, has fled into the camp of a Northern tribe, one of whose members is her sweetheart. The Omaha Indians hear of this and attack the Northern tribe. In the ensuing battle the "Paris" of the Northern tribe is being killed by his rival of the Omaha tribe who claims the bride and carries her off into captivity. It is in the song of the Land of the Sky-Blue Waters that the unhappy Indian maiden laments the death of her lover and her fate.

Princess Tsianina is the leading woman in the film which is three thousand feet long and runs over a quarter of an hour. Besides the leading character of the cast, fifty Indians take part in the action, depicting the camp life and battle. The beautiful scenes were taken near Bear Lake and in the forests of that territory. One of the most magnificent episodes is a terrible snow storm which set in while the picture was being shot and which lends a tremendous climax of great realism to the action.

L. W. Chaudet of the American-Indian Film Company has directed the picture. Cadman has synchronized the music exactly to the action. The music is very colorful and full of action. Conductor Ellnor is rehearsing it now with the California Theatre Orchestra. Managing Director W. L. Stewart has made elaborate preparations for a specially fine presentation of this new screen-music-drama, which will have an artistic setting of strong atmospheric appeal.

### First Visualization of CHARLES WAKEFIELD CADMAN'S

filmed version of  
"FROM THE LAND OF THE SKY-  
BLUE WATER"

Synchronized under Mr. Cadman's personal supervision

At the  
CALIFORNIA THEATRE (Los Angeles)  
Main at 8th  
Week of Sunday, November 14th

### BEHYMER ENTHUSIASTIC OVER SYMPHONY

Noted Impresario Wires Pacific Coast Musical Review Regarding Triumph of L. A. Philharmonic and Walter Henry Rothwell, Conductor —Also W. A. Clark, Jr.

The following telegram was received from L. E. Behymer, manager of the Philharmonic Orchestra of Los Angeles and one of the leading musical managers in the country, regarding the opening of the symphony season in Los Angeles:

Los Angeles, November 8, 1920.  
Pacific Coast Musical Review,  
San Francisco, Cal.

Afternoon November 5th, evening 6th, first symphonic pair Philharmonic Orchestra of Los Angeles concerts, under conductorship of Walter Henry Rothwell, given in new orchestral home, Philharmonic Auditorium. Program included Tschalkowsky's fifth symphony, Gluck-Mottl Ballet Suite No. 1, Sowerby's Overture Comes Autumn Time, Wagner's Prelude to The Mastersingers. Huge auditorium contained 3000 enthusiastic music lovers from Los Angeles and vicinity at each concert. Organization far better balanced than last year, made possible by additions of dozen of best symphonic players recruited from Eastern orchestras. Musicians were enthusiastically responsive to conductor's baton and critics proclaimed Philharmonic Orchestra of Los Angeles to have assumed a foremost place among American orchestras. Many recalls for conductor and men punctuated concerts. Artistic stage settings added to beauty of occasion. Auditorium represented a bower of palms and chrysanthemums. First presentation of Sowerby's and Gluck-Mottl numbers. First time at Rothwell concerts of all four compositions. Box office reports extraordinary season. Ticket sales more than double any previous orchestra season. Public enthusiastic over Rothwell as conductor and W. A. Clark, Jr., as founder. L. E. BEHYMER.

## Colbert Concert Course

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### FIRST CONCERT—

November 14, 1920—3:30 P. M.

Alice Gentle, San Francisco's favorite, home from Eastern triumphs.  
Mezzo-Soprano

Laurence Leonard, First Western appearance.  
English Baritone

### SECOND CONCERT—

December 19, 1920—3:00 P. M.

Serge Prokofieff, A sensational artist who electrified New York.  
Russian Composer-Pianist

### THIRD CONCERT—

January 2, 1921—3:00 P. M.

Arthur Middleton, America's popular baritone.  
Bass-Baritone

### FOURTH CONCERT—

January 16, 1921—3:00 P. M.

Leopold Godowsky, World-famous pianist.

Max Rosen, Brilliant violinist.

### FIFTH CONCERT—

January 30, 1921—8:15 P. M.

Julia Claussen, The supreme artist with a golden voice.  
Mezzo-Soprano

### SIXTH CONCERT—

February 13, 1921—8:15 P. M.

Paul Althouse, America's greatest tenor, of the Metropolitan Opera House.

### SEVENTH CONCERT—

March 27, 1921—3:00 P. M.

Kathleen Parlow, World's greatest violinist.

Season tickets, \$10.00, \$7.00, \$5.00.  
Single tickets, \$2.50, \$2.00, \$1.50, \$1.00  
Now on sale, Sherman, Clay & Co.

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## Irene MEUSSDORFFER SOPRANO

Concert, Ball Room, Fairmont Hotel Tuesday Evening, November 16, at 8:15 o'clock. Tickets \$1.00, \$1.50 and \$2.00 (war Tax 10% extra)

For Sale at Sherman, Clay & Co. and Fairmont Hotel



# ALEXANDER STEWART'S IMPRESSIONS OF L. A. PHILHARMONIC

Prominent California Musician, Special Representative for Community Music, the National Community Service of New York, and Formerly Critic of the Oakland Enquirer, Comments Intelligently on Personnel and Artistic Possibilities of Los Angeles Organization—Musical Association of San Francisco Better Learn How to Spend Money

By ALEXANDER STEWART

It is generally accepted as a fact that great symphony orchestras are not made in a day, or a month, or even a year. After hearing the Los Angeles Philharmonic Orchestra at its first concert of the season, one begins to wonder whether there are not exceptions to this rule, as there are to others.

It happens that the writer heard the initial concert of the orchestra after its organization, and did not hear the orchestra again until the concert of last Friday. This perhaps furnishes the best kind of a standpoint from which to judge the progress of the orchestra since its first concert.

It also happens that one of the numbers of Friday's program, the Overture to Die Meistersingers, was also upon the program of the initial concert. In writing of the program of Friday, one is inclined to speak first of the performance of this wonderful prelude to the master-work of Wagner, as the orchestra reached the climax of its endeavor in the performance of this composition. Both conductor and players attained exalted heights of interpretation worthy of any of the great orchestras of the world in their performance of this orchestral masterpiece.

The writer received his first baptism in symphony music at the hands of that grand old man of orchestra music in America, Theodore Thomas, and the Overture to Die Meistersingers was a particular favorite with Thomas, who played it several times during one memorable season of forty-six concerts. With many other later memories of notable performances of this work, including one at the Munich Wagner Festival some years ago, as well as performances by many other great orchestras of this country and abroad, I am ready to credit the Los Angeles orchestra with the finest performance of this composition which I have ever heard. The wonderful contrapuntal passages were brought out with exacting clearness, and there was a strength and a virility to the performance, which was thrilling.

The orchestra also revealed elements of greatness in parts of the Fifth Symphony by Tchaikowsky. This was especially true of the playing of the last movement. After repeated hearings of the Sixth Symphony of Tchaikowsky, one returns with great satisfaction to the Fifth, in which the composer not only expresses most effectively the deep emotional qualities which characterize his music, but at the same time writes with more clarity and with a finer sense of the values of continuity and proportion. One wonders where there will be found a finer Symphony than this Fifth of Tchaikowsky among the works of modern composers.

## Philharmonic Orchestra Concert

(Continued from Page 1, Col. 3)

Vladimir Drucker has been re-engaged as first trumpeter, Harvey F. Beitel is the new first trombone, Paul Mattersteiz is a fine tuba player. Charles L. White, tympanist, proved himself a characteristic "audible conductor."

As indicated before the four program numbers were played with equal success. The rendition of the Meistersinger Prelude was supreme in its kind. Rothwell chose an impressive allegro maestoso, varying it duly according to the score, so that a veritable ovation thanked him for this reading. One could well speak of technical perfection after the Wagner number.

The symphony, too, demonstrated thoroughness and forethought during rehearsals. Mr. Rothwell's interpretation bore the mark of fine restraint which did not exclude passion. In fact, he added a note of serenity to the titanic struggle the Russian master depicts which lives in the work, but is often sacrificed for the sake of surface effects. Rothwell painted the gloom of this music in broad strokes, without overdoing it. His fine sense of proportion is equally in evidence during the valse which assumes more the nature of a Russian dance than of a valse. Here the violins were of feathery lightness, at the same time clean cut in execution. Likewise the wood-wind. There is a danger of the first strings to overpower the oboe or clarinet soli at times. The tremendous runs of the strings in the fourth movement with its tumultuous counterpoint episode once more demonstrated the painstaking preparatory work done in the rehearsals, for there was little conductorial exertion on the part of Mr. Rothwell and obviously technical ease and surety on the part of the orchestra. The latter seemed a closely knit organization in spite of the fact that this was the first concert. The interpretation Mr. Rothwell gave to the symphony emphasized the musical nobility of the work, freed its music from any banality of which Tchaikowsky is at times accused. Also it illuminated the structural system and conciseness of this work by the Russian master.

The Gluck Ballet Suite, taken by Felix Mottl from Iphigenia in Aulis, Orpheus, and Armide, revealed Mr. Rothwell's sense of style. Personally I am not much in favor of playing music intended for a petit orchestra with such a large orchestra. If there were gracefulness in the performance, it was in spite of the tonal

Orchestral transcriptions by Felix Mottl of numbers from Gluck's Ballet Music from several of his operas, were played with wonderful charm. One noted particularly some passages for the strings which displayed remarkable unity of technic and expression.

Sowerby's Concert Overture was played brilliantly. There are some particularly effective passages for two harps in the vein of a sort of "carillon," and several brilliant glissando passages in the instrumentation which showed the composer's mastery of orchestral writing.

The writer was particularly impressed with the unity attained by various sections or choirs of the orchestra. One seldom hears any work from a first violin section which excels in qualities of technic or unity of expression the playing of this body of instrumentalists at Friday's concert. There is also unusual strength and solidity in the double bass section, and the other strings, especially the violas, stand out with remarkable clarity. The wood-wind choir showed fine efficiency, one noting particularly the beautiful clarinet tone of the principal. The brass section of the orchestra does not as yet compare with the other choirs. Trumpets and trombones were at times unduly shrill, especially in some passages of the Symphony, although the players are technically competent and responsive.

While retaining a natural pride in the splendid accomplishments of the San Francisco Symphony Orchestra, under Alfred Hertz, as becomes a Northern Californian, the writer is of the opinion that our most highly esteemed orchestral organization of the bay community has much earnest work ahead in order not to be passed in orchestral supremacy by their orchestral colleagues of the South.

There has been a prodigality connected with the organization of the Los Angeles Orchestra, which alone gives it a great advantage over most of the similar organizations throughout the country. Its founder has evidently spared no expense either in the assembling of the players of the orchestra or in any of the many details of management which count so much in making effective the work of a symphony orchestra.

One wonders whether Boston Symphony history may not be destined to be repeated in Los Angeles, and the name of Clark become as famous as that of Higginson as the founder and patron of one of the great orchestras of the world. Congratulations are certainly in order to Mr. Clark, Mr. Behymer and to Mr. Rothwell, who have thus far guided so wisely the destinies of this young giant in the orchestral realm.

top-heaviness of the tutti-effects, that often seemed to weigh down the delicacy of the themes. In the slower movements wonderfully fine shadings were achieved, thanks to Mr. Rothwell. This heaviness of orchestration must be charged to Felix Mottl, however. Incidentally, the ballet music, specially the third movement, betrays Gluck's indebtedness to the genius of Handel.

The Tchaikowsky work had never been played before by the orchestra, neither the ballet suite, which was new to our city.

Another novelty to Los Angeles was a program overture, entitled, When Autumn Comes, by Leo Sowerby, born in 1895 in Grand Rapids, Michigan, now living in Chicago. It is based on the poem Autumn, by Bliss Carman, whose colorful language and joyously radiant picture of Autumn, if not quite closely, yet are atmospherically painted in striking manner. It is a short work, with poignant themes, that in itself, in their thematic development and brilliant orchestration, fully express what the poem conveys. As it is undoubtedly one of the best recent works of lighter vein from an American composer, it may seem appropriate both to quote poem and what the composer wrote to Conductor Rothwell regarding his work:

### AUTUMN

Now when the time of fruit and grain is come,  
When apples hang above the orchard wall,  
And from a tangle by the roadside stream  
A scent of wild grapes fills the racy air  
Comes Autumn with her sunburnt caravan,  
Like a long Gypsy train with trappings gay  
And tattered colors of the Orient,  
Moving slow-footed through the creamy hills.  
The woods of Wilton at her coming, wear  
Tints of Bokhara and of Samarcand;  
The maples glow with their Pompeian red,  
The hickories with burnt Etruscan gold;  
And while the crickets flee along her march,  
Behind her banners burns the crimson sun.  
—Bliss Carman.

Of the overture, Comes Autumn Time, Mr. Sowerby writes: "It was composed originally as an overture for organ and was scored several months later. The piece is a program overture, in the sense of its being a reflection of the mood of Bliss Carman's poem Autumn, found in the flyleaf of the printed score. The composer intends it to be an expression of the full joy and glory of the Autumn, as it is to him the most wonderful of the year's seasons, the season of nature's greatest fullness and strength.

"The piece is in regular sonata form, first theme (in A minor) announced at the beginning by bass clarinet, bassoons, horns and lower strings; second theme (in

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El major) given out by flutes and celesta to accompaniment of clarinets, harp and divided first violins."

At both concerts the work scored fully with the public, which seemed joyfully thrilled and applauded with much conviction. Mr. Sowerby, as must be added, owes his triumph here much to tonal radiance and buoyant animation with which it was played. Los Angeles owes gratitude to Mr. Rothwell for acquainting us with this gifted American composer.

Thanks to Walter Henry Rothwell it was a concert of great, very great musical and general artistic portent, which facts may account for the length of this review. It signifies the beginning of a new era in the music life of the West which necessarily will prove an incentive also to musicians and musical organizations in other cities and states of the Union. The powerful stimulus that is bound to radiate from the Philharmonic Orchestra of Los Angeles will correspondingly lend a new impulse to art-life of the West, both as far as art is concerned, as well as appreciation of good art. It is in this sense that W. A. Clark, Jr., has given us not only a civic but a national asset towards greater cultural development, indeed, an asset that will bring due recognition to America as the member of a future World League of Arts.

With the opening concerts of the Philharmonic Orchestra season developing into such great successes, both artistically as well as on account of the large attendance which filled every seat in the Auditorium, a list of the officers and staff members of the orchestra organization will be of interest:

Board of Directors—W. A. Clark, Jr., president; Mrs. Michael J. Connell, 1st vice-president; Mrs. Robert I. Rogers, 2nd vice-president; Mrs. Eugene O. McLaughlin, 3rd vice-president; Mrs. L. S. Montgomery, Dr. Walter Jarvis Barlow, B. R. Baumgardt, Edwin H. Clark, Henry W. O'Melveny, Joseph F. Sartori, Frederick Kimball Stearns; L. E. Behymer, manager; Wm. Edson Strobidge, associate manager; Mrs. Caroline E. Smith, secretary-treasurer.

The following program has been selected for the first Popular Concert by the Philharmonic Orchestra, Sunday afternoon, three-fifteen, on November 14th:

Berlioz—Rakoczy March from Damnation of Faust; Glazounow—Scenes de Ballet, Op. 52; Saint-Saens—Amour viens aider from Samson and Delilah, Lillia Snelling, contralto; (a) Dubois—Xavere. Entr'acte Rigandon, (b) Godard—Serenade a Mahel from Scenes Ecossaises, Oboe solo, Henri de Busscher; Dargomizsky—Cosatschoque, Meyerbeer—Pages Song from Les Huguenots, Lillia Snelling, contralto; Wagner—Prelude from The Mastersingers of Nuremberg.

Announcement has been made of the formation of the Philharmonic Quartet, consisting of members of the Philharmonic Orchestra. Edwin Foerstel, former concert-master under Rothwell in St. Paul, will play first violin. Henry Rittmeister, lately in the same capacity under Carl Busch in Kansas City, will sit at the second violin desk. Josef Rosenfeld, assistant prin-

cipal of the viola section in the Philharmonic Orchestra, has the viola part. Julius Herner, formerly first cellist at the Metropolitan Opera, New York, will play the cello. The quartet will make its debut very soon and is expected to do very fine work.

Reports that Charles Wakefield Cadman, well-known musician and composer, was seriously hurt when his automobile hit a telegraph pole on Western avenue yesterday, were contradicted today. Mr. Cadman escaped uninjured. In avoiding a machine which came out from a side street suddenly, Mr. Cadman was forced to run into the pole, which took the top off his machine and did considerable damage.

Impresario L. E. Behymer was the recipient of many beautiful floral gifts, books, jewelry, and of a stack of telegrams on Friday, the 5th, this day being his birthday. "The finest birthday gift I have ever received, however, was the concert of the Philharmonic Orchestra," said Mr. Behymer.

Presenting successfully a more pretentious program than heretofore attempted, the Ellis Club, one of the oldest and strongest male choirs in the West, met with spontaneous applause during its first concert of the season Sunday afternoon at the Auditorium. It was an honor-day for Conductor J. B. Poulin, Mrs. Hen-nion Robinson, his skillful accompaniste, and the singers, who were supported by forty members of the Philharmonic Orchestras.

The soloist, Miss Hilda Kathryn Schutz, contralto, delighted her hearers with Handel's Come and Trip It and Mon Coeur Souvre a Ta Voix, both difficult solo numbers, which netted her cordial applause and urgent recalls for encores.

Although it was a large program the large audience grew more and more appreciative with every number. Eight shorter choral numbers: The Long Day Closes (Sullivan), The Sword of Ferrara (Bullard), Venetian Love Song (Nevin-Humphries), The Bells of St. Mary's (Adams), Tarantella (Dubois), Flanders Requiem (La Forge), Idylle Mongolienne (Stevenson), and Soldiers' Chorus from Faust (Gounod), the latter with brass instruments accompanying, proved the great skill and musical versatility of the singers. Fine characteristic work and splendid intonation marked the intelligent singing of the chorus. The phrasing in the numbers by Adams and Dubois was specially good. The Flanders Requiem was given so impressively, with such deep sentiment, that the audience remained silent a few moments with abated breath until applause broke the serious stillness.

The second part of the program was devoted to a symphonic ode in three parts, The Desert, by Felicien David (1810-1876). It is a work of great merit, which conveys musical impressions both of austere grandeur and appealing beauty. Well written for voices, it was well studied and well rendered, vocally and as to interpretation. Singers and orchestra beautifully conveyed a certain exotic atmosphere that permeates the cantata. Conductor Poulin achieved notable tone shadings, fine dynamic climaxes, and significant oriental effects. The tenor soli of Ralph Laughlin in the cantata were distinguished by sweetness and clarity of tone, combined with genuine appeal, sympathetic expression and good schooling. Mr. Laughlin was much feted. The difficult Call of the Muezzin, sung by Eben Ingram, one of the first tenors, demanded much skill of breath-control, besides being written very high and of interpretative importance. The double quartet, consisting of Clifford Biehl, N. M. Villa, G. D. Reichard, C. E. Mead, R. L. Bowen, G. L. Kronmiller, J. D. Thomas Jr., and W. M. Webster, also added to the success of the performance. Hobart Bosworth proved a very artistic reader. His diction is clear and the timbre of his voice musical. The orchestra concert-master J. Bierlich leading, played with fine discretion. Altogether it was a very promising opening event for the twenty-fifth season of the chorus.

November 15th to November 22nd has been designated as "Music Week" in Long Beach. The plans adopted purposes the concentration of the attention of the people of Long Beach upon music for the entire week. This will be brought about in various ways. Every organization, social, civic or fraternal, will be requested to feature music on its programs of the week. Special concerts will be given in the Auditorium by different musical organizations of the city.

The public schools will give a demonstration of their music work on Tuesday evening, special plans for this to be worked out by Joseph Leeder, director of music, and his associate supervisors. The various churches will feature musical programs on Sunday, November 21st, and will unite their choirs and congregations in a great festival community sing of the old hymns of the church on Sunday afternoon in the Auditorium, under the direction of Clarence Kriehill.

Another feature will be a music memory contest in which the people of Long Beach will be encouraged to familiarize themselves with twenty-one selections of good music, one selection a day for the three weeks commencing Monday, November 1st. The Municipal Band, under the direction of Osa Foster, will play one of the selections each day during the three weeks, commencing November 1st.

The evening of November 22nd, at the Auditorium, the entire list of compositions will be performed upon the phonograph, by instrumental soloists, or by the band, and those who attend will be requested to name correctly each composition and its composer without the aid of programs. Valuable prizes will be given

(Continued on Page 12, Column 1)

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## MUSICAL ACTIVITIES IN NEW YORK

An Anonymous Donor Gives Vassar Girls a Season Box at the Opera—George Eastman and Frederick A. Juillard Become Directors of the Metropolitan Opera Co.—Fritz Kreisler Back—Toscanini Co. Tour America

New York, Oct. 31.—One of the advantages musically of being near enough to this town to run in to matinees was illustrated last week when an anonymous donor presented to students of Vassar College a box seating six persons at the Metropolitan Opera House for their use on Saturday afternoons during the coming season. The donor, it was explained, was seated on the porch of Prof. McCracken, president of the college, last spring and saw the girls going to chapel. He remarked that he would like to do something for them, and this gift is the result. It is open to all students at the institution. This is the second musical gift of the college year, the other being tickets for a series of three Philharmonic Society concerts by Edgar L. Marston, a trustee of the college.

Frederic A. Juillard, nephew and executor of the will of Augustus D. Juillard, who left about \$15,000,000 to the Juillard Musical Foundation, and Mr. George Eastman of Rochester, have been elected directors of the Metropolitan Opera Company. By the recent death of William K. Vanderbilt another vacancy was created. Other members of the board are Mr. Otto H. Kahn, the chairman, and Messrs. Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, Robert Goelet, Frank Gray Griswold, Clarence A. Mackay, Harry Payne Whitney, Henry Rogers Winthrop and Alvin W. Kreh of New York, and T. De Witt Cuyler and Edward T. Statesbury of Philadelphia. Mr. Eastman, who is president of the Eastman Kodak Company, has long been a generous patron of music in Rochester, where he erected and endowed a conservatory for musical art. Last June a gift of \$1,000,000 from Mr. Eastman to the School of Music of the University of Rochester was announced. His gifts to that school previously exceeded \$3,500,000.

Arturo Toscanini, former conductor at the Metropolitan Opera House in New York, will sail for the United States early in December with an Italian orchestra for his concert tour. The orchestra comprises ninety-eight players, picked from the best Italian instrumentalists.

Committees of Catholic men and women under the honorary presidency of Clarence H. Mackay have been organized to promote the financial side of the concert which is to be given in the Hippodrome on Sunday night, November 21, for the benefit of the Church of Perpetual Exposition, of which the Rev. J. A. Pauze is pastor. The concert will be given by the National Symphony Orchestra under Arthur Bodanzky, with Jan Kubelik, violinist, as soloist.

Winogradoff, a Russian baritone, who has sung with success in his own country and in opera at Cevant Garden, made his American debut at the Hippodrome last Sunday night, when he had the support of Arnold Volpe's symphony orchestra. In a varied list of operatic airs, sung in Russian, Italian and Yiddish, and in Jewish folk songs, he sang with a fine, powerful voice and dramatic style. He had a large and enthusiastic audience.

Nina Wulfe, a young American violinist, who has studied with Auer, gave her first recital here Sunday in Aeolian Hall. In Vitali's chaconne and Wieniawski's D minor concerto her work showed genuine musical talent. She has a large, rich tone.

Just before her first entrance in the performance of George Le Maire's "Broadway Brevities" at the Winter Garden Friday night Miss Edith Hallor fell and sprained her ankle so badly that she was unable to appear on the stage. Miss Bettie Parker was called upon to sing Miss Hallor's songs during her absence.

Mme. Yolando Mero, the pianist, was the soloist at the third Sunday evening concert of the National Symphony Orchestra, in Carnegie Hall. Her last previous appearance was in a recital on January 13, 1919. In 1917 she appeared with the Philharmonic Society and also in recital. The orchestra numbers on the evening's list were Beethoven's Coriolanus overture and the D major symphony of Brahms. Mme. Mero played the second Tchaikowsky concerto in G minor with the same skill that charmed her admirers before she absented herself in Europe.

Fritz Kreisler, the violinist, gave his first concert here this season at Carnegie Hall Sunday afternoon. A large audience thronged the hall. Mr. Kreisler was in one of his most genial moods and played with warmth, dash and brilliance. Notable numbers in his list were a fantasy for violin and piano in C, opus 159, by Schubert; Vieuxtemps's D minor concerto, and an introduction and scherzo-caprice for violin alone, by himself.

The Philharmonic will be, as usual, the last of the New York orchestras to begin its series of concerts. Its season begins on Thursday evening, November 11, at Carnegie Hall, with a Liszt-Wagner program. The Liszt work will be the great Dante Symphony. On the following afternoon the program will include works by Bach and Beethoven. It is going to be a great Wagner year. Conductor Strinsky, just back from Europe, has brought with him the four tubas necessary for an adequate performance of the selections from the Niebelung operas to be played by the Philharmonic.

Raymond Hitchcock, who originated the new school of personally conducted musical shows, which others

have found so hard to imitate, brought the newest of his Hitchy-Koo series to the New Amsterdam Theatre last night. Glen MacDonough and Anne Caldwell wrote the libretto and lyrics, and Jerome Kern composed the jingles. Ned Wayburn staged everything but Mr. Hitchcock, who gave unmistakable signs of having staged himself. This Hitchy-Koo strives for just enough intelligence to keep it most of the winter at the New Amsterdam. Among the singers were Julia Sanderson and Arthur Cunningham, who will be remembered as a Tivoli favorite in San Francisco several years ago.

## H. B. PASMORE REGISTERS A REAL "KICK"

Distinguished Vocal Pedagogue Victim of One of the Errors Occurring in the Annual Edition—We Are Happy to Correct It

The Pacific Coast Musical Review feels in duty bound to publish the following letter from H. B. Pasmore: "Dear Mr. Metzger:

No doubt every teacher in this country has gone through the experience of having labored for years with pupils who have gone abroad, taken a few weeks' or months' lessons with some great name and have been brought out as a pupil of the great name. Melba, a pupil of an Australian teacher for years, was trained by Madame Marchesi in less than a year. Eames ditto, only she was with Marchesi for nine months. Farrar in six years with Emma Thursby became a lovely singer, in two years with Lili Lehmann (who was her patron in Berlin) she sowed the seed of destructive forcing which ruined her naturally beautiful voice in a very short time, so one might go on for pages. Up to the present time the teachers in this country have had to



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grin and bear the injustice which has been so long a feature of the teachers' life that we have all grown hardened to it.

Therefore, to be personal, when my first brilliant pupil Jacobina Wichman went to New York and made a brilliant success (cut short by death, alas!) as a pupil of a teacher, I grinned and bore it. The same experience with Gertrude Auld, still singing in New York, South America and before the war in Italy, France and England, who after years with my pupil F. A. Bacon (of Pomona College) and also with myself, went to Marchesi in Paris, and after one month was brought out by her at a soirée and made the hit of the evening. And there were others. All this above as preamble to a real kick against an article about my very successful pupil, Ethel Johnson, which appeared in your very beautiful Annual Edition. The story in question states that Miss Johnson was a pupil of several teachers, including the great master Shakespeare (some of whom she had never even seen), I was incidentally mentioned in the lot, and there were a lot of them—some of whom she had never met and one whom she had never heard of. Among them was one of my pupils who has been teaching in Los Angeles for years, and Miss Johnson is a very young woman. So I rise in my wrath and indignation to state that whether for good or for bad, whether for better or for worse, I have been Ethel Johnson's sole teacher, excepting for a few months instructions which she had before she came to me. To lose out to a great

name in Europe is unpleasant enough. To be placed in the false position of having been among those present when one was the whole show calls for a vigorous, if good natured kick. This is it. May I hope for its early appearance in the Review.

Sincerely yours,

H. B. PASMORE.

291 Alvarado Road, Berkeley, Calif."

(Editorial Note—Upon investigation we find that among several hundred articles we received regarding personal items there were two which did not mention the name of the party for whom the article was intended. Undoubtedly the one referred to by Mr. Pasmore is one of them. But seeing Mr. Pasmore's name connected with it we jumped at the conclusion that it was Miss Johnson, as she at the time seemed to us to be the only one who studied with Mr. Pasmore among those who sent in articles. Since receipt of the above letter we discovered that the article was intended for Mrs. Charles Stuart Ayres.)

## STANFORD ORGAN RECITAL PROGRAMS

The following organ recital programs will be given at the Memorial Church of the Stanford University during the week beginning Sunday, November 14th, by Warren D. Allen, University organist: Funeral March and Seraphic Chant (Guilmant); Sonata in A major, No. 3. (Mendelssohn); Victory March (E. H. Lemare). (In commemoration of Armistice Day); Tuesday, November 16, 4:15 p. m.—the organ numbers from the Sunday program will be repeated. Thursday, November 18, 4:15 p. m.—Fugue in G minor (J. S. Bach); Echo (Pietro A. Yon); Arietta (Coleridge-Taylor); Marche russe (Oscar S. Schimke).

## MABEL RIEGELMAN SINGS IN SACRAMENTO.

Distinguished California Soprano Opens Season for the Saturday Club and is Enthusiastically Received By Press and Public

Mabel Riegelman was the soloist at the opening concert of the Saturday Club at Sacramento on Thursday, November 4th, and as was not to be otherwise expected she scored an instantaneous and complete artistic triumph. The program which is appended here included representative compositions which Miss Riegelman interpreted with that artistic intelligence and beauty of voice which has become so well known throughout this country and Europe. Among the works is a song entitled Pale Moon, words by Jesse Click and music by Frederick Knight Logan, which pleased exceedingly because of the gracefulness and melodic charm of the music and the romantic spirit of the lyrics.

The complete program presented on this occasion was as follows: Mozart—Aria—Batti, Batti (Don Giovanni), Thomas Brown—Shepherd! Thy Demeanor Vary, Arr. by H. Lane Wilson, Humperdinck—Sandman (Hansel and Gretel), Dewman (Hansel and Gretel); Rimsky-Korsakoff—The Rose Has Charmed the Nightingale, Rachmaninoff—The Soldier's Bride, Dvorak—Songs My Mother Taught Me, Puccini—Aria—Vissi D'Arte (Tosca); Bachelet—Chère Nuit, Massenet—Première Danse, J. B. Weckerlin—Jeunes Fillette, Bizet—Tarentelle; Frederick Knight Logan—Pale Moon (Indian Love Song); Mana-Zucca—The Old Mill's Grist, Cyril Scott—Lullaby, Arthur Foote—An Irish Folk Song, Charles Gilbert Spross—Minor and Major, Gounod—Aria—Jewel Song (Faust).

The Sacramento Union spoke of the event as follows: "The Saturday Club opened its season at the Clunie last night with Miss Mabel Riegelman, soprano. The concert was a delightful one, and one which augurs well for the season which follows it. Miss Riegelman is a dainty looking singer with personality to spare. Lots of smiles and cheerful animation make her a winsome picture to look upon, enhanced last evening by a beautiful gown which made her appear not unlike a pretty pink rose. Petite in stature, she still has a voice out of proportion to her size, that is distinctly pleasing. It is a lovely, finely trained soprano, pure in tone and as clear as a bell in the upper notes, which she reaches with ease.

"It was a well arranged program and thoroughly enjoyable to the musician and the music lover. Miss Riegelman gave a good account of herself in the three arias which included, Batti, Batti from Don Giovanni, Vissi D'Arte from Tosca, and Jewel Song from Faust. The same dramatic instinct which invested The Soldier's Bride with tragedy also led Miss Riegelman to excel in the lighter songs and endow them with fascinating archness and witchery. Some of these were included in the French group and Cuckoo Clock, the last an encore, a highly amusing ditty, which she was forced to repeat.

"The two songs from Hansel and Gretel were exquisitely presented and so was the Irish folk song. Songs My Mother Taught Me (Dvorak), the audience called for a second time. Tarentelle, in the French group, with its trills and runs, was also notable, while Première Danse in the same group was exquisite."

Miss Riegelman will be the soloist with the Portland, Ore., Oratorio Society in Portland on Thanksgiving night, November 25th.

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By ALFRED METZGER

The management of the California Theatre began a new epoch in its evolutionary policy of conducting the now famous Sunday Morning Concerts when it introduced Theo Karle, the celebrated American tenor as soloist of the thirty-fourth event last Sunday morning. Our California artists need not feel nervous about the management abandoning its policy of engaging our prominent artists residing in California, because of this new feature in their artistic development. There are still a number of truly capable artists residing in this State to be engaged by the California Theatre and the fact that in addition there will also appear artists who are active in Eastern fields only adds that much prestige to these events, for it proves that our own artists are being placed on a par with the leading artists of the country. And since the California Theatre management only engages artists of the highest merit, whether they reside here or in the East, the character of the events remain upon a level of superior character.

Theo Karle has no reason to feel dissatisfied with the reception accorded him by the huge audience. He was in fine voice. The clarity of its timbre, the ring of its quality, the force of its appeal and the vigor of its resonance combined to rouse the audience to the highest pitch of enthusiastic approval. He had chosen numbers that were specially suited to please his audience and yet they belonged to the very best class of vocal literature. The two operatic arias, namely, O Paradiso from L'Africaine by Meyerbeer and the well known tenor aria from La Boheme gave the artist a chance to display the extent of his various artistic powers. After the conclusion of his part of the program the audience broke forth in frenzied applause and if it had been convenient they would have listened to the artist all afternoon. As it was, even after he sang two or three encores they continued applauding, showing that they could not get enough of him, and Mr. Karle with a hearty smile acknowledged the ovation and acted as if he would have liked to sing for another hour, had the

arrangements of the management permitted it. The audience as well as the California Theatre management will no doubt treasure Mr. Karle's appearance as belonging among the dearest recollections of these Sunday morning concerts.

Herman Heller and the California Theatre Orchestra contributed as usual a series of excellent instrumental compositions which were greatly appreciated by the hearers, and Mr. Heller added additional laurels to his already extensive collection. C. Sharpe Minor again demonstrated his musicianship and artistry through his splendid organ number.

Harold Henry to be Next Soloist

Harold Henry, distinguished American pianist, will be the soloist at the California Theatre concert Sunday morning. Henry will be the second eminent artist to appear at the California Sunday concerts under the new arrangement which Directors Roth and Partington made with Selby C. Oppenheimer, San Francisco impresario. Theo Karle, who sang last Sunday, completely won an audience which filled every seat in the immense theatre. Henry will play Liszt's E Flat Concerto with the California's orchestra of fifty artists under the direction of Herman Heller.

Director Heller has announced an attractive-appearing program of concert numbers for the orchestra. They include Solitude, from the third movement of Desert Suite, one of Mr. Heller's own compositions, which will be played as a violin solo by Mr. Fitzpatrick, with orchestra accompaniment. The others are Mendelssohn's Midsummer Night's Dream, Loin Du Bal by Gillet, and Esquisses Orchestrales, by Dubois. The latter number, to be heard for the first time in San Francisco, portrays important events of the day by orchestral sketches. The sketches are A L'Aube—Bruits de Guerre (Morning—and War); Intermede Pathetique (Sad Thoughts); and Souvenirs de Fete (Reminiscences of Gay Nights).

C. Sharpe Minor's organ number will be a medley of Scotch airs, arranged by himself.

### BY WAY OF CORRECTION

Another mistake which occurred in the Annual Edition, and which we gladly correct in this manner applies to little Josephine Weil, a youthful piano prodigy and pupil of Mrs. Noah Brandt, under whose picture the name of Little Josephine Tobin was printed by mistake. We cheerfully reproduce the picture with the correct caption, together with the paragraph referring to little Josephine's work as follows:

Mrs. Noah Brandt is beyond a question one of the most successful piano pedagogues in San Francisco and her efficiency may easily be judged from the results she obtains in the splendid work done by her pupils, some of whose portraits appear on this page. Among these is little Josephine Weil, a remarkable six-year-old prodigy enrolled at the Brandt studio last August. Mrs. Brandt accepted the child without previous preparation, as an illustration of what can be accomplished in one year, under her personal supervision, when a child is mentally brilliant, and musically endowed. That little Josephine more than fulfilled her expectations is proved by her performances of the Gipsy Rondo by Haydn (original edition), Fugue Elise (Beethoven) (Original Edition), and she is now learning one of the easy sonatas by the same composer (all original editions). She also plays a number of minor compositions, but her strength, beauty of tone, musical and intellectual comprehension would do credit to a student twice her age.

### EVA LINDEN'S SONG RECITAL

Eva Linden will give a vocal recital at Sorosis Club Hall on Friday evening, November 19th, which she entitles a Conventional and Character Song Recital, and which promises to be an event of the utmost artistic character. Miss Linden, who in private life is Mrs. John Warry Lewis of Oakland, gave this same pro-

gram at the Biltmore Hotel in New York last season and met with spontaneous success on the part of press and public. Miss Linden has just returned from New York where she has been concertizing during the season, and this concert is one of a series she will give in California. Miss Linden possesses a dramatic soprano of great vigor and fine quality and she interprets with intelligence and accuracy as to the meaning of the compositions.

Miss Linden will be assisted by R. Domenico Valergo, pianist and Janni Papagoergopulo, cellist. The program will be as follows: Part I—(a) Recitative et Air de Lia from L'Enfant Prodige (Debussy); (b) Three Songs by Serge Rachmaninoff—When Night Descends, At Thy Window, and Floods of Spring; Part II—Piano solo—Liebestraum (Liszt); Cello solos—(a) Andacht (Popper), (b) Gavotte (Popper); Part III—In Chinese Character—(a) The Spirit of the Dragon (Lewia), (b) Four Chinese Water Colours—On a Screen, The Odalisque, The Highwayman, To a Young Gentleman (Carpenter).

Tickets are on sale at Sherman, Clay & Co. in Oakland and San Francisco and the prices are \$1, \$1.50 and \$2. The same program will be given at Ebell Hall, Oakland, on Thursday evening, November 18th.

### TETRAZZINI'S FAREWELL TOUR

To interest a San Francisco music lover in a forthcoming concert it is only necessary to say that Tetrizzini will sing. And to add that she will sing on her farewell tour under the direction of her first manager, W. H. Leahy, is simply to immediately induce thousands of admirers to reserve their seats as soon as the box office opens. And so we will leave details until later, and just remind you to save some of your time and money for the never-to-be-forgotten concerts to be given by Tetrizzini soon in the New Year.



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## LOS ANGELES LETTER

(Continued from Page 9, Column 3)

those who excel in this contest. The committee which had the official task of selecting the compositions consists of Miss Ethel Putnam, Joseph Leeder, Osa Foster, L. D. Frye and Clarence Krimbill.

Never before have the musical resources of Long Beach been organized to such a degree. The result will be the formation of permanent singing societies, music clubs and of a musicians' organization. The entire campaign has been mapped out and being marshalled by a well-known musician from San Francisco, Alexander Stewart, who will be in Long Beach about one month in his capacity as special representative for Community Music for the National Community Council. The amount of work Mr. Stewart is carrying on can easily be measured by the fact that he has organized twenty-six different committees whose work he has to lay out and to supervise. There will be a musicians' dinner next Saturday at the Calvary Presbyterian Church, which will inaugurate the Music Week.

Letters from the much-admired contralto, Madame Estelle Heart-Dreyfus, at present touring in Australia, inform her friends here that she and her husband will not return to this country as soon as they had contemplated. Instead of arriving in Vancouver early this month via the steamer Niagara, Mr. and Mrs. Dreyfus have left Australia for Ceylon and India, from where they will proceed to Egypt and the Mediterranean, then proceeding to America via England early next year, arriving in Los Angeles in January. Madame Estelle Heart-Dreyfus says in one of her letters received by Impresario Behymer:

"I am feeling wonderfully rested. . . This marvelous trip will mean a wonderful development to both of us. John McCormack and his family are to travel on the same boat with us to England. . . Concerts, especially orchestral, are so plentiful that people here are weary of them almost."

Madame Dreyfus states also that much of her pleasure trip will be devoted to the study of folklore. She has already decided on a number of valuable songs which came to her notice in Australia. Her trip through the Asiatic countries, Egypt, where she will spend some time in Cairo, and the Mediterranean, will bear rich fruit in this respect. Her plans are also to be a short while in Spain to make a study of Spanish art and folk songs in the country of the Toreador. The musical result of these investigations, she adds, will be a great enrichment of her repertoire, so that upon her return early next year she will be in a position not only to present entirely new programs but to acquaint the public with songs quite unknown in this country. Owing to her delay in returning, Madame Dreyfus had to cancel several important engagements she was to fill this month, among them one with the Apollo Club in Portland and with the MacDowell Club of the same city.

L. E. Behymer announced that Los Angeles has oversubscribed a \$200,000 guarantee necessitated for the appearance here of the Chicago Grand Opera Company with its galaxy of stars. The organization will be in this city next April, he said.

At the last dinner of the Gamut Club a movement was inaugurated at the instance of Hans S. Linne looking toward an elaborate Christmas jinks, the purpose of which, in part, will be to bring Yuletide cheer to actors and actresses who are in the city at that time.

Dr. Carlos de Mandil, the musical director of the new Mission Theatre, until recently at the T. and D. Theatre in Oakland, has arrived in the city. The Mission Theatre will be one of the most artistic cinema houses in the country, both regarding films and music. Gregory Kreshover will be assistant conductor. Robert E. Wells will act as managing director and Earl Tait as assistant managing director.

The Los Angeles Trio, Leon Goldwasser, violin, Ilya Bronson, cello, May Macdonald Hope, piano, is to give its first concert on the 22nd in the Ebell Club House. The trio has been formed by Mrs. Hope.

Dorothy Johnston, dramatic reader, gave a successful costume recital before the Friday Morning Club. Miss Johnston, who is a resident of Berkeley, will present her program, The Eastern Gate, at the Sorosis Club House, San Francisco, on the 20th. The program consists of dance and song numbers, all of which have Oriental settings.

A month of musical and social activity is ahead for Mrs. Cecil Frankel, the indefatigable president of the California Federation of Music Clubs. Mrs. Frankel is leaving November 4th for Akron, Ohio, where she goes to attend the national board meeting of the National Federation of Music Clubs which will be in session November 9th to 16th. This will be the third time Mrs. Frankel has been executive representative from the California Federation to the National. Mrs. Frankel but recently returned from a trip to San Francisco to a state board meeting of the California Federation. She was accompanied by Mrs. Clifford Payson of San Diego, recording secretary of the organization.

After the Akron meeting Mrs. Frankel will go on to Washington, D. C., where she will be guest of an uncle, Lieut-Colonel George L. McKeeby, U. S. A., who will entertain in her honor.

## SAN DIEGO MUSIC NOTES

By BERTHA SLOCUM

The musical season of San Diego was formally opened by Benno Moiseiwitsch, the pianist, who gave a program of wide range and well arranged to show to advantage his wonderful technique and great power of dynamic shading. He will no doubt be recognized as one of the greatest exponents of modern piano playing, but personally I am compelled to admit that our own California pianist, Olga Steeb, whom we had the pleasure of hearing the week following, exhibited, to my mind, an equally facile keyboard manipulation, and gave also, evidence of much greater depth of imagination.

The second event of the Amphion Club Artist series, of which Moiseiwitsch was the first, was a program of decided musical value offered by the Noack string quartet, and Madame Elizabeth Rothwell, dramatic soprano. The quartet displays excellent ensemble, a particularly clean and crisp phrasing, and a clearness of presentation of the individual melodic motives, that was sufficient to call forth the most enthusiastic applause from the discriminating audience which packed the Spreckels Theatre.

Madame Rothwell sang two groups of songs covering the usual classic-to-modern periods, and there were times when her voice rang out so beautifully as to give a genuine thrill, but we should have liked a clearer diction, although she gave an excellent expression of dramatic values.

Those who will appear on the local artist concerts will be Miss Marguerite Barkelew, soprano; Mrs. Dorothy Cranston-Stott, violinist; Inez Anderson, contralto; Nell Cave, pianist; Mrs. Nelly Alberti, soprano; Mrs. Arthur Childs, violinist; Mrs. W. S. Broderick, mezzo-soprano, and Royal Brown, pianist; and Mrs. Guelma Baker Lyons, soprano, and Mrs. Florence Wetzell, violinist.

Miss Dolcie Grossmayer, pianist and teacher, and Mrs. Elise Buell, soprano, both residents of San Diego, are announced for a program of children's music, under the auspices of the parent-teacher association. Mrs. Buell has included in her program the charming group of "Christ" songs which she gave on her program before the M. T. A. convention in San Diego last July.

Charles Wakefield Cadman will be presented in a recital of his compositions, assisted by Princess Tsianina, under the auspices of the Community Theatre Association, immediately after Thanksgiving day. Mr. Cadman and the princess will be the guests of Mrs. Max Heinrich during their San Diego engagement.

Mr. and Mrs. Alexander Saslavsky were guests at the St. James Hotel during the first week of November. The Saslavsky Chamber Music Trio will probably be presented in a series of concerts in the early months of the new year.

## POPULAR SYMPHONY CONCERT

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give one of its popular concerts, with a program of classical as well as modern music. Three request numbers will be included, Mendelssohn's Spring Song and Spinning Song, and the Italia of Alfredo Casella, which was so favorably received upon its first performance here at the first pair of symphony concerts this season. A number which will be heard here for the first time at this concert is Liadow's Music Box. The remainder of the program will be made up of Grieg's first Peer Gynt Suite, the Bacchanale from Wagner's Tannhauser, the Andante con moto movement from Beethoven's Fifth Symphony, and Mozart's overture to Don Juan.

At the next pair of symphony concerts, Friday and Sunday afternoons, November 19th and 21st, Josef Lhevinne, the great Russian pianist, will be the soloist. He will play Beethoven's Emperor concerto in E flat, a work which has not been heard here for over five years. This will be Lhevinne's first appearance in San Francisco for several years, he having been held a prisoner in Germany since the early part of the war, and his return is being eagerly looked forward to, especially by those who recall the dazzling technique and rare artistic judgment which place him among the greatest of living pianists. The remainder of the program will consist of Brahms' First Symphony and The Swan of Tuonela, of Sibelius.

## JACK EDWARD HILLMAN IN NEW YORK

From among the Californians who have settled in New York for the winter comes a most interesting letter from Jack Edward Hillman, the popular young baritone. Mr. Hillman is at present busy at work studying with Clara Novello Davies who has taken an unusual interest in Mr. Hillman's voice. He is most enthusiastic in her method of teaching and already finds himself making rapid strides. At a recent reception given for Percy Grainger, The London String Quartet and Cyril Scott by Miss Emilie Frances Bauer, the well known New York critic, Mr. Hillman was asked to sing songs by Marion Bauer that he speaks of in a high regard. He has also been most fortunate in being able to secure an engagement to make records and this will take place very shortly. Outside of hearing many wonderful concerts Mr. Hillman spends most of his time when not at study with the California colony whom he has met

there and which consists of Margaret Hughes, Lucy van der Mark, Ralph MacFadyen, Imogene Paey, Marie Partridge Price, Signor De Grassi, Rosalie Housman and Joseph Lampkin. Mr. Hillman will no doubt remain in New York for quite some time, constantly gaining in his chosen work. We will not be surprised if we hear of some Eastern appearances by this excellent and unusually talented young artist.

## SAINT ANSELMS' ORGAN FUND CONCERT

A splendid program will be presented by May Mukle, cellist, Uda Waldrop, pianist, and Reverend Edgar Boyle in the Colours Ball Room of the Hotel St. Francis on Monday evening, November 15th. The concert will commence at 8:15. It will be for the benefit of Saint Anselm's organ fund, where Father Boyle is curate. May Mukle will play Suite in E (Valentine), Elegie (Faure), Melodie (Bridge), Petite Valse (Herbert), Idylle (Barns), Papillons (Popper); Father Boyle will sing Where'er You Walk (Handel), Hark! Hark! The Lark (Schubert), Cradle Song, Khaki Lad, Pleading, Loch Lomond, Neelie, My Love and Me, Stay Home My Heart and the Tumble Down Shack in Athlone.

## EXPOSITION AUDITORIUM

A melodious program will be given Sunday evening by Edwin H. Lemare at his organ recital in the Exposition Auditorium, including two of his own favorite pieces, the list being as follows: Concert Rondo (Hollins); Second Andantino in D flat (Lemare); Pastoral in E (Lemare); O Star of Eve, from Tannhauser (Wagner); Storm Fantasie (Lemmings); Improvisation on brief theme; Overture, Midsummer Night's Dream (Mendelssohn).

## MERRIMENT AT THE ORPHEUM

Rejoicing, laughter, music and gorgeousness are the outstanding features of The Spirit of Mardi Gras, headliner on next week's Orpheum bill starting Sunday. The Spirit of Mardi Gras in its true essence will live in this magnificent production, for the carnival idea was the thing uppermost in the minds of the producers. Stage pictures, beautiful in their conception and presentation, will combine with striking costumes and the work of able artists of song, dance and music to make this a spectacle extraordinary.

Bert Baker serves a dual capacity in vaudeville, that of author and comedian, so that for his humor he looks to no one but himself. His present vehicle is a farce called Prevarication. Baker's supporting bill is excellent and the little farce moves with lightning-like rapidity. When it comes to card manipulation, Leipzig is as much ahead of his competitors as the ace is above the deuce. This fact not only is recognized generally, but is considered by card experts official.

Marie Sabbott and George Brooks have put into a cocktail shaker some dances, some dialogues, some songs, and some infectious laughs, and will serve the whole as a Terpsichorean Cocktail. Claude and Marion continue in vaudeville with The Argument Still Unsettled. As long as this argument remains without adjustment, theatergoers are assured fun a-plenty.

Willie Hale and Brother are cosmopolites in vaudeville. Their turn is called Bits of Vaudeville and is a miscellaneous assortment of clever comedy, juggling, tumbling and xylophone playing. Their multiple accomplishments have been welded together in a thoroughly craftsmanlike way. John and Nellie Olms, who style themselves The Watch Wizards, are indeed wizards—wizards of the prestidigitator type, and their skillful and at times uncanny performance is with watches.

The beautiful and accomplished Barr Twins, Evelyn and Gertrude, will remain one more week in their Riot of Color, in which their charming voices and delightful personalities are given an opportunity for full play.

## THE ETERNAL MAGDALENE AT THE ALCAZAR

The Eternal Magdalene, a powerful humanity play to have first Alcazar staging at next Sunday's matinee, has provoked wider and more heated discussion than any other drama of the past decade. It created a sensation for months when Julia Arthur first enacted the woman in New York. Its recent revivals in Eastern theatres are breaking its previous box office records. In Rochester three weeks ago it surpassed all receipts in previous stock history. The theme is as old as the world and will never die. Into its fearless exposition the brilliant young playwright, Robert McLaughlin, put his very heart and soul. His play is acknowledged, even by his sternest censors, as a tremendous emotional work, full of sympathetic and spiritual understanding of an ever vital social problem; bitter and blistering in its scorching satires of sham and pretense. "He that is without sin among you let him cast the first stone" is its keynote. As a "Woman of the Town," a reincarnation of the pathetic figure that has come down through the ages, Elwyn Harvey will be enabled to reveal a new phase of her artistry. Dudley Ayres also has a powerful role as Elijah Bradshaw "the exemplary citizen" with Charles Yule as Gleason the sensational Evangelist; Emily Pinter as a woman of the submerged tenth; Ben Erway as the dissipated young rouser; Rafael Brunetto as the level headed newspaper reporter; the cast also including Edna Peckham, Gladys Emmons, Henry Shumer, Al Cunningham, Walter Belasco, Frederick Green and Charles Murphy.

In preparation for Thanksgiving week is Rachel Crother's recent New York success, A Little Journey, a romance of Westbound Overland train in a Pullman car, culminating with a train wreck in the desert. Many entertaining and very human traveling types are brought together and the play is a distinct stage novelty.



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## MME. S. P. MARRACCI'S OPERATIC CONCERT

On Wednesday evening, September 29th, Madame Sylvia P. Marracci, assisted by a number of her most advanced pupils, as well as by one or two young prodigies gave a grand operatic concert for the benefit of the once famous artist, Mrs. Domenica Panizza, who is now seventy-five years of age, and whom Mme. Marracci wished to honor as well as assist in making her declining years more pleasant and bearable. It is certainly to the credit of the well known San Francisco vocal teacher that the concert netted quite a neat little sum, the hall being well filled with an enthusiastic audience that appreciated the program and the manner in which it was interpreted. The amount taken in was nearly four hundred dollars, which sum was put to the credit of the beneficiary in one of the local banks.

In addition to the few talented pupils which Mme. Marracci had selected to assist her on this occasion there were a few well known resident artists who contributed their share toward the artistic success of the evening. These artists included: Miss Elena Demetrio, an excellent pianist and accompanist, who acts as Mme. Marracci's studio accompanist, Mrs. Idele Ruttenutter, also a pianist of fine musicianly skill, Prof. Sigismondo Martinez, the well known and able pianist, Miss Viola Holland, an excellent young soprano soloist, and Baldo Minuti, a tenor of splendid vocal and interpretative faculties.

The program was an unusually extensive one, including nearly thirty numbers and for this reason it is of course out of the question to review it in detail. However, it may be said that Mme. Marracci's pupils acquitted themselves most creditably in every instance, arousing the audience to enthusiastic outbursts of applause which in many instances developed into an ovation. This was specially true in the case of Tina Pincinelli who sang with fine voice and much assurance *Regnava nel silenzio* from Lucia and Cadman's *At Dawning*, showing good technic and considerable emotional ability. Levia Maggiora sang with impressive dramatic fervor and dramatic vocal timbre *Un bel di vedremo* from *Madame Butterfly* and *Non conosci il bel suol* by Thomas. Jessie Pollard, a coloratura soprano who possesses a flexible voice and accuracy in execution, sang *Una voce poco fa* from the *Barber of Seville*. Iris Currie obtained hearty applause for her singing of Grieg's *Solveig* song and *La Serenata* by Tosti.

Lillian Ruggero acquitted herself splendidly in singing *Caro Nome* from *Rigoletto*, the *Musetta Waltz* from *La Boheme*, and *Saper vorreste* from *The Masked Ball*. Mrs. Elsa Allan's fine soprano voice was heard in *Di tale am.r* from *Il Trovatore*. Luigi Tognoli, tenor, sang *Celeste Aida* with fine dramatic vigor. Mme. Marracci herself delighted her many friends with the effective interpretation of several well known operatic arias which gained for her prolonged and insistent applause. Among the features of the program were a number of excellent ensemble numbers such as duets, trios, quartets and choruses from well known operas which made an excellent impression upon the audience. Among the other participants, all of whom acquitted themselves splendidly, were: Miss Tessie Castillo, Miss Sara Aranda, Miss Alvina Monterverde, Mrs. Nelly Frances Doty, Mrs. Pilar Rondan, Mrs. Grace Rivera, Miss Pearl Kintle, Miss Leonilda Monterverde, Carlo Mario, William Aitchison, Henry Relli, Luigi Olari, Henriette Du Pen, A. Melloni, Beulah Masterson, Lillian Brown, Alma D. Cunningham, Agnes Fisher, E. Panzica, R. H. Hodges, A. Valentini, Luigi Olari, I. Kovacks, Lillian Ruggero, Cecilia Rondon, Flora Bergantin, Ida Osella, Levia Maggiora, G. Pipa, E. Leahy, H. Wild, Henriette Du Pen, Josephine Zaprell, and others.

## MRS. AIMEE POST HONORED BY S. C. &amp; CO.

Harmony, the interesting little bulletin published every month by Sherman, Clay & Co., contains the following reference to the recognition of valuable services rendered by Mrs. Aimee Post:

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On Saturday, October 30th, the Directors of Sherman, Clay & Co. were hosts at a luncheon to Mrs. Post at Tait's, inviting as their guests, some of the other employees who, though young in years, are old in their service with the house. As is also their custom, they presented Mrs. Post with a beautiful gold wrist watch as a mark of their appreciation. Those present were Philip T. Clay, Fred R. Sherman, F. W. Stephenson, Mrs. Aimee Post, Geo. Post, R. C. F. Ahlf and his wife (who as Ellen Lundberg was a Cashier with Mrs. Post), Mrs. A. E. Snyder, A. A. Reed, and C. H. Dewing. The

two latter have also been with the House 25 years. Three others who served 25 years—Rudolf Trautner, E. R. Armstrong and E. R. Hunt—were invited but being out of the city were unable to attend.

On Monday, November 1st, a light luncheon was furnished by Sherman, Clay & Co. in the Lunch Room, to which all the women employees were invited. This was also in honor of Mrs. Post who was congratulated upon the happy occasion by her fellow employees. All the employees in San Francisco and the other stores who know Mrs. Post extend their congratulations and good wishes—they all hope that Mrs. Post will be with us for many years to come.

## ACTIVITIES AT ARRILLAGA MUSICAL COLLEGE

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The pupils of the Arrillaga College are given a musical treat every month, as the faculty of the college give recitals in the big hall of the college for their special benefit. The recitals usually fill the building to the doors, as musicians all over the city drop in for the concert. The practise programs are given each Saturday afternoon at two fifteen and as soon as a pupil is prepared with new music, they play them before the Saturday audiences. Parents and friends come for these programs.

On November twenty-fourth Achille Artigues and Raymond White, instructors in pipe-organ and piano, will present the faculty program. They will play a concerto for organ and piano not heard in the city as yet. Their program will be as follows: Concerto in E Minor (Chopin); Sonata (Mendelssohn); Prelude, Sarabande



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Gentile

(Debussy); *Shepherd's Hey*, Irish Tune from County Derry (Grainger); *Juba Dance* (Dett), *Toccata* (Widor), *Concerto C sharp minor* (Rimsky-Korsakoff). The public is cordially invited to attend these programs, which are given in the recital hall of the college at 2315 Jackson Street.

## AMUSING FARCE COMEDY AT THE CURRAN

One of the gayest theatrical events of the season is promised in the forth-coming production of *Up in Mabel's Room*, the sensational New York farce success which A. H. Woods will present at the Curran Theatre beginning tomorrow night. *Up in Mabel's Room* comes here with the record of being Mr. Woods' most phenomenally successful farce. The play is in three acts, by Wilson Collison and Otto Harbach and is described as a frivolous farce of feminine foibles.

The play in this instance revolves around nothing less significant and important than a pink chemise, on which is inscribed the phrase, "Mabel from Garry." In a moment of sentimental exaltation, Garry gave Mabel the chemise, and foolishly inscribed it. Now his sin has come back to plague him. He has just married a sweet and innocent, but jealous girl, and is spending his honeymoon at the country home of a friend. Among the guests is the beautiful Mabel of the chemise, and the naughty present is with her. There are other ladies in the house who once had a sentimental regard for Garry, and who think it their duty to instill as much annoyance as they can into the first days of his married life. The chemise is a terrible weapon, and it seems likely that Mabel and her friends will use it. It therefore becomes essential to Garry's happiness that he recover the troublesome garment, and this he sets about doing. A series of unusual and extraordinary amusing complications ensue, which have kept audiences laughing throughout the country. The production is an elaborate one, and not the least of its features is its revelation of beautiful gowns and lingerie.

The carefully selected company includes Julie Ring, Sager Midgley, James Norval, Josephine Saxe, Harry C. Bradley, Grace Fielding, and others.

## SOLOELLE BENEFIT CONCERTS

Kohler & Chase have introduced an excellent plan by which they are enabled to assist organizations or individuals in giving concerts for the benefit of deserving charity purposes which is being taken advantage of by prominent institutions and people in this city. The plan includes excellent musical programs by prominent artists assisted by the Soloelle in charge of Frank W. Weems, an expert in the artistic manipulation of the famous Soloelle. These programs are compiled with the utmost care as to their artistic character and the soloists participating belong to the very finest class of artists. Anyone desirous to give an event in aid of a worthy cause may apply to Mr. Weems of Kohler & Chase, and that firm will arrange the event, without utilizing the occasion for advertising or commercial purposes. It is merely a desire on the part of Kohler & Chase to assist in a worthy cause. Following is a sample program that has recently been given with splendid results for a worthy charitable cause: Soloelle—Arahesque (Arnold), Valse Caprice (Josef Hoffman); Violin Solos—Soloelle Accompaniment; Soloelle—Under the Leaves (Thome), Vocal Solos; Violin Obligato, Soloelle Accompaniment; Soloelle—Ereotik, (Grieg).

## IRENE MEUSSDORFFER'S SONG RECITAL

Miss Irene Meussdorffer, the excellent soprano soloist, has arranged a most interesting and artistic program to be interpreted at the song recital which will take place at the Fairmont Hotel ballroom on Tuesday evening, November 16th. At her recital last year Miss Meussdorffer attracted an audience of music lovers that crowded every chair in the spacious room and all were delighted with the voice and interpretation of this experienced and successful artist. The interest manifested in this event this year justifies the prediction that again the seating capacity of the large auditorium will be taxed to the utmost, and no doubt Miss Meussdorffer will again be the recipient of hearty recognition on the part of her large audience. She will have the able assistance of Gyula Ormay, than whom there is no finer accompanist anywhere. Tickets will be \$1, \$1.50 and \$2, and they are for sale at Sherman, Clay & Co. and the Fairmont Hotel.

## MISS SALLY OSBORN'S PIANO RECITAL

Miss Sally Osborn, a member of the faculty of the Manning School of Music, 3242 Washington Street, gave a most successful piano recital at Sorosis Club Hall on Friday evening, November 5th. Miss Osborn has been in San Francisco only a year, and has won many friends always eager to attend her recitals because of her sincerity and artistic endowments. Miss Osborn is a Cambridge, Mass., lady and a graduate of the Faelten Pianoforte School of Boston, and among the many graduates whom Mr. Manning heard, and whose work he witnessed while in Boston from November until January of last year Miss Osborn was selected to join the faculty of the Manning School.

Miss Osborn possesses a warm, full tone and adequate technic and a dependable memory for one so young. Following is her program: Italian Concerto (Bach); Sonata op. 81 (Beethoven); Sea Pieces (MacDowell); Melodie (Rachmaninoff); Valse, in A major (Rachmaninoff); Hungarian Rhapsody No. 11 (Liszt).

## UNIVERSITY OF CALIFORNIA EXTENSION

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These nine lectures are available either as a course, or in selected groups, or singly. Lectures 1 and 2 may be illustrated by stereopticon slides; the others may be illustrated either by a pianist, or by a singer and pianist, or by the lecturer alone.

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VOL. XXXIX. No. 8

SAN FRANCISCO, SATURDAY, NOVEMBER 20, 1920.

PRICE 10 CENTS

## Alice Gentle and Laurence Leonard Evoke Enthusiasm

Opening Concert of Jessica Colbert Series at Columbia Theatre Shows Alice Gentle at the Zenith of Her Art and Introduces to San Francisco an Ideal Concert Singer in Laurence Leonard—  
Both Artists Enjoy an Individual and Sensational Success

By CONSTANCE ALEXANDRE

Can there be anything more delightful, especially so to an artist, than the knowledge of being welcome? As Alice Gentle stepped upon the stage of the Columbia Theatre, last Sunday afternoon, November 14th, she was the recipient of a hearty ovation. The sound which reached her ears was deafening. It was spontaneous and genuinely sincere. It was the only means of the music loving public of San Francisco of telling Miss Gentle how dearly she has ingratiated herself in our affections and how happy we are that she has come back home to us. I hope that she will not leave us again too soon, at any rate not without affording us the pleasure of seeing her and hearing her many, many times. From

Miss Gentle's bright and joyous smile, I judge that she, too, is glad to be here.

Alice Gentle is entitled to all the admiration that has been bestowed upon her. She is indeed a fascinating personality who radiates life and energy and through her charm, beauty and magnetism she completely captivates her audience. Miss Gentle is endowed with a vocal organ of tremendous power, warmth and sensuous beauty of timbre. In her high register her voice is clear and brilliant as it is full, mellow and resonant in its depth. To me her scale of beautiful tones is likened unto a wonderful strand of pearls, the possessor of which has carefully equalized each jewel according to

its perfection of quality and hue. So is each tone throughout the entire range of Miss Gentle's voice, equally matched in the perfection of its luscious quality and beauty of color.

As the opening number, Miss Gentle chose Santuzza's aria *Voi lo Sapete* from *Cavalleria Rusticana*, in which her opulent voice rang through the house. Heretofore Miss Gentle has been recognized principally as an opera singer but where she differs from most operatic artists is in the fact that she is one of the very few who can cope with the more exacting demands put upon a singer in song recital. She delivered her songs with such beauty of tone, poesy, taste and musicianly phrasing and artistic finish that it was a revelation. Miss Gentle's skill in dissecting a song, bringing forth its dramatic and musical conception to the utmost value and significance, does not fall short of being phenomenal. Her facial expression, too, is a distinct asset that can not be overlooked.

Miss Gentle is an artist who pulsates with emotion. Through her power to sound the note of pathos or to express tenderness, she causes her audience to weep or sigh, smile or laugh according to the various moods of her song. There is something so vitally human in all she does that she gives the impression of actually living every emotion she endeavors to portray. She puts her whole heart and soul into her art and she was born with red blood in her veins. While her vocal production is as perfect as one is likely to hear, she is not obsessed with the idea of "Vocal technique first and last." She evidently believes that singing is, or at least should be, self-expression. She conveys a message to her hearers, she leaves them with something to think over, and in accomplishing this she appeals to their hearts as well as their intellect.

I believe, generally speaking, concert devotees do not care to listen to music only from an academic point of view; at any rate not when it concerns the human voice. They want something far more satisfying than mere perfection of tones. They want to be thrilled, to be aroused, and this ability Alice Gentle possesses to the tips of her fingers. However, it is not necessary to be constantly at a high pitch of energy, for suppressed emotion is often just as expressive and just as deeply felt as the opposite. One of Miss Gentle's secrets of success is her understanding of the emotional side of music.

In the group of modern French songs Miss Gentle painted pictures with her voice as an artist would with a brush. She created as much atmosphere, she used as many vivid lights and shades and nuances as is possible for one to command. One of the most beautiful of her songs was the *L'Heure Silencieuse* of Victor Staub. In her English selections she exhibited her keen sense of humor and her knack of acquiring the real Welsh brogue in the manner in which she sang *Don't Caere*. This song completely took the fancy of the people. Of course a concert would not be complete if Miss Gentle did not sing some selection from *Carmen* and this she graciously gave as an extra number, singing the *Habanera* as only Alice Gentle can.

At this recital Miss Gentle showed herself at the pinnacle of her powers, leaving no question as to her right of being the foremost American mezzo-soprano. With her voice, her art, and intelligence she proved that she is as superb a concert artist as she is already acclaimed and acknowledged throughout the country—the greatest *Carmen*.

Before Mr. Leonard came to San Francisco I had both read of and heard about his successful flight into the musical arena in the East. Many lovely reports about his work reached my ears. The thought then occurred to me that it must be most trying for any artist to live up to a reputation which has preceded him. However, this idea quickly vanished as I listened to Mr. Leonard on this occasion, for I realized that all I had heard of him had not been exaggerated. Here is a young baritone who is an ideal concert singer for his gift of interpreting ballads is as exceptional as his voice.

He possesses a voice which is virile, robust and of a carressing quality, unified in registers with a height which makes one question whether he is really a baritone with a tremendous range or a tenor. One of the most ravishing features of his singing is Mr. Leonard's exquisite head tones which he uses with the greatest discrimination, never exaggerating in the slightest degree. We do not often hear an artist who is capable of combining poetry, dramatic timbre and beauty of tone achieving the artistic results as does Mr. Leonard. He possesses a stupendous amount of breath which allows him to put into excellent use his fine sense for the legato. His phrases are rounded and he sings with absolute accuracy as to intonation.

Mr. Leonard is essentially a singer of songs which he renders with fluency of style and concise diction giving perfect enjoyment from a vocal as well as interpretative standpoint. He throws into his work a freshness and buoyancy of youth and an enthusiasm which makes him the sincere and convincing artist that he is. He has

(Continued on Page 5, Col. 2)



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TWENTIETH YEAR

## EDITORIAL ANNOUNCEMENTS

Having at last taken a step further in the progress of the Pacific Coast Musical Review by launching the sixteen page weekly edition, we shall now begin to make the improvements which lack of space prevented doing before this. The first of these improvements is the expansion of our New York office hitherto in charge of Gavin Dhu High, whose splendid services as news-gatherer the readers of the Pacific Coast Musical Review as well as the editor thoroughly appreciate. Even at this time we would not dispense with Mr. High's valuable services were it not at his own request that we concentrated the business and correspondent offices in the sole charge of Miss Rosalie Housman, who henceforth will not only give us regular book and music reviews, but who will also chat about the more important musical happenings in New York. We shall appreciate any co-operation on the part of managers and artists in the way of extending courtesies or making arrangements through Miss Housman concerning advertising or important announcements of a news value. Miss Housman's office address will be found at the head of this editorial page.

Another important change is the appointment of Mrs. L. Mackaye Cantell, as transbay representative. Mrs. Cantell is an able musician, a composer of unusual faculties, a critic of the highest rank and a writer of exceptional merit. She possesses a style that reaches the very heart of things and her review of the last of the University symphony concerts by the San Francisco Symphony Orchestra is a splendid example of her style. Mrs. Cantell will take care of the transbay musical events and everyone should keep her informed at her address to be found at the top of this editorial page. We want Oakland, Berkeley and Alameda thoroughly represented in these columns, and the musicians living on the other side of the bay will help us in this ambition by letting Mrs. Cantell know about their doings. She can not guess what is going on. She must be told. We wish to take advantage of this opportunity to express our hearty appreciation of the splendid services rendered this paper by Miss Elizabeth Westgate, the well-known pedagogue, composer, pianist, organist and critic, who for many years represented this paper in the transbay district. But Miss Westgate was obliged to discontinue her fine letters because of other duties, and since the teachers and artists living across the bay have a right to be regularly represented, we felt that the appointment of a new representative was imperative, and so we have chosen Mrs. Cantell, who recently arrived from New York. Mrs. Cantell is a cousin

of Percy Rector Stephens, the famous singing teacher.

Another important change is the engagement of Benjamin Jelica as advertising manager. Mr. Jelica has been of inestimable value to us in the compilation of the advertising department of the recent annual edition. Indeed, he has been so successful that we gladly made him a proposition to take over the entire advertising department of the paper. Mr. Jelica will enter upon his permanent duties on December 1st, and we trust the members of the profession will receive him as if he were the publisher in person. We shall have Mr. Jelica begin a column of studio chats in which we shall record the news from the prominent studios.

Upon special request we begin in this issue our weekly column containing humorous stories about prominent musical people. It is our intention to chronicle only actual happenings, and we wish to say that it is not our purpose to offend anyone. We only want to make good natured fun, and trust that our efforts will be received in the same spirit in which they are made. If anyone knows of a really funny incident in the musical life of the city the editor will be pleased to hear the same and if available will gladly embody it in the weekly column. We are heading this column with the quaint title of "Cacafunics" taken from cacaphony, the well known expression for a certain harmonic treatment of a musical idea.

Mrs. Abbie Gerrish-Jones has finally located in Seattle, after considerable difficulties encountered in moving. She wishes us to tell her numerous friends in San Francisco and the Bay Cities that her departure was so sudden that she was absolutely unable to see all the friends she wished to before leaving. In addition she had not been in the best of health and so those who might think her negligent in her attentions will no doubt hear from her eventually, when she is thoroughly settled. Mrs. Jones is very busy at present with some compositions, but we trust that she will soon be able to tell us what is going on in the Northwest. Her address, too, will be found at the head of this editorial page.

The editor will be in Los Angeles by the time this edition is received by the readers. He has gone there to attend the second pair of symphony concerts by the Los Angeles Philharmonic Orchestra under the direction of Walter Henry Rothwell. In addition he is paying a long contemplated visit to the Los Angeles office of the Pacific Coast Musical Review. Further plans regarding the improvement of this paper will be announced in future issues. Of course, we shall resume the editorial page in a week or so. The editor proposes to place more responsibility in the hands of Miss Constance Alexandre, who, as assistant editor, has done some excellent work. In thus assuming greater responsibility in the announcements and reviews of important local events, Miss Alexandre will relieve the editor of much work that prevented him so far from making much needed improvements on the paper. Eventually we shall be enabled to engage another critic.

We wish to thank Redfern Mason of the San Francisco Examiner for his cordial and sincere comment on our annual edition, and we assure him that we appreciate his courtesy specially because we know how sincere he is in the expression of his opinions. We do not know of anything that makes us happier than the approval of our colleagues, and a word of such kind approval as Mr. Mason gave us in the Examiner of last Sunday goes a long way toward recompensing us for the heartaches and sacrifices necessary in the building up of this weekly music journal in the Pacific West.

## THEO KARLE SOLOIST AT WOMAN'S LYRIC CLUB

Theo Karle, noted tenor, will be the soloist at the coming concert of the Los Angeles Woman's Lyric Club on Sunday afternoon, November 21st, in the Philharmonic Auditorium.

Subscribe to the Pacific Coast Musical Review, the only weekly musical journal in the Great West, \$3.00 yearly.

## ALICE VERLET'S RE-CREATION RECITALS

Distinguished and Versatile Colorature Soprano, Formerly of the Grand Opera and Opera Comique of Paris, Delights Music Lovers

Thanks to the courtesy and enterprise of the Edison Company, and under the local direction of William G. Carson, Manager of the Edison Shop of San Francisco, hundreds of delighted music lovers were enabled to admire the matchless vocal art of Mlle. Alice Verlet, formerly of the Grand Opera and Opera Comique of Paris, and the possessor of a beautiful colorature soprano which she uses with fine discretion and intelligence. The writer was enabled to hear Mlle. Verlet and her associates at a luncheon of the San Francisco Advertising Club which wide awake organization had set aside Wednesday noon, November 10th, as Edison Day. The program rendered on this occasion was as follows:

Waltz Song from The Carnival of Venice, with recreation of her voice by the new Edison, Mlle. Verlet; violin solo, Meditation from Thaïs, with recreation of same on violin by Albert Spalding, Robert Velten; piano solo, improvisation on old songs, with recreation of his own performance by the new Edison; Bonnie Sweet Lassie, counter melody with recreation of her own voice by the new Edison, Mlle. Verlet; Violina-Caprice by Paganini-Kreisler, Robert Velten, Victor Young at the piano; Flowers and You, I Met You, by Victor Young; Mr. Young at the piano.

It is impossible to describe the interest evoked by these artistic demonstrations. Mlle. Verlet interchanged vocal passages with the Edison Phonograph and it was absolutely impossible to tell where the human voice ended and the machine began. It was as perfect a blending of vocal timbre as we have ever heard, and as Mr. Young aptly put it there is no voice that can blend so well with another voice than the same voice, and this evidently is now being done only through the medium of the Edison Phonographs. Mlle. Verlet not only impressed with the force of her artistry, her enunciation, phrasing and attacks being specially delightful, but her gracious personality won everybody and she was given repeated ovations that came from the heart.

Robert Velten, a young violinist of rare artistic faculties proved himself a thorough musician, although on the occasion of the luncheon he did not seem to be in exactly the right mood. It was nevertheless noticeable that he is a distinguished violinist and his artistic renditions were such as to justify predictions of a brilliant career, which has already progressed considerably. Mr. Velten possesses a big, mellow, "silky" tone and his technique is smooth and accurate. He gives evidence of conscientiousness and seriousness of purpose and his shading is most delightful. We would like to hear him in other numbers and under more artistically atmospheric auspices than those of a luncheon party. He impressed us sufficiently forcibly to assert that he is an artist of the first rank.

Victor Young, lecturer, pianist and composer, is not by any means the least important member of the organization. He is an accompanist of the most thorough artistic qualifications, understanding this art in all its various aspects, and he is also a pianist who produces a fine, limpid tone and phrases with judgment and impeccable technique. As composer he has melodic invention, originality of ideas, sentiment that represents the human element and words that fit the music. It is not surprising therefore that the three hundred people in attendance at the luncheon cheered his beautiful songs and applauded vociferously his artistic efforts.

The re-creation features of the violin and piano numbers were as perfectly successful as those of the voice, the piano in particular obtaining a tone such as we have never thought possible upon a talking machine. The exact quality of the piano tone is so difficult to attain that it is indeed gratifying to note the success of the Edison Phonograph in this direction.

On Tuesday evening, November 9th, Mlle. Verlet and her associate artists sang before an audience of 1800 people in the Auditorium Theatre, Oakland, under the local management of Olin S. Grove, one of the Edison representatives for the East Bay district. The audience refused to leave until Mlle. Verlet had given two encores to her final number. On Wednesday evening, November 10th, Mlle. Verlet sang before an audience of over one thousand in the Colonial Ballroom of the Hotel St. Francis under the local direction of William G. Carson, manager of the Edison Shop of San Francisco.

Mlle. Verlet and her associate artists will appear among other places: Central M. E. Church, Stockton, November 11th (Armistice Day); Winter Garden, Modesto, November 12th; White Theatre, Fresno, November 15th; Pastime Theatre, Hanford, November 16th; Municipal Auditorium, Visalia, November 19th; High School Auditorium, Pasadena, November 23rd; Trinity Auditorium, Los Angeles, December 3rd; Calvary Presbyterian Church, Long Beach, December 2nd.

The Norwegian Singing Society gave a concert Saturday evening, November 8th, in Golden Gate Commandery Hall, assisted by Miss Ethel A. Johnson, soprano, Otto King, cellist, and Henrik Gjerdum, accompanist. The singing of the society was exceptionally full of rhythm and fire and showed careful training under the splendid leadership of Mr. Anderson. Miss Johnson rendered the difficult aria from Bellini's Puritani, Quia Voce very brilliantly. The Solvæg's song and the Echo Song Kom Kjerer in Norwegian was very heartily received. Mr. King's playing of the Pathétique Sonata by Godard was magnificently played. The tone was exquisite and he immediately won his audience. The Norwegian Girl's Sunday morning by Ole Bull went to the hearts of the hearers. Henrik Gjerdum furnished accompaniments for both artists with very fine tone and brilliancy.



## CACAFUNNICS

By THE FUTURIST

The other day the assistant editor of the Pacific Coast Musical Review showed me a copy of that publication, so dear to the heart of the fair sex, namely, *Vogue*, and in it I found a striking portrait of Alice Gentle, the distinguished American mezzo-soprano, who is about to give some concerts in California. I was pleased to note that at last Alice has come into *Vogue*.

Both Kajetan Atti, the distinguished harpist of the symphony and Giulio Minetti, another prominent member of the organization, lost their trunks (I do not mean articles of apparel) during their visit to Europe. When I last saw Mr. Atti he told me that so far he has not yet received his property, but he heard from Rome that it was on the way. Mr. Minetti has heard from his trunk, and he was informed that several hundred dollars' worth of duty was to be paid on it in New York. Both musicians had purchased some new music which they expect to introduce to our San Francisco musical public. If the trunks are as long on their way to this city as it took to discover them the music will belong to the school of ancient classics before either Mr. Atti or Mr. Minetti have a chance to present it in public. And if the duty becomes much heavier the staff will be supplied with gold notes and the comments of the two musicians will be best expressed in pauses and dissolution marks.

What has become of the famous all-star symphony chess club? We have not heard anything about its resuming studio work after a pleasant vacation. Messrs. Persinger, Ford, Hertz and Company have so far failed to inform the sporting editor of the Pacific Coast Musical Review of any championship contests that have been signed up for half a million dollars side bets. If there is going to be an honest-to-goodness tournament I would like to apply for the position of chess protector.

I notice in the daily papers that Art Hickman, the jazz champion (not to be confused with chess champion), has returned and is about to resume the unique contests that have attracted a number of well-meaning people to his nightly spasms. It seems that to be jazzing everybody is one of the heroic accomplishments of the nation, for even the moving picture camera immortalizes the hero of jazz. However, usually that person receives the greatest eulogy that is about to take his earthly departure, and we believe that king jazz is due to succumb to the ravages of old age, and soon Mr. Hickman will have to play his dance music in a minor key and in slow tempo, while among the mourners will be the hanjo, frying pan and other kitchen utensils utilized to lend verisimilitude to a noisy imitation of a defunct cannibalistic era.

The other day when the editor brought in an announcement of Eva Linden's concert to the printing office the printer's devil scanned it over carefully and suddenly asked: "How do you pronounce this guy's name?" pointing to Papagoergopolo, the able Greek 'cellist. We told him that while it may sound Greek to us it is easy to pronounce if you know how, but if you can't twist your tongue to a proper angle to say quickly Papagoergopolo, then just abbreviate it to "Pap" and the result will be the same.

When attending the Gentle-Leonard concert at the Columbia Theatre last Sunday afternoon I discovered upon the program the following legend: "The piano will be a Steinway." I was under the impression that the piano was a Steinway, and at the time I thought it is a Steinway. But evidently it must have been a Baby Grand and the chances are that it will be a Steinway eventually.

During nineteen years of chronicling musical events for the Pacific Coast Musical Review I have frequently been the victim of toleration on the part of certain dignified and superior members of the profession who found great entertainment in dissecting my occasional dissertations. They are indebted to me for many moments of unrestrained merriment over what they believed to be my lack of musical knowledge. I am now going to get even on those fellow citizens. The success of the Musical Review will enable the management to eventually secure the services of writers who understand music from the ground up, whose technical knowledge can not be assailed, whose training enables them to pass judgment without arousing the risibles of the smart alecs of the profession. And these writers will be "sicked" on our former critics. And it will be with a sort of ghoulish glee that I am going to watch the truth being told about these clever gentlemen who always tell you how great they are, but who beneath a superior and dignified bearing usually hide a very shallow artistic soul. Verily, the adage "He who laughs last laughs best" has been conceived by a very wise observer.

I have never yet objected to being called to account for a breach of etiquette or good manners provided I was really guilty. But when Alice Gentle in the presence of many people tells me that I had not kept a dinner engagement with her, then I consider such accusation a base slander. I NEVER break a dinner engagement. Indeed, I never can get too many dinner engagements. And while I am at present upon a strict diet I want to say that my diet would satisfy any reasonable gourmand. There is only one reason I might have broken a dinner engagement with Miss Gentle and that is I possibly thought she was going to pay for the dinner and to permit her to do so would have been cruelty to animals (birds, of course).

The other day I had the honor to make the acquaintance of a tennis champion, a young lady of unusual dynamic power. In the course of our conversation she assured me that she would like to be able to slug. This seemed to me to be quite a natural wish for a tennis player, for all tennis players are fond of a racket.

### S. F. MUSIC TEACHERS' ASSOCIATION PROGRAM

The regular monthly meeting of the San Francisco Music Teachers' Association took place at 3435 Sacramento street—the Clement Piano School—on Thursday evening, November 4th. The program was under the direction of Miss Ada Clement, and the participating artists included the following representative members of our musical colony: Miss Gabriele Sibella, pianist, Miss Ada Clement, pianist, Miss Enla Grandberry, soprano, Miss Hazel Nichols, accompanist, and Arthur Conradi, violinist. The program was as follows:

A Word About Our Musical Debt to Italy; Two Piano Sketches (Cassella), Miss Ada Clement and Gabriele Sibella; Songs—(a) Congli Angiolli, (b) Ballata, (c) Impresione, (d) Pagina d'Album, (e) La Gironietta, Miss Enla Grandberry, Miss Hazel Nichols at the piano; Violin Sonata in G minor (Tartini), Arthur Conradi. A representative gathering of members and friends thoroughly enjoyed the artistic efforts of these prominent musicians and felt grateful to Miss Clement for the judicious and tasteful manner in which the program was rendered and the artists were selected.

### MAY PETERSON SCORED A RECORD IN ENCORES

When May Peterson, the Metropolitan opera soprano and concert star who sings here early next year, was scheduled to give a recital at the Greensboro College for Women at Greensboro, N. C., last season she prepared a program which consisted of nineteen numbers. Greensboro, however, was so delighted with Miss Peterson that they found her program all too short and eighteen encores, by actual count, were demanded and given. One song Miss Peterson gave three times by request; four others were repeated twice, and when her accompanist began to get tired Miss Peterson sat down at the piano and played her own accompaniments. This is the record for encores for any artist appearing in Greensboro.

### THE AMERICAN RED CROSS

What the American Red Cross does for Europe, where pestilence and famine stalk, depends upon what the American people want done. It is now doing as much in that direction as the condition of its funds permits it to undertake.

San Francisco's allotted quota in the coming roll call is \$100,000, and there can be no doubt that more than that number of the city's people are willing to renew their membership in the Red Cross. To canvass them all individually, however, would require such a mighty force of workers that voluntary enrollment by those who may not be reached in the canvass is desirable. Booths for that purpose will be established at convenient points.

Thus far San Francisco has never failed to help "The Greatest Mother" help distressed humankind.

"Keep her on the job" by renewing your membership.

### NEW YORK NOTES

Pitter Patter, the new musical comedy at the Longacre Theatre, begins with a clearly defined plot, since Will M. Hough, the librettist, has founded his book on the clever farce, *Caught in the Rain*, which served William Collier so well for several seasons. Mr. Hough's book has some novel touches which introduce the heroes of the Great War, the absence of prohibition in Havana and several other timely incidents. Much of its success is due to the graceful score of William B. Friedlander, with charming melodies and excellent orchestration. One hit was *Wedding Blues* with Miss Helen Bolton's graceful figure to help carry it to success. Pitter Patter, another popular number, has an alluring waltz rhythm and is ably sung by Miss Jane Richardson, a soprano, who captivated the listeners.

John Duke gave a piano recital on Tuesday afternoon in Aeolian Hall under the management of London Charlton. The Brahms Sonata in F minor was well played with a conception not always shown by young players. Other pieces on his program were three Chopin numbers, Debussy's *Clair de Lune*, Saint-Saens' *Caprice sur les air de ballet d'Alceste* and Liszt's *Hungarian Rhapsody No. 12*. Mr. Duke displayed maturity of interpretation and ample technique.

Another pianist of more experience under Mr. Charlton's management is Oliver Denton, who delighted us last year and who gave his first recital of this season at Aeolian Hall on Saturday afternoon. His program included Chopin's Sonata, op. 58, and many selections from Liszt and Brahms. Mr. Denton's programs are always interesting and inspiring.

A third pianist under Mr. Charlton's direction was Miss Cecil Cowles, who was heard in recital at Aeolian Hall last Monday evening. She displayed good tone and technique in Mozart's A major sonata. One of her numbers was by Hugo Mansfeldt, two "sketches" by herself and plenty of Schumann and Chopin.

The dates for the Musical Mornings, which are given each season under the direction of Albert Morris Bagby, have been announced. The concerts are largely patronized by the members of the smart set and will be held at the Waldorf-Astoria at 11 o'clock on Mondays, December 6th, December 13th and December 20th, and Thursday, December 30th, and on Mondays, January 3d,

January 10th, January 17th and January 24th. Mr. Bagby manages to bag nearly every great artist at least once in the season so that his elite patrons generally get a "close up" view of many celebrities each winter.

Gavin Dhu High.

## Involuntary Breathing—Its Effects on the Human Voice

By M. BARBEREUX-PARIS

(From the N. Y. Musical Courier, August 19, 1920.)

Breathing from the standpoint of physical culture is most essential, and the development of the breathing capacity is of necessity one of the most important factors in producing a normal body. The natural action of the breathing muscles is involuntary. There have been almost as many theories in regard to correct breathing as applied to singing or speaking as there are teachers of singing. The lungs as a reservoir must be developed to their fullest capacity, the muscles which open and close the lungs must be well poised and efficient in their action; but above all the lung action in breathing must be kept normal if we expect to get the best results. In applying the breath to the production of tone, the more instantaneous the mental control of the muscles the better the result.

If we center our thought upon the muscles which control the action rather than upon the action itself, we are most likely to arouse a condition of tension, which in its turn reacts upon the whole structure in a most limiting degree.

I believe many theories of breathing and the development of the breathing organs have been built upon one of the many reflex actions we find caused by normal involuntary breathing. We hear it said: "Watch an infant or an animal! See how regularly the abdominal muscles expand and contract." It is true that they do, but not voluntarily. As we observe the action in the infant or the animal, it is not being directed by conscious thought. It is not a voluntary action, but only one of many reflex actions caused through involuntary breathing. Watch all the other reflex actions and see the ribs rise, the diaphragm goes downward and outward, in fact the whole trunk expands to a degree which is perfectly right and natural as nature intended; but do we dare take one of the reflex actions and bring it into the realm of voluntary action and upon it base a system of breathing?

Stop and think what a fearful risk we are taking in so doing, for in that way we upset nature's balance. Is it not far better to find a principle that will develop the voice to the point of balance where it will fit into nature's plan and depend upon voluntary breathing? The moment we take any involuntary act and try to change it into a voluntary act, we are going directly against nature and her laws and will suffer in direct proportion to the depression of her law.

We may quickly see that the lungs are much closer to the outside of the body in the back than in the front, lying in closer proximity to the spine from almost the waist line to the shoulders. In the front part of the body we have many layers of overlapping tissue, the stomach, etc., which, unless the thought is very clear in regard to the position of the lungs, may be very easily confused with the action of the lungs themselves. It is in this manner, I believe, that the action of the abdominal muscles has been considered by many as necessary in deep breathing. I believe that the action of the abdominal muscles in normal breathing is mostly reflex and can have no great value in the control of the lungs themselves. In taking a deep breath, if we center the thought at the waist line in the back, breathing slowly and quietly through the nostrils, we may find that a great deal of breath may be inhaled without causing any direct action even of the diaphragmatic muscles, much less those of the abdomen. It is agreed by most authorities that when the body is well poised the crown of the head, the neck, the whole spine in fact, may be directly perpendicular. This position gives to most people the feeling of stooping or leaning forward. The cause of this I believe may be traced to the fact that in the erect position of the body, as most people consider it, the shoulders are thrown back over the line of the perpendicular, thus leaving a condition of almost a curve to the spine just above the waist line. This voluntary action of forcing back the shoulders also tends to stiffen the muscles of the diaphragm and throw the line of the stomach and abdomen entirely too far forward.

This in its turn brings a reflex action of tensility directly above the pit of the stomach, which is most harmful and often causes acute indigestion and many other ills.

In order that the lung action may be absolutely free, it is necessary to rest the weight of the body upon the balls of the feet, letting the line be directly perpendicular to the crown of the head. In doing this the shoulders will seem to drop forward a trifle and the muscles of the chest being relaxed will flatten, and a most unbecomingly poised of the body will be the first result. However, if the thought is centered on the back in directing the inflation of the lungs for a certain period each day, we may soon perceive the gradual development of the muscles across the chest, which comes from the upbuilding of the muscles underneath, and requires no tension of the chest or shoulder muscles. In fact this tension always limits the growth or development of chest muscles and usually leaves a hollow space in the back between the shoulder blades as a result. The more free from tension any and all of the muscles, which control the action of the breathing organs, the greater capacity may be developed and the more instantaneous action be gained, thus insuring the student absolute mental control which in its turn results in involuntary breathing.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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## A TRIBUTE TO JOHN C. MANNING

William Allen White in Emporia Kansas Daily Paper — "The program was heavy and lasted for an hour and twenty minutes, and there was this remarkable thing about it: though there was not a light piece on the program, the four composers whose works made the program being Bach, Beethoven, Schumann, and Chopin—no one in the audience seemed to grow weary. This is the highest compliment ever paid any pianist in Emporia. At the close of this heavy classical program, unrelieved by song or any other musical diversion, the audience insisted on an encore. It had been a musical crowd this would have been expected. But a crowd made up of business and professional men and their wives and daughters—a distinctly NOT musical crowd, demanding an encore, proves that good music, heavy music, if you please, well given is always delightful. Technically Mr. Manning has what the baseball cranks call a wonderful "south paw." His left hand is his strength. He has unusual skill with it and control over it. His playing was even, sympathetic and intelligent.

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## ALICE GENTLE-LAURENCE LEONARD CONCERT

(Continued from Page 1, Col. 3)

a genial and gracious personality, devoid of all mannerisms and self-consciousness.

The Prologue from Pagliacci served as Mr. Leonard's first number which he sang with a volume of tone and fervor, if lacking a bit in the dramatic fire so well employed by those of the Latin race. There is nothing in Mr. Leonard's singing which would impress one as being cold, but the manner in which he sang Il Nelge di Bernberg certainly conveyed these sensations to his audience. One could feel an icy tone in his voice, the whiteness of the snow was evident, like the crisp and frosty atmosphere that he created. He sang this number with a lightness and charm that was irresistible. Throughout Mr. Leonard's entire program he displayed his knowledge of vocal literature and his keen sense of imagination. Mr. Leonard will always be welcomed to San Francisco where he succeeded in immediately winning his audience as well as a host of friendly admirers.

The accompanists of the afternoon were Frank Moss, who played for Miss Gentle and Lawrence Schaffler, who served to that capacity for Mr. Leonard. Both pianists gave the soloists excellent support with their musicianly and sympathetic playing and certainly gave

an unusual amount of delight to the attendants. Personally I feel that this was one of the rare musical treats of the season. I am sure there are, besides myself, others who wish to express their sincerest and deepest appreciation and gratitude to Mrs. Jessica Colbert, the untiring and energetic young manager, for making it possible for us to hear two such interesting and delightful artists as Alice Gentle and Laurence Leonard.

## "WAR HELPED MUSIC," MAY PETERSON

"The war, despite its hardships," says May Peterson, the ever popular grand opera star and concert singer, who will appear here early in the new year, "has helped materially from a musical standpoint. The boys in the training camps, both at home and abroad, were given an opportunity to hear many of the world's famous artists and symphony orchestras which they might otherwise never have heard. It dispelled in them completely the idea that classic music was 'high-brow' and beyond their comprehension. The better the music the better they liked it and to the great majority of them rag time was a nightmare. These are the boys, with their mothers, sisters and sweethearts who are now crowding our concert halls and symphony orchestras to hear the finest music possible."



## NEW YORK ENJOYS WEEK OF BIG ORCHESTRAL CONCERTS

Walter Damrosch and New York Symphony Orchestra Receive Royal Welcome After Return From European Tour—Mr. Damrosch Presented With Golden Laurel Wreath—Former Los Angeles Girl Soloist at Bodansky Concert—Boston Symphony Orchestra, As Great As Ever, Enthuses New York Music Lovers at Carnegie Hall

By ROSALIE HOUSMAN

New York, Nov. 7, 1920.  
This has been a week devoted to big orchestral concerts. The New York Symphony, just returned from its European successes, began their Aeolian series on Sunday, October 31st. The audience showed their deep appreciation of its conductor, Walter Damrosch, and gave the orchestra a royal Welcome Home. In tribute to the French, Mr. Damrosch presented for the first time in America, a suite "Masque et Burlesque" by the veteran Frenchman, Gabriel Pauré. This is in four parts, in the olden forms of overture, minuet, gavotte and pastorale. Its orchestral scoring is most graceful and happy, thoroughly in the spirit of the suite. The Seventh Symphony of Beethoven was the main musical treat, and then the program was rounded out by an adagio of Leku and a movement by Cesar Franck's Redemption. These two were played to represent Belgium and were worthy productions of her famous sons.

Mathile Locus, a fourteen-year-old girl, formerly of Los Angeles and now a pupil of Alexander Lambert, was the soloist of Bodansky's fourth evening concert, playing the C minor Saint-Saens' concerto and winning deserved recognition for her clean, vigorous playing. The Eighth Beethoven Symphony, Malpiero's Impressioni dal vero were the other interesting items of Mr. Bodansky's well-balanced program. Malpiero's music is distinctly new, he being one of the younger prophets in Italy and whatever he says is worthy of our serious attention. This was New York's first hearing of the music.

I read that the Zimbalist concert was crowded and that his first appearance after a year spent in writing a musical success "Honeydew," was the opportunity of many musical friends to give him a rousing reception. The Times comments that his quiet strength and sincerity were in evidence and he played the Bach Chaconne nobly.

The Beethoven Association opened its second season November 2nd, a full house of music lovers showing their deep interest in the association's work. This season marks a new departure in their program building; they are not devoted exclusively to Beethoven, but will give big master works in chamber music from time to time. This program had Miss Florence Hinkle as assisting vocalist. The London String Quartet, and last though never least, Harold Bauer. The Quartet opened the program with the Op. 74 in E flat of Beethoven. Their superb playing is beyond mere word to describe. There is a wonderful tonal beauty which one should hear to appreciate. They blend into one another in wonderful fashion and yet each distinct line is delicately traced. To say that it is perfection of quartet technic is inadequate; there is such deep penetration back of their work; it is not to be wondered at that every critic from Honeker to Krehbiel has gone wildly enthusiastic over the London visitors.

Madame Hinkle sang two groups of Beethoven songs, one to Mr. Bauer's remarkable accompaniment; in which the May Song lay happiest in her voice, and as Beethoven is not a composer of song he treats the human voice most cruelly. In her second group, old Scottish folk melodies, arranged for piano, cello, violin and voice, Miss Hinkle seemed more in spirit. The lovely Faithful Johnnie was beautifully sung and there is a charm in the novel setting. The climax of the evening was in the playing of the Brahms G minor piano quartet with Mr. Bauer and the London men. One can not single out special bits, though one is tempted to say that the Andante con moto was quite the loveliest. No one's musical imagination can picture anything finer, and the wild enthusiasm of the house attested their sincere appreciation.

Duci Kerekjarto, a Hungarian violinist, made his debut on the same evening at the Beethoven Association and won a hearty and unanimous endorsement of the critics for his musicianly playing and flawless technique. He is to play again shortly and I shall hear him and write more definitely about his playing.

The Metropolitan Opera Company is not going to London in the Spring, but, according to present announcement, will be heard on a tour in America. The scope of this tour is still indefinite.

November 4th, Thursday, was a symphony day in earnest. The New York Symphony opened their Carnegie series (the historic cycle), to a full house. Before the music began, Mr. Damrosch, in a few well expressed words, outlined the intentions of this series, calling it rather than the historic development of the orchestra, the growth of the modern orchestra. The program included the ballet music from Dardan by Rameau, the Concerto Grosso of Handel, the F major of Brandenburg, Concerto of Bach and the Orpheo aria, sung gloriously by Louise Homer, who also gave the rather florid aria from Julius Caesar, which formed a complete contrast to the tender dignity of the Che Faro. The program came to a temporary halt at this point when Paul Cravath in the name of the board of directors presented Mr. Damrosch with a large gold

laurel wreath. In response Mr. Damrosch spoke of the tour just closed and of the cordial reception given them all. He was very modest in accepting this praise and the honor conferred upon him by the various governments, saying it was rather due to the man who made this possible, Harry D. Flagler, sponsor and supporter of the orchestra, and wished that the wreath be given to him. Mr. Flagler acknowledged this from his loge while the audience cheered. The Haydn "Clock" Symphony brought this delightful afternoon to a close.

Carnegie Hall held another enthusiastic crowd the same evening to hear the opening of the Boston Symphony under Pierre Monteux. There are many who have said that this organization is all but dead, who shake their heads and speak of their past glories. Those who heard this evening were of a very different opinion. Last season's disturbance eliminated, so a Boston musician told me on my recent visit there, a good deal of "dead wood" which had been hard to dispose of. Mr. Monteux had a hard time welding them



LOUIS GRAVEURE, Baritone,  
Who Tours California, Commencing January 18th,  
Under Direction of Frank W. Healy

together. At two of the concerts last season one felt that never could be accomplished. In spite of new faces the orchestra played beautifully, the string quality was rich and varied, the wood winds being particularly lovely throughout and they possess a drummer who in the finale of the Sibelius symphony showed himself an artist of the highest sort. There is no doubt that the Boston Orchestra has taken a stronger hold on life than before and that it has many years ahead to fulfill its ideals. Besides the Sibelius, which is out of door music, there was the Leku Fantasie on folk melodies, and the Poem de L'estase of Scriabine, a tone poem parallel in scope to Tristan. It is exotic music, wild and passionate, glowing with barbaric color. I hope San Francisco will enjoy it some day.

The Metropolitan announces as its opening performance La Juive with Caruso, Ponselle, Harold and Rothier in the cast, Mr. Bodansky conducting. Aida with Destinn; L'Elisir d'Amore, Caruso, and Garrison; Zaza, Farrar, etc., are the other announcements for the week. The English performance of Tristan and Isolde opens the Saturday afternoon subscription list with Matzenauer and Sembach (who returns in the cast). New scenery has been designed by Joseph Urban.

At the National Symphony program, November 5th, repeated on Sunday, November 7th, the piece de resistance was the orchestral version of Ernest Bloch's viola suite. Louis Bailly of the Flonzaley quartet was the soloist; he played it at its initial performance at Pittsfield, where it won Mrs. Coolidge's prize. The rest of the program consisted of Schumann's Fourth Symphony and the Romeo and Juliet Overture of Tchaikowsky. These Mr. Bodansky played with his customary skill and I liked his Romeo and Juliet better than his Schumann. As to the Ernest Bloch work, it certainly gains prodigiously in its orchestral dress, which was in the composer's mind when he wrote it. The orchestration is very individual and striking, daring and often thrilling. Mr. Bloch told me that he considers it his happiest

score. Dissonant it certainly is, but again there are lyric parts so rich and gorgeous in texture that one is deeply moved. The orientalism in so much of Bloch's music is not as noticeable here though it has its bearing on the last movement. It is the big work of a big brain and a pathfinder in a wilderness so often called modern music. Mr. Bodansky gave it a superb reading. At the close of the suite I was in the conductor's room when Mr. Bodansky said it took ten rehearsals to bring it to performance. Mr. Bloch and Mr. Bailly were cheered and the audience seemed absorbed and gave it close attention. It brought out a very musical audience.

Raoul Vidas, the young Rumanian violinist, who was but sixteen when he made his American debut two years ago, has been engaged as soloist with the New York Symphony Orchestra for an early concert in the Sunday afternoon series. Mr. Vidas will play the Concerto for Violin with Orchestra in C by Haydn, and the intermezzo for Violin with Orchestra in B flat major by Lalo.

### RAOUL VIDAS, A WELCOME RELIEF

From the review which appeared in the Brooklyn Eagle, following the American debut of Raoul Vidas, the young violinist, who will be heard in double concert with Charles Hackett, tenor, under the local direction of Frank W. Healy at the Scottish Rite Auditorium, on Sunday afternoon, December 5th, we take the following:

"Raoul Vidas, who made his American debut yesterday in Carnegie Hall, is neither a young Russian, nor a pupil of Leopold Auer. Instead he is of Roumanian birth and French training, receiving instruction in Paris of the venerable Berthelier. Though a boy in years, he plays with the assurance and poise of a matured artist.

"Vidas draws a tone that is for the most part pure and even; he accomplishes with surety of touch and pliancy of bow the strictly technical needs that form the basis of excellent violin playing. But beyond the technical side (would that we might waive its discussion as we do in the case of pianists of the first rank), he displays a firmness of musicianship rare in one of his years, a quality that manifests itself in the clarity and style with which he invests every composition. Corelli's familiar Variations—Gallicized into Folies d'Espagne by the genius of the program maker—was distinguished by breadth and nobility of utterance; the Lalo Russian Concert, of little moment as a composition and fortunately unfamiliar in our concert halls, a complete, well-rounded effort and under the potency of the boy's art little short of a masterpiece.

"This player storms no emotional heights, nor does he revel in the temperamental and spicy outpourings of a Bolshevik nature. He is essentially of the French school. His playing partakes of the cerebral rather than emotional, of the intellectual rather than the sensuous. To whomsoever there is beauty in form, style and the purely aesthetic elements, Vidas, though immature as a boy must be, offers a welcome relief to the unrestrained outpourings of the Slavic temperament."

Other artists that Mr. Healy is offering include Louis Graveure, the baritone, who comes on January 18th; Leo Ornstein, pianist, March 4th, and Mme. Frances Aida, April 3rd. One can buy single tickets for these concerts at the regular prices or buy a season ticket for the entire series at greatly reduced prices.

### SAN DIEGO MUSIC NOTES

By BERTHA SLOCUM

San Diego, Cal., Nov. 13, 1920.  
Probably the greatest event of the last week was the arrival of Nino Marcelli to take charge of the orchestral development in the city schools. He will have immediate direction of the High School Orchestra, and will organize orchestras for practice in as many of the grade schools as the talent may be found or developed. Mr. Marcelli comes to San Diego from a wide field of activity. He was director of the famous headquarters band of the A. E. F. during the world war, and has not fully recovered his health, and his misfortune is San Diego's good fortune, for it is through a desire to spend a winter in our sunny city, that it has been possible to engage so distinguished a musician for our city schools.

Mr. Marcelli conducted the Santiago, Chile, symphony orchestra, and one of his most prized treasures is a handsome medal presented to him by the members of the orchestra after he had conducted the Beethoven series of nine big symphonies of that composer. The fact that he has successfully conducted the works of both Beethoven and Wagner, as well as the Italian masters, is proof of the scope of his work, his versatility including the ability to conduct opera as well as symphony, and is also well known and recognized as a composer and cellist, having played with the San Francisco Symphony until coming to San Diego. Mr. Marcelli was engaged through the artist teachers' agency, which has a San Diego office.

### EXPOSITION AUDITORIUM

At his 168th organ recital in the Exposition Auditorium on Sunday evening at 8 o'clock, Edwin H. Lemare will give the following program: Thanksgiving March (Lemare), Aria, written for the G string (Bach), Chant sans Paroles (Tchaikowsky), Concert Rondo (Hollins), I'll Sing Thee Songs of Araby (Clay), Improvisation on brief theme; William Tell Overture (Rossini).

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## S. F. SYMPHONY ORCHESTRA IN BERKELEY

Fourth and Last Concert of Series Given Under Direction of Music and Dramatic Committee of University of California is Artistic Success

By L. MACKAYE-CANTELL

The fourth and last of the Berkeley series of concerts given by the San Francisco Symphony Orchestra in the Harmon Gymnasium, November eleventh, was marked but not marred, by two untoward incidents—a rainy night and the descent, for several minutes, of stygian darkness upon the house, due to a cessation of the lighting which interrupted an entrancingly artistic and lovely execution of the Mendelssohn Overture Fingal's Cave, the opening number of the program. The good nature of Alfred Hertz, conductor, the audience and orchestra together was attested by a spontaneous rendition of the Star Spangled Banner in the dark.

The loss of the uncompleted Overture, however, was not mitigated by this evidence of self-control, and a poignant regret was only finally annulled by the very beautiful shading of the Ase's Death music in the Peer Gynt Suite which followed. Less well conceived was the Mountain King music, the effect of which was bouncing and rubbery. The Bruch Adagio and Finale from the G minor concerto for violin and orchestra, was less convincing in the Finale than in the lovely, melodic adagio movement where Louis Persinger's great flexibility and sweetness rather than breadth of tone showed to more excellent advantage. The work of the orchestra in the Finale suffered from a suppression too evidently attributed to Mr. Persinger's lack of force. However, Mr. Persinger was well received, being several times recalled.

In the veritable riot of richness characterizing the orchestration of the Tannhauser Bacchanale, there was no inadequacy of handling by this ably directed orchestra. It was, however, able to achieve a true climax, even after its preceding masterly workmanship, in the final number, happily the William Tell Overture. If Mr. Hertz inserted the mediocre, mechanical and monotonous music of the Delibes Ballet Suite Coppelia purposely to lower the degree of enthusiasm already reached, in fact almost to paralyze it, in order to arouse it anew, and to a still higher pitch for his last number, the strategy scored a complete success. One wonders if this were necessary. The effect of this entire ballet is one of indifference amounting to dislike; its influence seemed to be such upon the orchestra itself.

The audience, however, was attentive and not too discriminating and did not fail to sense Mr. Hertz's finesse, his dynamic magnetism, his subtle effective and compelling restraint and refinement, shown most clearly in the frequent delicacies of his handling. Among other things of graver consequence, Mr. Hertz teaches an often recurring diminuendo without retard. Especial appreciation must be expressed for the artistry of the cello opening of the William Tell Overture. Mention has been made of two unavoidable incidents not scheduled upon the program. There was an avoidable third.

During all of Mr. Hertz's sensitive yet dignified and artistic handling of this responsive and capable ensemble, one conspicuous member of the orchestra afforded an incongruous note of chewing gum throughout the evening. To an audience so appreciative as to achieve a silence into which the fall of quiet raindrops on the roof was as audible as some of Mr. Hertz's marvellously lovely and delicate interpretations this was not quite a negligible offense. Of almost equal importance would seem also the constant disquietude of the performer at the drums. In a symphony orchestra, every member reflects both the dignity of the director and of the composer whose work may be in performance, and these are upheld as well by the poise of the personnel of an orchestra as by its musical sincerity.

## NOACK QUARTET AND MME. ROTHWELL SUCCESS

The Noack String Quartet and Madame Elizabeth Rothwell achieved big successes in San Diego. Daisy Kessler Biernan writes in the San Diego Union most enthusiastically about them. Some of the more salient of her remarks are:

"San Diegans have in past musical seasons had the privilege of hearing the best chamber music string quartets on the concert stage, and among these, for popularity of reception and musical worth, the Noack string quartet, which appeared last night on the program of the second Amphion artist concert at the Spreckels Theatre, stands in the first rank.

"The quartet showed an especially fine feeling for musical values, and this was shown strikingly in the lento movement, with its beautiful, plaintive rhythm, a lament of the wilderness, with all the minor melancholy of the Indian music. The Noack quartet throughout their work show not only a union of technical excellence, but also of feeling and temperament, and their presentations are the interpretation of students and artists. The purity and clarity of their ensemble work had splendid opportunity in the purely classic lines of the harmonies of the master, 'Papa' Haydn. Both these numbers brought the quartet back in response to repeated encores, and the audience would not let them go, in spite of their obviously not having prepared an encore, until they repeated the Haydn minuetto movement, after some five or six calls following the Dvorak quartet.

"Madame Elizabeth Rothwell, dramatic soprano, gave two groups of songs, alternating with the quartet numbers. Her songs were clever, selected from the more modern composers, and well adapted to her powerful, high soprano. The swing and vigor of the Brahms number, At the Forge, and the majestic Morning Hymn of Haydn were especially noteworthy in the first group,

and evidence of the singer's operatic career was shown in her vivacious interpretation of the Letre d'une Espagnole (Laparra), and the closing song, Hageman's At the Well. Madame Rothwell also responded to encores, singing Massenet's Elodie, with 'cello accompaniment, after the first group, and responding to her final song with Love's in My Heart (Woodman)."

The critic of the San Diego Sun likewise was deeply impressed with the accomplishments of these artists. The criticism in that paper reads as follows:

"Deserving of unstinted praise was the artistic work of the Noack quartet, which appeared at the Spreckels Theatre last night as the second artist event in the Amphion course. In every detail of delicately wrought shading, exacting technic and studious interpretations they proved themselves artists of the first water. Masters of an exquisite nuancing, their ensemble work easily stands comparison with that of the finest organizations of like composition which have appeared here. Their first contribution was Haydn's classic quartet in D major, which elicited prolonged applause and numerous recalls. In contrast to this came the modern work of Dvorak, the quartet in F major, based on American Indian and negro folk song themes.

"Madame Elizabeth Rothwell, dramatic soprano of Los Angeles, appeared in two groups of songs. Mme. Rothwell possesses the gift of a naturally beautiful voice of resonance and dramatic quality. Included in the first group were three Brahms songs and Morning Hymn by Henschel. The second group consisted of numbers by Debussy, Laparra, Walter Kramer and Richard Hageman, the words of the last number being by Rabbindranath Tagore. Mme. Rothwell gave two encores. The singer was particularly happy in her choice of an accompanist, for Blanche Ebert Seaver is a genuine artist in her chosen field of work. Always subordinate to the work of the singer, she was yet a vital part of the whole."

## MUSICAL SOCIETY HEARS FINE CONCERT

May Mukle, Violoncellist, and Charles Stuart Ayres, Soprano, Appear in Excellent Program and Please Large and Discriminating Audience

By ALFRED METZGER

Unusual interest was manifested by our music lovers and specially by the members of the Pacific Musical Society in the concert given at the Fairmont Hotel on Thursday evening, November 11th. Although it had been decided by the society to suspend all guest cards over and above those to which each member is legitimately entitled the spacious ballroom was crowded. This is ample evidence for the high regard in which the society is held, and is also an endorsement of the determination of the new president Miss Lulu Blumberg to give the members the very best programs that can be compiled. This most recent event is ample proof that Miss Blumberg's plans are successful.

Special interest was concentrated in the re-appearance of Miss May Mukle, the distinguished 'cellist, after several years intermission spent in successful appearances abroad and in the East. That Miss Mukle has not only retained her exceptional artistry, but has even broadened a little is only further proof of her splendid musicianship. Her reputation as being one of the foremost cellists of the day is well founded, for she possesses that warm, flexible, sensuous and big tone that only virtuosos of the highest rank are able to transmit. Then, her technic is easy, clean and "speedy" while her interpretations are characterized by an intelligence mixed with colorful emotionalism that must be born in an artist and can not be acquired by tuition.

It would be difficult, if not impossible, to present a more effective reading of the Strauss Sonata in F for piano and cello, Op. 6, than Miss Mukle gave on this occasion, and this, notwithstanding the fact that Lawrence Schaeffler, the pianist, evidently was not in his best artistic mood, for throughout the concert, as ensemble player, accompanist and soloist, he did not make the impression of being accurate and thorough in his technical execution nor thoroughly in accord with the emotional side of his performance. Miss Mukle, however, both in her musicianly interpretation of the Strauss Sonata as well as her excellent groups of solos, proved at all times to be the consummate artist, the cellist par excellence, the musician who easily grasps every angle of the virtuoso's craft.

The other soloist was Mrs. Charles Stuart Ayres whose fine soprano voice was given an opportunity to assert itself in a group of well chosen songs. Mrs. Ayres' voice is ringing, round and clear, and it is used with discrimination and deliberation. It is evident that Mrs. Ayres thinks before she permits herself to appear in public, and her work makes the impression of being the result of careful and thorough study. While we admire the courage of Mrs. Ayres to come out strong for singing a Brahms song in German, still we would prefer to have our artists get used to singing all songs in English. We know there is a deep rooted prejudice which many artists will possibly be unable to rid themselves of during their life time, but this does not alter the fact that the American musical public that does not understand foreign languages and that after all PAYS for concerts has a right to hear a whole song and not only a part of it.

This is not meant as a special comment on Mrs. Ayres singing. It is rather intended as a general suggestion to all singers which we intend to repeat every time we get an opportunity to do so. We would like to always hold up Mme. Anna Hutzema Sprötte as a shining example what the artist of the present day ought to do for the American public. If the English language is pronounced correctly, and if there has been written an adequate translation or adaptation of a song, and if the artist's diction is clear and concise then there

is just as much enjoyment to be derived from singing in English than in a foreign language, indeed much more. But we have not the space at this time to go into details regarding this use of the native language.

Mrs. Ayres was accompanied most ably by Mrs. Cecil Hollis Stone, who is by all means one of our foremost accompanists. Mrs. Stone possesses the natural ability to accompany the soloist in a manner to attain a delightful ensemble effect. Her tone is limpid, her technic graceful and concise, her coloring most judicious and artistic, and her phrasing is absolutely musicianly. Mrs. Stone ought to be kept always busy, as accompanists like her are exceedingly rare.

The complete program on this occasion was as follows: Sonata in F for Piano and Cello, Op. 6 (Strauss), May Mukle and Lawrence Schaeffler; Oh, Thou Bilowy Harvest Field of Grain (Rachmaninoff), Wondrous May (Gluck), Gypsy Song (Brahms), Serenade (Gena Branscomb), Mrs. Charles Stuart Ayres, Mrs. Cecil Hollis Stone at the piano; Old Gavotte (unpublished) (Geminiani), Allemande (unpublished) (Lully), Allegro (Locatelli), May Mukle; Etude in D Flat (Liszt), Cradle Song (Henselt), Passacaglia (Cyril Scott), Lawrence Schaeffler; Guitarre (Moszkowski), Idylle (Barns), The Light Wind (Mukle), Elfin Dance (Popper), May Mukle.

## SAN FRANCISCO MUSICAL CLUB CONCERT

The San Francisco Musical Club gave its first concert of this month at Native Sons Hall on Thursday morning, November 4th, when Mrs. Horatio F. Stoll was the chairman of the program committee. This program proved of exceptional interest inasmuch as it embodied music of the early Christian era and mediaeval period. The concert was introduced by a few excellent remarks, or rather a descriptive reading by Mrs. Stoll, in which she explained the purpose and significance of the program and the music to be rendered. Charles Delmar sang most effectively a Gregorian Chant for Palm Sunday in which he was assisted by the Mission Dolores Choir Boys, with Miss Frances Murphy at the piano.

Luther Brusie Marchant, with Mrs. Cecil Hollis Stone at the piano, sang a group of old French songs in splendid voice and with fine artistic feeling. Mrs. Reginald Mackaye, with Mrs. Martha Dukes Parker, sang a group of modern French songs in a manner that showed fine vocal powers and musicianly judgment. Mrs. Cecil Hollis Stone played a group of excellent piano compositions with finish of style and technic. Mrs. George Dudley Kierulff, with Mrs. Grace Jones at the piano, sang most impressively a group of Oriental songs. The program was concluded by Luther Brusie Marchant, with Mrs. Stone at the piano, singing two songs by Reynaldo Hahn, eliciting enthusiastic and prolonged applause.

The complete program was as follows: Old French—Dieux soit en maison (Rondeau) (Adam de la Hale), De plus en plus se Renouvelle (Gilles Binchois), Ha, belle Blonde (Raoul, Comte de Soissons), Puisque de vous je n'ai autre visage (Clement Marot), Viens belle, viens to pourmeier (Passerat), Rose de Provence (Traditional Pyrenean Melody), Mr. Luther Brusie Marchant, Mrs. Cecil Hollis Stone at the piano; Chant Provencal (Massenet), La Chanson des Cloches (Felix Fourdrain), Clair de Lune (Joseph Szule), L'Oasis (Felix Fourdrain), Mrs. Reginald Mackaye, Mrs. Martha Dukes Parker at the piano; Paeons, Opus 28, No. 2 An Essay on Obsolete Rhythms (Arensky), Etude in G flat Major, Opus 30, No. 1 (A. Alpheraky), Mrs. Cecil Hollis Stone; Stamboul (Tripoli) (Attributed to Si Mohammed Said), Upon Thy Lovely Lips (Syria) (Folk Song of Smyrna), Sleep, My Child (Syria) (Folk Song of Smyrna), My Beloved (Algeria) (Moorish Song), Deign My Voice to Hear (Persia) (Arranged by Granville Bantock), Mrs. George Dudley Kierulff, Mrs. Grace Jones at the piano; Modern French—Trois Jours de Vendange (Reynaldo Hahn), D'une Prison (Reynaldo Hahn), Mr. Luther Brusie Marchant, Mrs. Cecil Hollis Stone at the piano.

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## L. A. ENJOYS FIRST SYMPHONY POP CONCERT

Walter Henry Rothwell Attracts Large and Demonstrative Audience to the First of the Series of Popular Symphony Concerts—Miss Lillian Snelling Surprises With the Excellence of Her Vocal Art—Earl S. Meeker Gives Fine Program

By BRUNO DAVID USSHER

Los Angeles, November 15, 1920.—A large audience responded cordially yesterday afternoon to the chivalrous strains of Berlioz' Rakoczy March with which Conductor Rothwell inaugurated the Sunday Popular Concert of the Philharmonic Orchestra. The lowering of the amphitheatrical steps on which the orchestra is seated, proved effective as the fine blending of the brass with the other instruments demonstrated in this number. The Glazounow Ballet Suite, op. 52, revealed the exquisite, glossy colors which the tonal palette of this organization contains. Xaviere by Dubois was also played with subtle, artistic effects. Henri de Busscher, oboe-soloist in the Serenade a Mabel from Scenes Ecossaises by Godard, received an ovation. In fact the piece had to be encoed thanks to the singing beauty of his oboe-tone. Brilliant readings of Dargomijsky's Cosatscheque and of the Prelude to the Mastersingers completed the orchestral part of the program. Throughout the concert, excellently played, Mr. Rothwell and the orchestra were warmly applauded.

While the program was perhaps not quite as strong as some of Mr. Rothwell's popular and regular concert programs, it had the advantage of a number of first performances. The Dargomijsky, the Dubois, the Godard and the Glazounow works were new to this city. There was a slight monotony in the Glazounow suite and in spirit the Berlioz and the Dargomijsky bore certain resemblances, so that the program did not seem as varied as others.

The first appearance in this city of Miss Lillian Snelling (Mrs. Jack Farquham), late of the Metropolitan Opera Company, as contralto soloist, was a most pleasant surprise. Miss Snelling made her debut with two French arias, and won at once the favor of her hearers. She sang *Amour viens aider from Samson* and *Delilah* by Saint-Saens, and *Nobil Signor Salute from The Huguenots* by Meyerbeer. Having been recalled several times after her first solo, she had to encoed the Meyerbeer coloratura number. Miss Snelling's voice is a clear, sweet contralto, of ample range, flexible, round, vibrant, which is well developed in all registers. Her enunciation is very distinct, which adds to the fine impression her technical and sympathetic interpretation leave. Miss Snelling obviously knows little of vocal difficulties, because her good musical phrasing shows ease and careful artistic forethought. The Huguenot aria was also new to this city. It must be regretted that the singer did not give a number in English. Why American audiences are always regaled with arias in a foreign tongue is explainable, but not excusable. It is the more astonishing in this case, because Miss Snelling is an all-American singer, who did not study abroad, which proves that we have real American artist-singers in the fullest sense of the word.

A well-varied program of songs was successfully given last night by Earl S. Meeker, baritone, at the Ebell Club Auditorium. The singer quickly won the sympathy of his audience. Mr. Meeker proved himself a versatile singer who vocally and from an interpretative viewpoint knows how to present his selections. Opening with a group of classic songs by Caldara, Paisiello and Handel, the singer turned to modern composers, such as Treharne, Carpenter and Gilbert, making a good impression with both groups. His presentation of Spanish folksongs and of *Il Canto del Presidario* seemed specially fortunate both in reading and interpretative mood. His last number, devoted to three local composers, Vincent Jones, Charles Wakefield Cadman and Grace Adele Freebey, brought him most cordial applause to which he had to respond with an encore. Mr. Meeker possesses a well-schooled, light baritone which responds readily to his artistic intentions, although in the higher register the singer seemed somewhat handicapped in his tone-placement. However, the appealing timbre of his voice, his clear diction, which is distinct even in difficult and finely sung solo voice episodes, and his good musicianship made his program attractive.

Axel Simonsen contributed three 'cello numbers to the program, playing Popper's Rhapsodie, the Prayer from the Jewels of the Madonna by Wolf-Ferrari and Scherzo by Kreisler. The excellence of his technique, combined with the warmth of his tone, greatly delighted his hearers. Miss Marjorie Hicks, accompanist, though at times a little heavy, was of good assistance to both artists.

The new opera class which has been promoted by Frank Egan of the Egan School, opened Tuesday evening last under the general direction and personal supervision of Roland Paul. Many of Los Angeles' best known teachers and pupils responded to the call which makes it possible to produce the opera professionally. The greatest need to complete it is the addition of male voices. The plan of study is made up of three departments, stage deportment, opera and ballet. Mr. Paul conducts the stage deportment. The study of the opera proper follows, which is so taken up that each person is required to learn, and be ready to produce, each and every role. The first opera to be produced is *Cavalleria Rusticana* and will be ready for public production during the Christmas season. The opera study is followed by a half hour of ballet technique for physical and corrective development, and will have for its ultimate end the production of ballet in connection with the opera. The ballet is under the direction of Madame Anna Dow-

dall. The plan of this movement is to establish permanent opera in the west and should have the hearty approval and support of every lover of good music and of every musical club and organization, director or teacher in the city.

Anthony Carlson presented for the first time a group of his own songs at the Wawan Club Wednesday afternoon. The three lyrics, Sweeter Than the Rose, Winds in the Treetops and A Memory, show taste and were received with a favor that required the repetition of the last number.

The Philharmonic Orchestra of Los Angeles gave a successful concert before a crowded house at Riverside. The coming program for the double-concert on Friday and Saturday will feature Richard Buhlig as soloist in the Tschaiakowsky B flat minor piano concerto. The chief orchestral number is the Cesar Franck Symphony.

Brahm van den Berg gave an interesting piano recital at the Hollywood Woman's Club House. The program covered a musical field of wide range, eleven numbers representing the greatest writers for piano from Beethoven to Busoni. One the 17th Mr. van den Berg will play at the Glendale High School. A novel feature of his program is, that he will improvise on a given theme.

Leon Goldwasser, former assistant concertmaster under Oberhoffer at Minneapolis, now with the Philharmonic Orchestra and the violinist of the Los Angeles Trio (May Macdonald Hope, piano, Ilya Bronson, 'cello), rendered four violin soli at a benefit concert given on behalf of the Jewish Relief Fund in the Auditorium. Mr. Goldwasser played Wagner's Album Blatt, Polonaise No. 2 by Wieniawsky and violin obligato to a Hebrew dance number by Mania Rudina. The beauty of his tone and finesse of technique won him rich applause.

Rose McKilney, a vocal pupil of Miss Margerete Goetz, also was well received by the same audience when substituting in response to a last hour call on account of indisposition of another soloist.

The great Russian pianist, Josef Lhevinne, who will fill several engagements on the Coast under the management of L. E. Behymer, is in town. He has been entertained by Mr. and Mrs. L. J. Selby and was honored together with Richard Buhlig, the next soloist of the Philharmonic Orchestra, at a dinner in the home of W. A. Clark, Jr., President-Founder of the Orchestra. He will play at the Trinity Auditorium on Tuesday night, further in Hollywood at the High School. He is the guest of the Philharmonic Orchestra on Sunday at the Popular Concert. On Wednesday he will proceed to San Francisco and start rehearsals with Alfred Hertz, whose soloist he is to be in the double concert of the San Francisco Symphony Orchestra this week.

Pasquale Amato, famous baritone, opens the vocal Philharmonic course of Mr. Behymer on Saturday, the 27th, in a matinee concert. Two days before he is to be heard in Pasadena before the Music and Arts Association and on December 1 at the Amphion Club Philharmonic Course of San Diego. On December 3rd he will fill one of the Philharmonic Course dates in Long Beach.

Theo Karle, popular tenor, another Behymer artist, is making Los Angeles his headquarters, filling numerous engagements in Southern California. His only appearance in Los Angeles will be with the Woman's Lyric Club on Sunday, the 21st. On Friday he is to sing in Long Beach in a Philharmonic Course event. Ontario will hear him on the 19th at Chaffee College Auditorium, with Ventura recital following on the 22nd. Thereafter Mr. Karle will make an extended tour through Arizona and New Mexico. Mr. Karle will also be an honor-guest of the Philharmonic Orchestra on Sunday afternoon.

The United Scandinavian Male Chorus, under the leadership of Conductor Hans Thomassen, will be heard in concert at 8:15 tonight at Ebell auditorium, Eighteenth and Figueroa streets. Assisted by Lillian Backstrand, coloratura soprano, Hjalmar Johnson, basso, C. B. Peterson, baritone, Irene Westlund, pianist, and Dora Marker, pianist, they will present a well varied program.

Christiaan Timmer appeared at St. Mary's school Tuesday, giving the pupils there a splendid program, including a Beethoven sonata, the Beethoven Romances and several lighter numbers. Mr. Keith was the accompanist, and the entire program was highly appreciated.

Abbie Norton Jamison, president of the California Music Teachers' Association, has returned to her home in Los Angeles after a vacation in Hawaii, where she was a guest of her brother, who is in command of Fort Shafter. Mrs. Jamison does a great deal of teaching and is especially interested in her juveniles, for whom she has developed a very pleasant system, making their early instruction objective and therefore doubly interesting. Mrs. Jamison says she thinks the tendency often is to teach too much about music, and not enough music. One of her special interests this winter will be

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the Jamison quartet of women's voices. Mrs. Jamison also expects to soon publish several new songs. Having many years of experience as a teacher of piano and voice she is very fortunate in her style of writing for voice and piano. The Post-Convention Bulletin in which she sums up the work done by the Music Teachers' Convention at San Diego last August will soon be ready and can be obtained upon request. It will contain condensed lecture reports and the findings of the various committees. Mrs. Jamison has spent much time on making this a document of highly instructive value.

Jaime Overton, former assistant concertmaster of the Los Angeles Symphony Orchestra, has accepted the position of concertmaster at Grauman's Theatre.

Armando Iannuzzi, whose tenor solo from "Tosca" in this week's California Theatre program was one of the musical "high spots" of the bill, is finding warm applause. The work of this singer is vocally and musically superior to most similar offerings at picture houses. Mr. Iannuzzi was with the Manhattan Opera Company at the outbreak of the war and had to cancel his engagement in order to don the uniform. As always at the California Theatre, one could observe artistic lighting effects which in color and synchronization well fitted the music. This was also the case during the overture, Poet and Peasant by Suppé. The orchestra score to The North Wind's Malice is a typical Elinor creation, characteristic and manifold in musical themes. The management has been fortunate in securing the services of H. Beyer-Hane for the first 'cello chair.

C. Albert Tufts, concert organist, announces, among other organ dates, a complimentary organ recital at the Second Church of Christ Scientist, Thursday evening, November 18. Among the novelties to be played will be several unique Christmas carols and Noels. He also promises the Third Choral of Caesar Franck, one of the most transcendental of all modern organ compositions.

Lester Donohue has returned to his home city of Los Angeles after a large number of pianistic victories in England, Western Europe and American cities of the Eastern States. He will be one of the soloists with the Philharmonic Orchestra.

Madame A. Regis Rosini, harpist, whose successes in Europe and America have won her an enviable reputation, will make Los Angeles her home. Mme. Rosini has toured in Europe with the Russian Symphony Orchestra and filled long engagements at the Grand Theatre, Geneva, the Theatre Royal de la Monnaie, Brussels, and at the New York Metropolitan Opera House.

The successful contralto, Madame Anna Ruzena Sprette, filled a return engagement before the Woman's Club at Hollywood together with Miss Gertrude Ross, the popular song-writer. They will appear also before the Hollywood Community Chorus and before the Ebell Club at Pomona.

The first of a series of five lectures on the History of the Russian Music by Dr. Alexis Kall took place Tuesday morning at the Ebell Club Auditorium. Dr. Kall brilliantly displayed his learning and artistic ingenuity that goes with a professorship at the Imperial Conservatory of Music at Petrograd. Interspersing his remarks with musical quotations at the piano, he revealed the inter-relation of musical folk-lore and art-music in Russia. He spoke at length about this phase of the musical development which is characterized by the polyphonic style of the songs and their typically Russian five-fourths rhythm. Coming to the "father of Russian music," Michael Glinka, Dr. Kall drew an eloquent artistic portrayal of this great composer. The lecturer was very happily assisted by Madame Ariadne Roumanova, who sang a number of Russian folk-songs in a charming manner, accompanying herself. As a closing example Dr. Kall played a polonaise from Glinka's great opera The Life of the Tsar which was illustrated by Mr. and Mrs. Theodore Bekeß with a costume dance. A fair-sized audience paid hearty tribute to Dr. Kall for his virile and inspiring treatment of the subject. Four other lectures, to be given every Tuesday morning at 10:30 will complete the cycle. Dr. Kall's work is very significant inasmuch as it will help the public not only to love Russian music but to appreciate and to understand it as a national asset and a factor towards worldwide musical development which knows naught of national barriers, yet which receives its impetus from many distinctly national sources.

The Evening of Pleasure arranged by the Los Angeles Music Teachers' Association at the Gamut Club proved a joyous event to a large assemblage. Being in the nature of a benefit entertainment, the purpose of the program was to raise funds wherewith to publish works from the pens of local composers. The idea of encouraging American composers in this manner originated with John Bettin, the financial secretary of the Association, who also was put in charge of the event by Miss Adelaide C. Trowbridge, the president.

The musical program opened with songs by Gertrude Ross, Walter Kramer and Charles Wakefield Cadman, the latter accompanying the soloist, Miss Carolyn Keller Carpenter, who was much applauded. A series of dance numbers was then presented by Miss Norma Gould herself and her pupils: Dorothy Harris, Bertha Wardell, Dorothy Lyndall, Josephine Spates, Elizabeth Schreiber, Grace Williams, and Ruth Wilton. The dancing, costumes, settings and lighting, which were directed and designed by Miss Gould, were much applauded. The Helen Tappe Trio, consisting of Helen Tappe, Berta Tappe Naujoks and Edith Lane Decker, gave a good support to the dancers, which were repeatedly encored. The second part of the evening was devoted to general dancing and card parties in the banquet hall.

John C. Bettin, director-general of arrangements; Gertrude Ross, chairman reception committee; Grace Viersen, in charge of card tables; Lillian Backstrand, in charge of the refreshers, candy and flower tables; Emma Bartlett, chairman program committee; Mrs. J. T. Newkirk, chairman refreshment committee; Jennie Winston, chairman patrons' committee, and members co-operating with them are to be congratulated upon the success of the event. The Los Angeles Music Teachers' Association takes pride in the fact that it has found a new way to aid American composers and it is understood that the example of Los Angeles will be followed by music teachers' associations of other cities.

Blanche Ebert Seaver, who has won honors repeatedly on account of her fine work as an accompanist, has accompanied her husband, Attorney Seaver, on a trip to New York. Mrs. Seaver will return in about three weeks. While in the East she will see her publishers regarding further publications of her songs.

Theodore Gordoehn, violinist and composer, esteemed on account of his pedagogical work, is conducting an orchestral class under the auspices of the City Club which made its debut as the City Club Symphony Orchestra with good success a little while ago when giving a concert. This orchestra is open to men and women of all ages, professionals and amateurs. The purpose is to give music lovers and students an opportunity to become acquainted with orchestra routine which will give them an initial foothold once they wish to enter an instrumental organization. Membership in this ensemble does not involve any tuition fee. Applicants have merely to pass an examination.

On two further occasions the Fitzgerald Music Company has advanced the musical and artistic life of this city. Under the auspices of this progressive music house Ruth St. Denis, Ted Shawn and their artist pupils have given two elaborate and very successful programs of music visualization at the Trinity Auditorium. They were assisted by Ann Thompson and Everett Olive, special pianists to Miss St. Denis and Mr. Shawn. Ellis Rhodes, in several tenor soli, added a sympathetic vocal note. In the course of the various dance numbers the Knabe Ampico was introduced which proved once more the remarkable musical accomplishments of this extraordinary reproducing player piano. This was particularly convincingly demonstrated in dance numbers consisting of several movements as the Sonata Pathétique for instance, the first movement of which was played by Mr. Everett, the second and third by the Knabe Ampico. Two musical novelties, genuinely musically played by Miss Ann Thompson were a Chinese number by the French composer Erik Satie, entitled Kuan Yin, Chinese Goddess of Mercy, and Dance from the Court of King Ahasverus by Dane Rudhyar, also a Frenchman, heard here for the first time, proved musical creations of much atmospheric value.



## LOS ANGELES LETTER

(Continued from Page 8, Col. 2)

and musically characteristic of their subjects. Both works had to be encored. Mr. Rudhyar is now living in Los Angeles. His choreographic work was specially written for Miss St. Denis.

Mrs. Graham F. Putnam, author of Edward Macdowell, Reminiscences and Romances has received much encouragement from the widow of the great American music master. Mrs. Macdowell writes: "... One copy of your dear little book went already to Buenos Ayres. ... your memories of Macdowell are very finely put." (Mrs. Putnam was a pupil of Macdowell). As a token of her appreciation of the work laid down by Mrs. Putnam in this book, Mrs. Macdowell has sent her the manuscript of her husband's composition, Indian Idol. This is the second edition of Mrs. Putnam's book. She is working now on a more comprehensive volume about Macdowell.

Bessie Chapin, well-known violinist, presented a program of French, Russian and oriental numbers last Monday before the Santa Monica Bay Woman's Club. Assisting were Constance Balfour, soprano, and Olga Orth, accompanist.

In her plans for this season Miss Chapin will include appearances before the Hollywood and Santa Ana Woman's Clubs and the Glendale Tuesday Afternoon Club. She will present three morning concerts at private residences in Los Angeles and a series in Montecito, besides a concert with Charles Wakefield Cadman at the Ambassador Hotel in Santa Barbara and another in Bakersfield.

Among those who will assist on the programs are Nell Lockwood, contralto; Miss Orth, accompanist; John Smallman, baritone, and George Schoenefeld, pianist.

### TETRAZZINI TO SING HERE ON EASTER

Under the management of W. H. Leahy, proprietor of the Tivoli Opera House, Mme. Luisa Tetrazzini is having one of the most successful tours of her entire career. Recently Tetrazzini, who will appear in San Francisco at the Exposition Auditorium March 27th (Easter Sunday), under the local direction of Frank W. Healy, gave a concert in Minneapolis. Here is what Victor Nilson of the Minneapolis Journal said:

"Luisa Tetrazzini has not begun her farewell tours yet. It is much too early. Returning last night to the Twin Cities for an appearance at the St. Paul Auditorium after nine years of absence, she is still more the marvel of exuberance, vitality and brilliancy of voice than ever. The diva was in excellent voice and was brimful of geniality and song. Tetrazzini, as a diva of florid song and bel canto, is the last of her age. There is no other singer to sing coloratura with such supreme skill combined with enthusiasm. The preservation of her exceptional range is one of the wonders of the world. Patti had to sacrifice half an octave in altissimo in order to keep her low notes unimpaired. Tetrazzini keeps her high E and F undimmed in strength and beauty while her low register is stronger and better than it ever was."

### SERGE PROKOFIEFF TO APPEAR HERE

Out of chaotic Russia has come a remarkably interesting artist who will enrich our musical life, the composer pianist, Serge Prokofieff. Not only is he a pianist of extraordinary abilities, compelling profound admiration, but on the night of his New York debut he made his audience gasp. The critics said that he pounded the piano worse than Mark Hambourg, and that the only kind of music he could play was that of the crashing, banging kind. But Prokofieff is very much of a humorist, so at his next concert his program contained many of the delicate Chopin numbers, and the critics were standing on their heads and had to admit that he played them as well as DePachmann. That Prokofieff is a genius no one attempts to deny, but his genius is of such a diverse kind that people are left dazzled and aghast.

This amazing Russian has a triple talent, no one side of which is subservient to any other, but all the expression of a rare musical phenomenon. He plays like a master; his technic is prodigious, and above all, there is the force of his personality, something so individual, so authoritative, so peculiarly his own that it makes him one of the most thrilling and unique figures that ever has come to us out of Russia.

Prokofieff is the composer of symphonic works, the numerous piano concertos. The Chicago Opera Company is to give the premiere of his new opera this season, The Love for the Three Oranges, which was written at the request of Campanini. Prokofieff's tour of the Pacific Coast is under the exclusive management of Jessica Colbert, the California impresaria. His concert in San Francisco will be at the Columbia Theatre, Sunday afternoon, December 19th.

### PLAYERS THEATRE

The final week of the successful fall repertoire season at the Players Theatre begins Monday night with a performance of Gilbert and Sullivan's Ruddigore which has had such a successful run. Other performances of this opera will be given tomorrow (Tuesday), Thursday and Saturday evenings and at a special matinee on Saturday. A splendid cast of forty people have succeeded in singing this opera into a belated popularity. Tolstoy's Fedya, the gripping drama of a man's degradation and final redemption will be given its last production on Wednesday and Friday evenings. The Players Theatre will be closed for a number of weeks in preparation for a new repertoire of plays and operas to open shortly after the holidays.

### THIRD POPULAR SYMPHONY CONCERT

Curran Theatre Crowded With Enthusiastic Music Lovers Who Demonstrate Their Enthusiasm for Alfred Hertz and Orchestra by Frequent Ovation

The third Popular Symphony Concert of the season took place at the Curran Theatre last Sunday afternoon, November 14th, and as usual the spacious auditorium was crowded with an enthusiastic and demonstrative audience that gave vent to its pleasure by frequent and explosive outbursts of hearty approval. There really is no occasion to write anything but commendatory reviews of these concerts, for they are invariably well rehearsed, contain compositions of a character just a shade better than what is ordinarily supposed to be popular, and are always enjoyed by the large audiences that attend them. Indeed it has become an open secret that the Sunday afternoon audiences are far more demonstrative and appreciative than the Friday afternoon audiences, and for this reason they seem to absolutely fulfill their mission, namely, to arouse interest and improve the musical taste among the public at large.

Mr. Hertz possesses a happy faculty to select his programs in a manner to please the largest number of people without committing breaches of musical etiquette. On this occasion he was specially happy in his selections. The program included Peer Gynt Suite No. 1 (Grieg), Spring Song and Spinning Song (Mendelssohn), Don Juan Overture (Mozart), Andante con moto from Symphony No. 5 (Beethoven), Bacchanale from Tannhauser (Wagner), Music Box (Liadow), and Italia (Casella).

### LHEVINNE TO GIVE RECITAL

The distinguished Russian pianist, Josef Lhevinne, will positively give but one recital during his present visit to San Francisco. There will be no return engagement. He will play a colossal program at Scottish



THEO. BENDIX,  
The Distinguished Orchestral  
Conductor and Composer Who  
Has Become a Most Valuable  
Addition to San Francisco's  
Musical Colony

Rite Hall on next Sunday afternoon, November 28th, under Selby C. Oppenheimer's management. Lhevinne is one of the titans of present-day pianists and the foremost critics the world over have rated him as among the greatest of all time.

He made his first appearance in America as far back as 1907, and during several successive seasons continued his march of triumph through the country, constantly adding to the thousands of admirers that he gathered about him from the day he first appeared in New York. Lhevinne was booked for a cross-country tour in 1914-1915 but this had to be cancelled because of the fact that when war broke out the distinguished Russian found himself quartered in Berlin and the Germans immediately interned him as an alien enemy. For five years he remained in Berlin technically a prisoner, all the while perfecting his art and broadening his marvelous genius.

He returned to America in 1919, reappearing in Carnegie Hall, New York, before thousands, again demonstrating his place as one of the foremost of the world's pianists. In that season Lhevinne has to his credit a dozen recitals and a half dozen orchestral appearances in the metropolis alone, besides which he created tremendous demonstrations in Boston, Chicago, Philadelphia, Detroit and other cities in recitals and as soloist with their famous orchestras.

This will be Lhevinne's first visit to San Francisco in eight years and his appearances this week with the San Francisco Orchestra are outstanding features of their current season. Lhevinne's program for his Sunday recital will be as follows: Schumann's Etudes Symphoniques; Beethoven's Andante F major; Busoni-Beethoven's Ecossaises; Chopin's Impromptu F sharp major and Polonaise F sharp minor; Liszt's Etude F minor and Valse Impromptu, and Rubinstein's Nocturne op. 109 and Etude C major.

### MADAM ANNA RUZENA SPOTTE IN MESSIAH

The famous mezzo-soprano, Madam Anna Ruzena Spotte, has been engaged by Director Paul Steindorff

to sing the leading role in the production of Handel's Messiah that the choragus of the University will present in the Exposition Auditorium, San Francisco, Saturday night, December 18th, and in the Auditorium in Oakland on Tuesday night, December 21st. Other famous and competent soloists will shortly be announced for the three other roles in the great Messiah quartet and a chorus of 200 specially trained voices will share honors with a complete symphony orchestra under Steindorff's direction, to give a sumptuous rendition of the famous oratorio.

Steindorff's Messiah performances have long been an annual Christmas event in Oakland and this will be the first time he will give the work for a San Francisco audience. Under the auspices of the Auditorium Committee of the Board of Supervisors, J. Emmett Hayden, chairman, and of the City and County, the Messiah performance in San Francisco will be a municipal affair and promises to be one of the most important events of its kind ever offered here.

### GALA CHAMBER MUSIC EVENT OF SEASON

London String Quartet and Chamber Music Society of San Francisco to Appear in Event of International Importance

On Monday evening, November 22nd, a gala musical event of international importance is offered to the San Francisco public in the joint recital of the Chamber Music Society of San Francisco and the London String Quartet, England's greatest Chamber Music organization. This is the second of the series of festival concerts arranged by Mr. Hecht and marks a great step in advance in the bringing of the world's best music to San Francisco. The London String Quartet, consisting of James Levey, 1st violin, T. W. Petre, 2nd violin, H. Waldo Warner, viola, C. Warwick-Evans, cello, is acknowledged to be the greatest quartet in all Europe. And the Chamber Music Society of San Francisco is likewise acknowledged as being second to none in the United States. Therefore the joint recital of these two great organizations should offer a treat as nearly perfect as a musical performance can be.

The London String Quartet was brought to this country by Mrs. F. S. Coolidge to play at her Pittsfield Chamber Musical Festival, where they made a tremendous sensation, which they followed up by unequalled triumphs in New York, Boston and Chicago. Mrs. Colbert, the manager of the Chamber Music Society of San Francisco, succeeded in obtaining their co-operation in the San Francisco Chamber Music Festival concerts, and this will be their only appearance in San Francisco.

The program for the concert on Monday evening, November 22nd, to be held in the Colonial Ballroom of the St. Francis Hotel, is a particularly attractive one:

Mendelssohn	Octett
4 violins, 2 violas, 2 cellos.	
Mozart	Quartet, D minor
London String Quartet.	
Enesco	Octett
4 violins, 2 violas, 2 cellos.	

It is only on occasions such as these, where two great string quartets can be combined, that such works can be heard. This is a rare opportunity indeed for San Francisco music lovers. The Enesco Octett, which has created a sensation throughout Europe, and which received its first performance in America at Pittsfield amidst scenes of great enthusiasm, will have its second American presentation at this San Francisco concert. Also, in order that the London String Quartet might be heard as a unit here by the chamber music public, they have been invited by the members of the Chamber Music Society to play a quartet of their own selection, and will be heard in the Mozart D minor Quartet.

With such chamber music artists and virtuoso instrumentalists as Louis Persinger, James Levey, Louis Ford and T. W. Petre on the violins, Nathan Firestone and H. Waldo Warner, violists, and Horace Britt and C. Warwick-Evans at the cello, this concert promises to be the very finest of its kind ever given in San Francisco.

### PALO ALTO PEOPLE ADMIRE ALBERT KING

Albert King, the skillful and gifted young pianist, gave a concert in Palo Alto on Sunday afternoon and scored an instantaneous success. Two reviews regarding this event appeared in the Palo Alto Times. One was written by Henry Cowell and reads:

"One of the most significant performers on the piano that Palo Alto has had opportunity to hear recently is Albert King, who played for the Community House last Sunday. The facts that he is but eighteen years of age and that he is a Californian, are interesting, but interest in his playing so far transcends these facts that it would be an injustice to refer to him either as a young or a local artist. In his mastery of style, shading and interpretation, in his bold bravura combined with the finest delicacy, and his clear technic, he is comparable only to the most mature players."

Another reviewer had this to say in the same paper: "Albert King, the young concert pianist from Berkeley, scored a decided ovation in the program he gave at the Community Center yesterday afternoon. He won even the most conservative listeners with his art, and proved his musical genius and mastery of the piano. . . . King played with a full, swinging tone, warm in color and mature in breadth, and with a technic usually found only in the virtuosi."

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## MAUDE ESTELLE WHITE'S RECITAL

Colonial Ballroom of St. Francis Hotel  
Well Filled With Appreciative Audience of Music Lovers Who  
Enjoy Excellent Program

Miss Maude Estelle White, a young soprano soloist of rare musical gifts, and the possessor of an excellent voice of fine quality and compass, made her professional debut as an artist at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, November 2d. A large audience of music lovers assembled in honor of the occasion and proved by the frequency and heartiness of their approval that the new addition to San Francisco's galaxy of concert singers had successfully passed the gamut of their expectations.

The advantages of Miss White's vocal art consist of a voice of unusual range, flexibility and carrying power. The artist also exhibited her sincerity by her

at the Spring (Mrs. H. H. A. Beach), (b) Who'll Buy My Lavender? (Edward German); (a) Se Florindo e fedele (XVI Century) (Scarlatti), (b) L'Ultima Canzone (Tosti); (a) Allegro (Sanmartini), (b) Cantabile (Cesar Cui), Mr. Faivre; (a) Dawn (Pearl Curran), (b) The Tryst (Mary Carr Moore), (c) Elegie (Massenet), 'Cello Obligato; Aria—Piano, Piano canto pio Der Freischutz (Weber); (a) Spanish Serenade (David Popper), (b) The Swan (Saint-Saens), Mr. Faivre; (a) My Lover, He Comes on the Skee (Clough-Leighton), (b) Lithuanian Song (Chopin), (c) A Birthday (Woodman); La Cloche (Saint-Saens), Tes Yeux (Rene Rabey), 'Cello Obligato; Caro Nome—Rigoletto (Verdi).

## LHEVINNE WITH SYMPHONY

Tomorrow afternoon in the Curran Theatre, Josef Lhevinne, the great Russian pianist, will appear as soloist with the San Francisco Symphony Orchestra under



MISS MAUDE ESTELLE WHITE.  
The Gifted Soprano Soloist, Who Gave an Excellent Concert at the Colonial Ball Room of the St. Francis Hotel on Tuesday Evening, November 2nd.

careful and judicious phrasing and tasteful interpretations. The program was a taxing one, requiring versatility of expression as well as variety of vocal effects, and the fact that the singer pleased her fastidious listeners is evidence in itself for the character of her art. Enunciation and intonation were other features of Miss White's artistic accomplishments and it is safe to assume that in future this capable singer will frequently be heard in concert programs.

Miss White had the able assistance of John F. Faivre, cellist, whose solos as well as obligatos added considerably to the artistic success of the event. Mr. Faivre possesses a smooth tone, plays with taste and technical skill and understands how to obtain refined and delicate effects when necessary. The accompaniments were played by Benjamin S. Moore in a manner that proved beyond a doubt that this capable artist understands the unique requirements of the accompanist's skill. Without being too obtrusive Mr. Moore succeeded in making his work a part of the ensemble thus enhancing and fortifying the work of the soloists.

The entire program presented on this occasion was as follows: (a) The Year's

the direction of Alfred Hertz. He will play Beethoven's mighty "Emperor" concerto in E flat, one of the noblest works in all pianoforte literature. It is a titanic technic, a virile style and sweeping eloquence with which Lhevinne has been dazzling his audiences everywhere he has appeared. In addition to one of the greatest of piano concertos played by one of the greatest pianists, the program will contain Brahms's greatest symphony, the first in C minor, directed by one of Brahms's greatest interpreters. The remaining number on the program will be the weirdly beautiful "Swan of Tuonela" of Sibelius.

Next Sunday, November 28, Kajetan Attl, the brilliant harpist, will be the soloist at the popular concert. He will play Saint-Saens' beautiful harp fantasy, Saint-Saens will be further represented by the "Algerienne" Suite. Other numbers will be Mendelssohn's "Melusina" overture, the Andante con moto from Schubert's C Major Symphony, and Massenet's "Le Cid" Ballet Suite. The program will close with Tchaikowsky's stirring "March Slav."

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Ever since Sherman, Clay & Co. have been in business (now about a half a century) they have transacted a wholesale as well as retail business. They now maintain five wholesale depots—at San Francisco, Los Angeles, Portland, Seattle and Spokane, where Victrolas, Victor Records, other Victor products, and various talking machine accessories are sold to over five hundred dealers on the Pacific Coast—including their own retail stores. From the very beginning, Sherman, Clay & Co. have handled only the one make—the Victrola and Victor Records, products of the Victor Talking Machine Co. At San Francisco they also carry on a tremendous wholesale business in musical instruments, musical merchandise, sheet music and music books. These wholesale departments are entirely distinct and separate from the eleven retail stores. They have their own special quarters in the wholesale district—they have their own managers and personnel. They deal only with dealers—but as in the retail stores their methods and policies are "Sherman, Clay & Co." through and through. The Victor and Small Goods Wholesale Departments are under the personal direction of Mr. A. G. McCarthy to whose ability, good judgment and industry is mainly due the success of this big part of Sherman, Clay & Co.'s interests.

## San Francisco Wholesale Depot

Let's take a little trip through "Wholesale." First we will look over the San Francisco depot. It occupies the top floor of the building at 741 Mission Street—nearly seventeen thousand square feet and it needs



VICTOR WHOLESALE DEPARTMENT OF SHERMAN, CLAY & CO.—ONE OF THE DEPOTS THAT SUPPLY VICTOR DEALERS THROUGHOUT THE PACIFIC WEST

more. About forty people are employed here. A big office extends across the entire frontage of one hundred feet. This is occupied by the executive, stenographers, clerks, and salesmen.

## Victor Wholesale Department

At the east end are the model Victrola and Victor Records demonstrating rooms. Mr. Otto Rothlin is in charge of the Victor Record Department. When a dealer calls, Mr. Rothlin conducts him through the big storeroom in the rear of the offices and shows him the empty record bins. "Never, since we have been in business have the bins been so empty," says Mr. Rothlin. "When a dealer wants to know why we do not fill his orders completely, we show him this room and explain that the Victor Talking Machine Co. for eight months were occupied manufacturing war material, that they pressed very few records during that period and have not yet caught up." The capacity of this storage place is a half million records.

Mr. Robert Skinner is in charge of the Victrola sales. As with records, so with machines—they "ain't." She shipments of Victrolas are coming in better than the records, but they go right out, on orders of long standing.

It may not be known that Sherman, Clay & Co. have manufactured for them hundreds of cabinets in exclusive designs. The cabinets are very practical and attractive—they are for the smaller portable Victrolas. The sale of these cabinets has already run into thousands of dollars. Back of the long record storeroom, is the order department, also the shops for repairing Victrolas.

## Small Goods Wholesale

The west end of the front office is occupied by the whole Small Goods Department in charge of Mr. Fred A. Norton. Here are displayed musical instruments of every description. The firm aim is to carry only the best

makes, many of which are famous—such as C. G. Conn Band Instruments; Christensen Boehm Flutes and Piccolos; Vega and Orpheum Banjos; Martin, Washburn and Stahl Guitars and Mandolins; Ludwig and Leedy Drums and Traps; Deagan Xylophones, Marimbas and Orchestra Bells, etc. You would be astonished to see the great variety of musical instruments and merchandise which are sold to dealers.

Back of the display rooms are stock rooms, a repair shop for violins, another for string instruments, another for hand instruments. These instrument "hospitals" are intensely interesting. Many an instrument has here regained its voice. The instruments of some of the most noted artists have been brought to these "hospitals" for treatment. Goods from the Wholesale Small Goods Department are sold all over the United States, particularly on the Pacific Coast, and to a great extent in the Orient.

The entire rear of the wholesale depot is occupied with extensive Receiving, Packing and Shipping Departments.

## Sheet Music Wholesale

This department occupies the entire mezzanine floor at Kearny and Sutter streets—and needs more room very badly, it is growing so rapidly. It employs over twenty people and is in charge of Mr. Edward P. Little. From the beginning Sherman, Clay & Co. have been wholesale dealers in sheet music—however about ten years ago this department aggressively went after the business. In 1915 they went into the publishing business very extensively. They now sell to nearly every music dealer in the United States either as wholesaler

## Muscle Control in Singing

"Appling the crutches, the vocal defects, or even the more or less finished tones of others, has never yet liberated the voice. If such were possible it would become a simple matter to attend the opera, then go out into the world with a throatful of dramatic high Cs. The heights that rise above the artifice of mimicry in singing are never reached without first sounding the depths of voice causation," declares Ernest Muse voice specialist and prominent teacher from Chicago. To quote Mr. Muse further from a recent article:

"Voice is an effect, not a cause. One cannot produce like vocal effects without having like causes—like muscular conditions. To duplicate a product we must first learn to duplicate its conditions. Hence the control of mind and muscle, which alone produces the varying shades, timbres, power, and ultimate beauty of the voice, becomes requisite to tone production and to the singer. The control of muscle action is the sine qua non of Vocal Art. There can be no true liberation of the voice without complete liberation and control of muscles.

"Listening expectantly for effects in tone production results in wrong muscular action; while striving for exact position of physical parts is to deal directly with the cause—the foundation of desired tonal effects. There is a wide distinction between listening to, and casually hearing, one's own voice. Fostering the misguided habit of listening to that which the ear of the singer cannot critically hear, tends to beguile one's conception of his own voice. It stunts his prowess, it cramps his freedom, and forever impairs his chance of success.

"The great present-day tragedy of voice teaching," Muse affirms, "is the experimental plan of 'placing the voice,' 'focusing the tone,' attempting to secure 'high,' 'head,' or 'forward' resonance before the throat and its muscles have been prepared by physical and mental exercises to direct such sound-waves and action. It cannot be done. And the student who attempts it under wrong conditions, is exchanging the price of instruction for the end of a rainbow. When voice defects are diagnosed incorrectly, errors remain. A meager concept of the cause of an acknowledged vocal defect is no excuse for requiring the pupil to harp forever on one or two vocal exercises. One prescription is not a panacea for all the evils of singing.

"That the singer can see many causes of defects in his own voice, and learn to feel all of them, is now an established fact," Mr. Muse goes on to say, "and this may be accomplished by the use of a mirror and by acquiring, through physical exercises, exactness of position and a supple control of the tongue, the soft palate, the lips, the lower jaw, the larynx, the vocal cords, and the respiratory muscles, which are now recognized as standard positions and methods of control, and the uses of which produce the most astonishing results. The singer can with practice develop a tactile sensation for both vibration and muscle position that readily detects the slightest action of these corrigible parts. The receding or stiffened tongue, the frown, the hardened chin muscles, the set condition of the lower jaw—(the jaw should easily be moved about with the hand)—these and many other unnecessary muscular contractions betray effort, greatly impair tone quality, and limit both power and range of the voice. But once the muscles are taught to 'mind their own business' and not get into the path of the tone, the singer enters into the secret of fully developed power, range, and beauty of tone."

From the manner of the discussion, only a part of which is here quoted, it is evident that the author has given the subject thorough study. Mr. Muse was associated with the late Frederic W. Root, Kimball Hall, Chicago, one of the foremost teachers of voice in America. He has recently established a studio in the business center of Oakland, 1444 San Pablo Avenue, and will teach in Oakland exclusively during the season 1920-21.

## MAY MUKLE AND LAURENCE LEONARD HONORED

Miss Ada Clement and the faculty of the Clement Piano School gave a reception in honor of Miss May Mukle and Laurence Leonard, the distinguished cello virtuosa, and the noted English baritone, at the headquarters of the school, 3435 Sacramento street, on Wednesday evening, November 3rd. A number of leading musical people were present and enjoyed meeting the two musical celebrities. Among the features of the evening's proceedings was a brief but delightful musical program including the following numbers: Prize Sonata for clarinet and piano (Daniel Gregory Mason), Ada Clement, and Group of Songs, Lawrence Strass; Swedish Folk Songs, Mrs. J. W. Beckman; Reading, Miss Florence Locke.

## DE GOGORZA COMING

Everywhere ranked as among the greatest recitalist in the world today, the splendid baritone, Emilio de Gogorza, will soon be a San Francisco visitor. Manager Selby C. Oppenheimer has arranged to bring this noted singer to this city and de Gogorza will be the first of a series of great artists to appear at special Sunday afternoon concerts in the Columbia Theatre. De Gogorza will sing on Sunday afternoons of January 23rd and 30th. Other artists in this series will include Emmy Destinn on Sunday afternoon, February 13th; Anna Case on Sunday afternoon, February 20th; Josef Hofmann on Sunday afternoons, February 27th and March 6th, and Margarete Matzenauer on Sunday afternoon, April 10th.

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## SUNDAY EVENING CONCERT AT FAIRMONT

The following excellent program was presented at the Fairmont Hotel last Sunday evening, October 24th: Fantasia sur L'Opera, Carmen (Bizet); Valse, Gold and Silver (Lehar); Autumn (Chaminade), Rudy Seiger and John Smith; Love's Dream (Liszt); Indian Love Lyrics (Amy Woodford Finden); Master Melodies from the Favorite Comic Operas (Arranged by Rudy Seiger); Ave Maria (Schubert); Reverie Arahe (Sancho), By request; Piano Solos—(a) Polichinelle (Rachmaninoff), (b) Nocturne in F Sharp (Chopin), (c) Hungarian Rhapsody No. 8 (Liszt), John Smith.

Among the plays of the repertory of the Little Corner of France are: L'Ami Fritz, 3 acts, Erchmann Chatrian; Le Bonhomme Jadis, 1 act, Henry Murger; Le Medecin Malgre Lui, 3 act, by Moliere; Les Noces de Jeannette, opera comique, by Victor Masse; Le Malade Imaginaire, by Moliere; The Chimes of Normandy, by Planquette.



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## MARION RAMON WILSON'S FAREWELL CONCERT

Excellent Contralto Gives Well Selected and Intelligently Interpreted Program at Century Club Hall Before Large Audience

Miss Marion Ramon Wilson, the well-known and exceedingly well-equipped contralto soloist, gave her farewell concert at Century Club Hall on Thursday evening, November 4th. Miss Wilson belongs to our more seriously inclined artists and for this reason she does not make concessions to popular taste, but confines herself strictly to the highest form of vocal literature in the selection of her programs. On this occasion she chose from all schools and all artistic varieties of compositions, thereby giving a concert of the widest appeal. Miss Wilson's versatility manifests itself in a comprehensive exposition of distinctly contrasting forms of vocal creative thoughts and she, therefore, always impresses her audiences with the intellectuality of her expressive vocal declamation.

In addition to difficult and impressive operatic arias and classic songs Miss Wilson also included some songs by American composers, showing her willingness to recognize America's standing in the modern music world. She had selected some excellent examples of this vocal literature and sang them as if she really liked them very much. In addition to a warm, rich, resonant contralto voice, Miss Wilson possesses the knack of a distinct and clear diction, her enunciation being concise in the foreign as well as her native tongue, which forms an excellent asset of the artistic character of her performance.

Miss Wilson has left for the East, where she will give a series of programs on a carefully booked concert tour. She will be gone for some time and no doubt will meet with that brilliant success which she so richly deserves. Her many California friends and admirers wish her all possible good fortune and trust that she will return here after conquering those artistic successes to which her art entitles her. Frederick Maurer, Jr., was the accompanist, and this in itself is evidence for the fact that the instrumental part of the program was as musically as it was possible to be.

## ALCAZAR

The tremendous emotional sweep of this week's humanity play, *The Eternal Magdalene*, will be followed at the Alcazar next Sunday by a joyous novelty in glad accord with the spirit of Thanksgiving week. Five o'clock, comedy-drama new to the Coast, was pronounced a most unusual play of laughter, pathos and stirring dramatic punch when given at the Fulton, New York. Keen interest attaches to its premier in California, where its author, Frank Bacon, still claims his home, and where his heart is, despite a phenomenal success as star and co-author of *Lightnin'*, still playing to capacity in its third year on New York's great White Way. For fourteen years Frank was beloved by Alcazar audiences. Friends and strangers alike unite in pride over the triumph that has come to him in maturity. Five o'clock shows how a gifted young fellow was railroaded to a so-called sanitarium for the deranged and kept there by a crooked relative and his bought up "specialist." It demonstrates how absurd a so-called "mental examination" may be made by the expenditure of money. Such is the variety of dramatic incident that Jack Lait, dramatist and noted fictionist, in reviewing its premier, wrote: "New York never before saw a play quite like *Five o'clock*. Frank Bacon's comedy made an audience laugh uproariously, weep unashamed and go out delighted, wondering and talking." Dudley Ayres will personate the same man who was railroaded, with Elwyn Harvey, the superintendent's daughter, who helped him regain freedom. There are splendid character types for Ben Erway, Charles Yule, Rafael Brunetto, Al Cunningham, Frederick Green, Emily Pinter, Edna Peckham and others.

*Crooked Gamblers*, November 28th, is another of the many New York current successes that San Francisco would not see but for the Alcazar. It is a comedy of frenzied stock speculation, a la Ponzi, by Samuel Shipman, author of *Friendly Enemies*, and Percival Wilde, produced at the Hudson Theatre only last July by A. H. Woods, who has released it for the Alcazar only, as it does not tour the Coast.

## FOUR GENUINE ARTISTS HIGHLY APPRECIATED

A larger or more enthusiastic audience could not have been present than those who were in attendance at the Colonial Ballroom of the Hotel St. Francis, on Monday evening, November 15th. It was a happy thought which prompted Father Boyle to arrange the excellent program that he did on this occasion for not only did the little church in San Anselmo reap a great benefit as the result of this concert but at the same time it gave an endless amount of pleasure to many music loving people.

Father Boyle sang as his opening numbers songs of Handel and Schubert in which he displayed his deep reverence for the classics, and sang them with sincerity and dignity. But it was in the ballads that Father Boyle found himself and was able to disclose his artistic qualities. These he sang with a real sweetness of tone and a simplicity which was in itself most appealing and charming. His voice is of excellent timbre, clear and sympathetic and unusually flexible. He uses his voice with an ease and naturalness, never in any way straining or forcing, which would only mar the tone quality and would not achieve the artistic effects that he does. One of the numbers which stood forth as being especially well given was the old traditional Scotch melody, *Loch Lomond*.

The word artist is so very often misused, but in the case of May Mukle, the term fits her in every sense. She is the true musician, with the musician's heart, with the musician's soul and insight, and with the capability of transmitting these rare qualities to her audience. Many claim that the violinello is akin to the human voice; well, Miss Mukle made this statement ring true. With her rich, full and beautiful tone she made her 'cello sing joyfully or sob mournfully. Her main number was the suite in E of Valentine, which exhibited her brilliant and masterly technique, her perfect phrasing and rare intelligence. Her lighter selections revealed her adaptability in playing numbers requiring grace, spirituality and an exactness in tempo and rhythm. In Faure's exquisite *Elegie* it gave Miss Mukle splendid opportunity to pour out her soul, and in this heavenly melody she welded together magnificent and endless tone colorings. Miss Mukle is an artist whom one cannot hear too often for she invariably has new and interesting musical ideas and thoughts to convey to her hearers. A superior 'cellist and musician does not exist.

Uda Waldrop and Lawrence Schaffler were the pianists on this occasion. Mr. Waldrop played two solos besides the accompaniments to the songs of Father Boyle, and these were among the most notable features of the evening. They were played in such an effective manner that they evoked much enthusiasm and Mr. Waldrop was forced to respond with an encore. It is a pity that we do not hear more of Mr. Waldrop as a soloist. Mr. Schaffler, whom I have heard several times recently, was in his best form while playing the accompaniments for Miss Mukle. He provided invaluable support and perfectly adjusted balance, playing with purity of tone and clean technique. C. H. A.

## CALIFORNIA THEATRE CONCERTS

Owing to faulty train connections Harold Henry was unable to appear at the California Theatre last Sunday morning, and his place was taken by Miss Schehatowitsch, the brilliant young Russian pianist, who has already made thousands of friends by reason of her fine musicianship and splendid pianistry. On this occasion Miss Schehatowitsch played Rimsky Korsakow's piano concerto in a manner that aroused her large audience to long and insistent demonstrations of approval. She had to appear again and again and it was evident that she has thoroughly established herself as an artist of the first rank.

The California Theatre Orchestra, under the able direction of Herman Heller, played several excellent numbers as follows: *Midsummer Night's Dream Overture* (Mendelssohn); (a) *Solitude* (Heller); (b) *Loin du Bal* (Gillet); *Esquisses Orchestrales* (Orchestral Sketches) (Dubois). The last named number was presented for the first time in San Francisco and created an excellent impression. C. Sharpe Minor played a delightful *Medley of Scotch Airs* arranged by himself, and earned well justified applause which was heartily accorded him.

Tomorrow the Stanford Glee Club will be the soloist with the California Theatre Orchestra under the direction of Herman Heller at the morning concert in the California. The Stanford singers made a very successful tour of Southern California this Spring, where they appeared with the Los Angeles Symphony and Philharmonic Orchestras, and gained very favorable comment. L. E. Behymer, impresario for the Los Angeles Philharmonic Orchestra, declared the club to be the best he has ever heard during his musical career.

The numbers to be sung in concert with the California Orchestra are *Nature's Praise of God* (Beethoven), and *Rise, Sleep No More*, the composition of H. J. Stewart, a San Diego man. The first is one of Beethoven's best works. The latter is the composition of one of the leading Western composers. The California Orchestra will render the following program: *Triumphal March* (Grieg); *Fruits Viennois* (Czibulka); *Ateneament of Pan* (Hadley); *Der Freischuetz* (Weber). C. Sharpe Minor will offer on the California organ Sibelius' *Valse Triste*.

## THEODORE BENDIX TO LOCATE HERE

Distinguished Composer and Conductor Decides to Locate Here Permanently and Will Coach Young Artists for Eastern Appearances

Theodore Bendix, the noted conductor and composer, brother of Max Bendix, who created such a host of friends and admirers for himself as conductor of the Panama-Pacific International Exposition Orchestra, has decided to locate in San Francisco permanently and thereby has been added a most important factor to our local musical colony. Mr. Bendix will open a studio to prepare talented pupils for comic opera, concert and oratorio, and he has the facilities to secure appearances when the young artists are sufficiently well equipped to justify public presentation.

Thanks to his important Eastern connections Mr. Bendix is in a position to be of great assistance to young aspiring artists, and he will form, as it were, a link between the West and the East which has long been needed. In the East they are in need of fine voices and young blood as well as talent. In California we have plenty of fine voices and talent, and so Mr. Bendix will be able to find what Eastern managers and producers are looking for, and what our resident artists have long been wanting.

Mr. Bendix has for many years conducted both grand and light operas and knows the theatrical and operatic game from the ground up. He, therefore, should be an excellent coach. He will hear singers every Wednesday and Saturday at the studio of George E. Lask, 220, Post Street, from ten to twelve o'clock.

## CURRAN THEATRE

Up in Mabel's Room starts on its second and final week of the engagement at the Curran Theatre tomorrow night. A. H. Woods has selected an exceptionally good cast to present this clever play, which includes such well-known favorites as Josephine Saxe, Julie King, Sager Midgley, James Norval, Grace Fielding, Harry Bradley and others.

The play is from the pen of Wilson Collison and Otto Harbach, and during its long run at the Eltinge Theatre, New York, was billed as the farce that drove New York on a pajama jag. Up in Mabel's Room is undoubtedly the funniest farce that Mr. Woods has sent here. While it abounds in numerous risqué situations it never oversteps the bounds of propriety, and as a laugh provoker it is entirely in a class by itself. Mr. Woods has been lavish as to cast and production. A special matinee will be given Thanksgiving Day besides the regular Saturday matinee.

Chu Chin Chow, the big musical extravaganza of the Orient, which has enjoyed nearly five years of London triumphs and which played an entire season in New York, will be presented by F. Ray Comstock and Morris Gest at the Curran Theatre, week commencing Monday, November 29th. The advance sale of seats has broken all known records, and the avalanche of mail orders is said to have been absolutely unprecedented. Chu Chia Chow is a story of ancient Bagdad, told in 14 scenes, with 18 musical numbers, and a wealth of scenic and colorful beauty that defies description. The costumes and the color schemes are said to be richly ornate and brilliant. The company numbers 300 people, including many well-known principals, and a ballet of sixty dancers.

## KITTY GORDON AT THE ORPHEUM

Kitty Gordon, one of the theatre's celebrities and included by history among the world's famous beauties, heads the Orpheum bill here next week. Of the statuesque type, her loveliness is so much a matter of record that everybody knows how very handsome Miss Gordon is without being told. Nature was particularly bountiful in her gifts to Miss Gordon, not only providing her with personal charm, but with fine histrionic talent, so much so that when Miss Gordon forsook society for the stage, it was an exceedingly brief period before she became a star. As a star she has twinkled brilliantly in the musical comedy, vaudeville and picture firmament.

Jack Wilson, comedy celebrity, who, assisted by Frank Griffith and Vera Beresford, will be seen in *The Surprise*, is well remembered here. He has devoted much of his time during the past two years to musical comedy, appearing in various Winter Garden Companies as co-star with Kitty Gordon in *Lady Kitty*, Inc., and with other musical plays. His returns to the two-day always are as welcome as "the flowers that bloom in the spring." Experience with the United States entertainment units in France made Tony Hunting and Corinne Frances as well known abroad as they are here in America. They are observing their return to vaudeville in this country next week with *The Flower Shop*, a singing, dancing and talking comedy skit.

Musical critics throughout the country agree that Rae Eleanor Ball is an exceptional violinist. Not only has she splendid technique and a wonderful tone, but she possesses, in addition, temperament and personality. This season she is aided by her brother, Joseph, known to the concert world as a remarkable 'cellist. Her glorious tresses are the envy of every woman. John and Nellie Olms, who style themselves *The Watch Wizards*, will be found to be of the prestidigitator type. Their skillful and at times uncanny performance is with watches.

Of Dotson, the eccentric dancer, it has been said that he must be related to lightning, for both have the same characteristics. Dotson is a dancer with comedy for a side line. He is nimble and quick, both of foot and speech. The Three Weber Girls start out to be an exceedingly good singing and dancing act. Then they change their minds and wind up by being an exceptionally fine gymnastic turn. The girls, in addition to their two distinct accomplishments, are a composite of physical grace. *The Spirit of Mardi Gras* musical revue extraordinary, featuring the *Mardi Gras Sextette*, will remain one more week.

## AMATO

The great baritone of the Metropolitan Opera House, Pasquale Amato, will be in California in early December but shortness of time between his appearances at the Metropolitan and a full hooking sheet will preclude the famous artist singing in San Francisco. However, local admirers of the wonderful artist will be able to hear him in two recitals in the hay section, for Amato will sing in Oakland at the Auditorium Opera House on Tuesday night, December 7th, and in the Assembly Hall of Stanford University on Thursday night, December 9th. He will be assisted by Kitty Beale, a young soprano of the Metropolitan forces, who is rapidly forging her way to the front. William Tyroler will be at the piano.

Amato's programs will be typical of his great art and will include the Prologue from *Pagliacci*, a group of Italian folk songs, a group of French songs, Rossini's *Danza* and Henschel's duet, *Gondoliera*, which he will sing in conjunction with Miss Beale. Many San Franciscans will journey to Oakland and Palo Alto to hear Amato sing.



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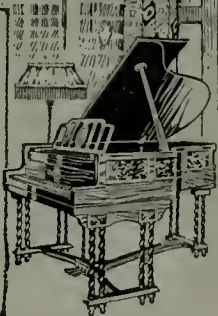
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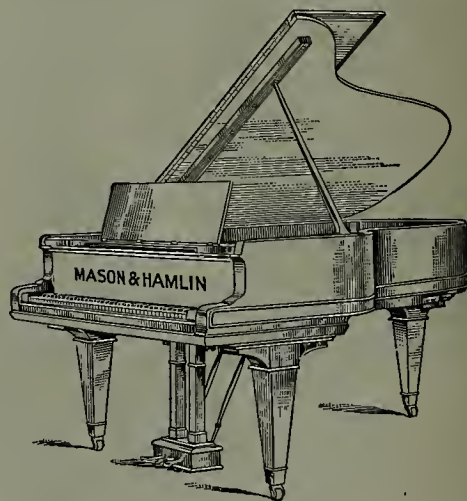
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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, NOVEMBER 27, 1920.

PRICE 10 CENTS

## 700 CHEER FINEST CHAMBER MUSIC CONCERT EVER HEARD IN CITY

Largest and Most Enthusiastic Audience Ever Assembled at a Chamber Music Concert in San Francisco Makes Visit of London String Quartet Memorable—Elias Hecht and Chamber Music Society of San Francisco Deserve Credit for Establishing an Atmosphere That Makes Such a Triumph Possible

By ALFRED METZGER

Once more San Francisco's reputation as a genuine musical community has been vindicated. Nearly seven hundred people attended the second concert of the season 1920-1921 of the Chamber Music Society of San Francisco. This means that more than one-eighth per cent of the population are sufficiently musical to find enjoyment by listening to a chamber music concert, which means, too, a program of the very highest form of musical composition, and one that requires the utmost intelligence to appreciate. Ordinarily less than one-half of this proportion of a city's population attends chamber music concerts. Three extra rows of chairs had to be installed in the Colonial Ballroom of the St. Francis Hotel last Monday evening, and many people were unable to gain admittance. The London String Quartet was the guest artist on this occasion, and this splendid organization consists of James Levey, first violin, T. W. Petre, second violin, H. Waldo Warner, viola, and C. Warwick-Evans, cello.

Now, it is not only the extraordinary large proportion of San Francisco's population attending this event that struck us forcibly, but the attitude of this proportion toward the performance and the players. There was real enthusiasm. There was as much musical thrill as at an operatic performance. Indeed, there was cheering. Now, no audience can possibly work itself up to a point of cheering unless it thoroughly enjoys listening to the program. And any audience that finds as much pleasure in the performance of a chamber music program that it gives vent to visible and oral expression of enthusiasm is very fond of such music. And finally any audience fond of chamber music is a musical audience in the noblest sense of this term. So it is once more demonstrated that San Francisco needs no bragging. The facts speak for themselves.

And just as San Francisco needs no bragging about its symphony orchestra, its chamber music organization and its musical people, so does the Chamber Music Society of San Francisco need no bragging to maintain its reputation. The mere fact that the London String Quartet was willing to play with the Chamber Music Society of San Francisco was evidence that it considered our own organization worthy of such honor, and being thus worthy it becomes evident that its position in the world of music is assured.

And now we have arrived at a point of our dissertation when our attention must be directed to the London String Quartet. We have never heard a chamber music organization wherein academic exactness and expressive phrasing were so closely allied. And in addition to the technical and demotional characteristics of this organization we have a uniformity of instrumental quality which is as rare as it is delightful. To attain this element of perfection that exists in this ideal chamber music organization requires not only years of constant and intelligent study and practice, but a unanimity of musical ideas and uniformity of artistic qualifications unique in its requirements. There simply can not be another organization like the London String Quartet, because it is doubtful whether four musicians so eminently fitted to play together can be found again, and even if found could be secured to play together.

Both the Mendelssohn Octet and the Mozart Quartet played on this occasion are works of established artistic value, and it is therefore not necessary to speak

of them in detail. But the interpretation of these two works as we heard it on Monday evening is something that is not established, or at least was not up to the time we heard it, and consequently that is worthy of attention. The uniform roundness of tone, the impeccable intonation, the spontaneity of phrasing and the precision of attacks which the London String Quartet revealed borders so nearly on perfection in ensemble playing that the difference is almost negligible. And, by the way, the fact that the members of the Chamber Music Society of San Francisco were able to fit themselves into this marvelous ensemble is in itself an artistic fact that can not be overestimated.

There was strength and virility in the reading of the Allegro moderato movement of the Mendelssohn Octet. The precision of the fugue parts was something that can not be forgotten by anyone familiar with the intricacies of chamber music interpretation. And the contrast between the vigor of the allegro movement and the phiancy and grace of the scherzo was so marked and so enjoyable that one could not repress a sigh

of gratification when the notes swayed sylphlike over the strings. Then the decisive and peremptory presto with its finely cut chords and clean harmonic scoring caused the thrills of delight chase each other along the vertebrae of every genuine music lover.

As far as the writer is concerned there is nothing more entrancing or vivifying than an elegantly interpreted Mozart Quartet. In its ideal reading of this pure classic the London String Quartet showed itself at its best. Every one of the four members of this quartet was equally proficient in his artistic superiority. There was a uniformity of musicianship which we have never as yet seen surpassed, and we have heard practically every great chamber music quartet that appeared in America during the last thirty years. Not only is the first violinist an artist of the rarest type, but the second violinist is equally delightful in his musical expression, the viola player is a gem of the rarest character and the cellist is an artist from head to heels. When one certain phrase is begun by the first violin and gradually passed through the entire organization

it does not lose one iota in character, tone quality or shading. This is something that we know no other quartet to be possessed of in quite such degree. We can not imagine a finer interpretation of the Allegretto con variazioni movement of the Mozart Quartet than the one interpreted for us by the London String Quartet, and especially the first violin part, which was played with unerring artistry of impassioned musicianship. We certainly entertain the highest respect for the seven hundred people assembled on this occasion when they exhibited their musical taste and judgment by insistently endorsing this movement, and we also respect the perspicacity of the players for realizing that the insistent demand was genuine and thus justified a repetition.

We come now to the final number on the program—Octet C major op. 7, for 4 violins, 2 violas and 2 cellos, by George Enesco, which was heard on this occasion for the first time in San Francisco and for the second time in America. Before we give our impressions of this work we wish to say that we could hardly believe our ears when we heard the members of the Chamber Music Society of San Francisco play this work so well with the London String Quartet that one could hardly realize that the former were able to make such an excellent showing after a necessarily brief period for rehearsing. Even though Messrs. Persinger, Ford, Firestone and Britt received the score some time ahead of the arrival of the London String Quartet, they could not have come into possession of it very long ago, at least not long enough to rehearse it sufficiently to attain such proficiency. And yet they overcame the almost unbelievable technical difficulties with an ease and an accuracy that matched the efficiency of the London String Quartet sufficiently to preclude serious technical deficiencies or noticeable artistic disagreements. We certainly take our hat off to the members of the San Francisco Chamber Music Society for their ability to fit in so snugly into an ensemble of such rare proficiency as that of the London String Quartet.

But apart from the ingenious scoring, the technical mazes and the almost constant ferocity of the work we could not see anything musical in it. After hearing the Mendelssohn Octet and the Mozart Quartet this tearing and wild mode of thematic and theoretical treatment was specially glaring. We have never yet become accustomed to the idea that a composition requiring the sacrifice of beautiful and smooth tone quality for bizarre and rough ensemble effects represented genuine musical expression. If it is done to portray the ugliness of emotion than we say music should not be permitted to represent ugliness. We like to see music employed for the purpose of typifying the beautiful. And while there are certain episodes in this Enesco work that are harmonically beautiful in the main this steady tearing of strings and rasping of bows exercises the most aggravating influence upon our nerves.

Possibly in time we may become used to the dissonances, dischords and queer intervals that Enesco employs to rack our nerves, but when that time comes we will be so acclimatized to the frenzy of passionate utterance that we could not find the pleasure and delight which we experience now, when listening to a Mozart Quartet, and we pray from the bottom of our heart that such a day will never dawn for us.



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TWENTIETH YEAR

## OAKLAND TO HAVE NEW MUSIC CLUB

Upon another page of this issue will be found an announcement that Oakland is to have a new music club on a par with the organizations already established in California and members of the California Federation of Music Clubs. Mrs. Mackaye-Cantell, the Pacific Coast Musical Review's transbay correspondent, refers to the fact that this club is to be organized for the benefit of transbay artists, and also visiting artists. It is to be gathered from the report of the first meeting that remarks were passed regarding the exploitation on the part of San Francisco of the transbay musical public and artists. And it is to be inferred that Oakland and her sister cities wish to be independent of San Francisco and strike out for themselves.

We sincerely trust we have misunderstood the import of the lines. For if there is anything more injurious than the creation of factional musical spirit in a community, and more injurious to musical progress, we do not know of it. The Pacific Coast Musical Review has devoted years of its existence to a gradual diminution of the antagonistic spirit prevailing between Los Angeles and San Francisco in musical matters—a factional attitude between the North and the South of California. After years of continuous and energetic protest we have succeeded to a point where Southern California artists are heard with pleasure in Northern California and vice versa. Paul Steindorff announces the engagement of two Los Angeles artists of distinguished reputation as soloists at his Messiah performance, namely, Mme. Anna Ruzena Sprotte and George Walker. John Smallman in Los Angeles engaged Lawrence Strauss and Mabel Riegelman with the Los Angeles Oratorio Society last season. The California Theatre of this city and Grauman's Million Dollar Theatre in Los Angeles are engaging artists from both extremes of the State. Surely we can not afford to start another factional attitude right at our doors.

If it is the purpose of the new Oakland Musical Club to use an anti-San Francisco argument in its organization and as a bait to attract members, it can not count on the support of this paper, whose policy is purely conciliatory, and which can not possibly countenance antagonistic attitudes between two communities on this Coast. If we wish to further musical progress in California we must work upon a basis of co-operation. If Oakland thinks that it needs a musical club—and we have every reason to believe that it does—then let it be as an additional factor in the encouragement and uplift of music in California and the Pacific Coast as a whole, and not in the narrow spirit of civic pride.

The Berkeley Musical Association has shown what can be done across the Bay in the way of attracting visiting artists. Eventually we would like to see this organization more broad and more liberal in its attitude toward California artists. We do not like to see a California association of music lovers deliberately discriminate against California artists in its constitution and that is what the Berkeley As-

sociation is now doing. Even the Chamber Music Society of San Francisco can not appear as one of the season's attractions, and upon the same principle the San Francisco Symphony Orchestra could not be engaged. This is such a narrow attitude toward musical progress in this State that we have hopes the Board of Directors of the Berkeley Musical Association will sooner or later realize the error of its ways and amend its constitution.

And so we trust that the Oakland Musical Club to be organized will not fall into a similar error, but will base its existence upon a co-operative spirit. If Oakland and the transbay cities wish that their excellent artists should be heard in other communities, they must adopt a tolerant attitude toward the artists of such communities. If they wish to isolate themselves they could do nothing better than build their foundation upon the shifting sands of clannishness. And since Miss Z. W. Potter and the Le Fevre-Brusher Bureau already bring outside artists to Oakland, the new musical club could do an invaluable service to California by giving them special opportunities and paying them adequately, and thus set an example to others whose principal object seems to be to get artists' services as cheaply as possible.

## CACAFUNNICS

BY THE FUTURIST

Have you ever attended some of the up-town moving picture theatres, and been compelled by the management to listen to certain decompositions by would-be tenors and other might-have-been vocalists? If you have not you certainly are very lucky. The other day I again forced myself to listen to one of these compulsory medicinal shows and the chorus contained words like these: "She always finds me kneeling in the candle light." Can you imagine such a situation? It would seem to an ordinary individual that in such a case he would burn himself. Anyhow, he would get a well-deserved roast.

There seems to be quite a fad among musico-society people of this country in the form of musical teas. Now, when I first noticed these announcements, it was not quite clear in my mind why these teas are regarded musical, until finally it dawned on me that the manner in which the tea is being consumed has a sound that reminds you of one of those ultra modern compositions.

What may be called a gentle stir in a tea cup took place at the Alladin tea room, located at 220 Post street, where many interesting artists, musicians and writers congregate to refresh the inner man or woman whenever they have enough left after buying clothes, paying railroad fares, managers' commissions and advertising. During lunch hour one day last week the grinding motion of the teeth was suddenly interrupted when a stylishly-gowned and handsome young woman, accompanied by an entourage of manager, press agent and pianist, entered the dimly-illuminated room. As soon as recognition became general a whisper floated from table to table and everywhere one could hear Gentle—Gentle—Gentle. Soon it became evident that even prima donnas must eat, and the evidence of her fame could not have been better displayed than by the fact that the young prima donna continued to eat undisturbed, notwithstanding the evident commotion she had stirred up in the tea room. The only thing that worries me is who paid for the lunch. Was it the manager, the press agent or the pianist? But I beg pardon, it might have been the prima donna herself. If so, Alice is evidently attracting large houses.

You can never tell what impression the reader receives from an article meant in the kindest of spirit. Last week the editor took occasion to comment briefly on the new changes made in the staff of the Pacific Coast Musical Review, and among others he spoke of Mrs. L. Mackaye-Cantell as a critic of the highest rank. Now, the editor meant this remark in the spirit in which it was expressed, but Mrs. Cantell has a very bright young son whose mind is already developing critical faculties, for upon reading this editorial paragraph he reasoned: "Highest rank—superlative degree—otherwise rankest." And as evidence of Mrs. Cantell's good nature her son is still among the living.

My good friend Leonard Liebling in the Musical Courier of November 11th says in his bright and breezy Variations: "When the greatly desired National Conservatory of Music finally is established in Washington it will be a much easier matter to find the proper professors for counterpoint, harmony and singing and playing, than for ragtime and jazz. Of course if there are to be no ragtime and jazz at the institution, it hardly could be called a National Conservatory." Well, I don't know about that. It might not be exactly national, but it could be conservatory or words to that effect.

In this same column of Variations Leonard Liebling says, regarding a letter received from the Los Angeles

representative of the Pacific Coast Musical Review: "The foregoing finds an echo in the letter from Bruno David Ussher, music critic of the Los Angeles Evening Express, Christian Science Monitor, etc." Well, the etc. means the Pacific Coast Musical Review, and it is gratifying to know that at last the paper has advanced to a position where it is being referred to as an etc. by a great metropolitan music journal. It takes nineteen years to attain this distinction.

I find in an Eastern music journal that Tetraxini was taking cooking lessons from the chef at the McAlpin Hotel before leaving on her big tour of the country. "Tet" is surely very ingenious and thoughtful, for it would not surprise me to hear that she had devoted special time to preparing a roast, and thus by being able to heat the critic at his own game, her chances of receiving the most enthusiastic reviews of her concerts are considerably improved.

In a note from Paris which appeared in an Eastern music journal I find the following: "Mlle. Agnea Borgo, a soprano of the Parla Opera, has brought a damage suit for 500,000 francs against John Poueligh (evidently not to be pronounced Phoueligh), music critic of the Comedie, the plaintiff stating that his criticism of her performance of Aida 'was not criticism but an appeal to the public to put a stop to her performance.' Poueligh asked if her 'mad cries could be called singing,' and added that 'it was the audience which should have demanded mercy instead of the singer when she uttered Aida's prayer.'" There are several interesting facts connected with this information. In the first place I never knew that there was a critic who was worth 500,000 francs, and in the second place Mlle. Borgo is not by any means the only Aida of whom the audience could have asked mercy. But in singing out the artist as being so bad that the audience should have stopped the performance, the critic indirectly admits that he had never heard such singing in his life.

Mrs. M. E. Blanchard, mezzo-contralto, Frederic Biggerstaff, pianist, and Miss Beatrice Blanchard, accompanist, gave a splendid program at Alumnae Hall, Mills College, on Wednesday evening, November 17th, under the auspices of the Music Club of Mills College. A very large and enthusiastically interested audience was in attendance and expressed its pleasure by liberal exhibitions of approval. The program was as follows: (a) Lascia ch'io piango (Rinaldo) (Handel), (b) O, Girometta (Sibella), (c) Songs My Mother Taught Me (Dvorak), Mrs. M. E. Blanchard; (a) Thoughtfully I Wander (Folk Song) (Grieg), (b) Ballade in G minor (Grieg), Frederic Biggerstaff; (a) Les Larmes (Werther) (Massenet), (b) Psyche (Paladilhe), (c) Bon Jour, Suzon (Delibes), Mrs. Blanchard; (a) Nocturne in D major (Chopin), (b) Soiree dans Granada (Debussy), (c) Andante Spianato (Chopin), (d) Grand Polonaise (Chopin), Mr. Biggerstaff; (a) Gentle Eyes (from the Sanscrit, Arthur Ryder) (Beatrice Blanchard), (b) Sweet Chariot (Witter Binner) (Beatrice Blanchard), (c) Do Not Go, My Love (Tagore) (Hageman), (d) At the Well (Tagore) (Hageman), Mrs. Blanchard; En Route (Godard), Mr. Biggerstaff.

Janet Malbon, the delightful young soprano, who made such an exceptionally fine impression as recitallist and church singer, was recently married to Fred N. Bigelow, secretary of the State Market Commission and State Fish Exchange, and former member of the Examiner editorial staff. Miss Malbon came to San Francisco a few years ago from Chicago where she had already scored a number of brilliant artistic triumphs upon the concert and operatic stage and soon after her arrival here she became very popular in musical circles, not only because of her splendid talent, but equally so because of her charming personality and sincere artistic ideals. It is to be hoped that Mrs. Bigelow will continue to delight some of her admirers and friends occasionally with her unquestionably refined artistic efforts.

H. B. Pasmore will give the first pupils' musicale in his new studio in the Kohler & Chase Bldg. on Friday evening, December 3rd, at which his pupils of the University of California will give the program. These pupils are chosen from a very large class of Berkeley students who are now studying with Mr. Pasmore. Miss Althea W. Burn will give a group of songs at the close of the program. The pupils are: Miss Gwen Howe of Watsonville, Miss Letha Little, of San Diego, Miss Esther Lindsey of Berkeley, Miss Mary Alderton of West Virginia, Miss Helen Knapp, of Berkeley, C. J. Howell of Berkeley, James Riley of Pomona, Cal., and John Pasmore of Berkeley.

The San Francisco Musical Club announces two excellent programs for December. The first will take place on Thursday morning, December 2nd, and will be devoted to Dutch, Belgian, Flemish and French schools of composition. The participating members include: Mrs. Uda Waldrop, Mrs. J. C. Aylwin, Mrs. Martin Molony, Mrs. Claude King, Mrs. Benj. Apple, Mrs. Robert Cahalan, Mrs. Jamea Kelly, Mrs. Hazel Morck, Mrs. Maurice Gale, Miss Marion C. Cumming and Mrs. Zena Porter. They will be assisted by Lajoa Fenster and Uda Waldrop.

On Thursday morning, December 16th, the San Francisco Musical Club announces a Christmas program which will be given by the following members: Mrs. Charles Stuart Ayres, Mrs. Arthur Hill, and Miss Frances Murphy, who will be assisted by Len Burne, Harrison Coles, Miss Miriam Timontale, Miss Boyer, Master Hazeltine, and the St. Andrew Choir Boys.



## GENTLE AND ATTL THRILL 1500 PEOPLE

They Give One of the Most Successful and Highly Artistic Concerts Ever Held in San Jose. Attendants Held at a Constant High Pitch of Enthusiasm

By CONSTANCE ALEXANDRE

The man or woman who made the statement that "seeling was believing," made a very wise remark. If it weren't for the fact that I was one of 1500 people that crowded into the Normal School Auditorium, in San Jose, on Friday evening, November 19th, I would be apt to believe the number exaggerated. I could scarcely realize that in a city the size of San Jose there were enough people interested in music to fill a hall of that seating capacity. And when I say 1500 seating capacity I am not including the extra chairs that were placed to accommodate the many that could not procure the regular seats or those who stood. I must confess that I was amazed when the sight greeted my eyes. Mrs. Jessica Colbert must be congratulated for this excellent series of concerts given by several of the most popular artists appearing before the public at the present time, which she is presenting to the music loving populace of San Jose.

It is true that music is an art, but unlike the work of the painter, whose inspirations live on the canvas in colors that last unlimited time, music remains but only a memory. It appeals to the intellect, delights the ear, and uplifts the soul. And this is what Alice Gentle did with her voice: charm the ear, interest the mind, and elevate the soul to a plane far beyond. On this program she passed through the most diverse emotions, yet neither her voice nor her genius to express failed to portray her very thought. How beautiful and pure were her soft caressing tones which floated through the air like a warm breath upon one's cheek. This ravishing beauty of tone and coloring was exhibited in her songs which tended to idealize, and poetize moods and materials pertaining to nature. Her dramatic singing was demonstrated in her singing of the Don Fatale, from Verdi's opera Don Carlos, which she gave with emotional intensity and a richness of voice. One very strong characteristic about Miss Gentle's singing is that no matter what type of song she is interpreting or what tone quality she is exacting of her vocal powers, she retains, in the pianissimo as in the forte, the same concentrated tone, and each containing the same "point." In the extreme high notes her voice is beautifully covered. Such a thing as a spread or strident note is unknown to this artist. She has perfected what is known as the covered tones. Besides singing a delightful group of French songs in a perfect French, she sang a number of Irish songs and several Negro Spirituals.

The harp which is the most beautiful of all the "plucked" instruments, is unlike the violin, cello or viola, for its inability for sustaining long tones. This, however, is made up for by certain effects characteristic of the harp and by its pure silvery tone and rich beauty of timbre. These qualities were exemplified in the marvelous playing of Kajetan Attl. It was not only because the harp in itself necessitates a player of graceful pose, which attracts the eyes as well as the ears, but it was due to Mr. Attl's absolute mastery of this intricate instrument that brought him success. Mr. Attl attains a clearness of tone, a real ringing and carrying pianissimo which I doubt any other harpist can surpass, while his sense of rhythm and coloring is keen and definite. Mr. Attl gave charming readings to all his lovely numbers and one of the selections, which seemed to capture the fancy of the audience to an unusual degree, was the Le Printemps of Coumoud. Outside of Mr. Attl's solos, he also accompanied Miss Gentle in two numbers which was most effective.

A very strange incident which occurred at this concert was that after everyone had left the hall, the auditorium was about to be put in darkness and Miss Gentle had already her wraps on and ready to depart, when someone realized that she had not sung anything from the opera which has become so closely associated with her name. Immediately this report was circulated and before one had a chance to know what had taken place the hall was again more than half filled. A thunderous burst of applause was heard and continued until someone rushed behind the stage to tell Miss Gentle that the audience had returned and utterly refused to depart unless she sang the Habanera from Carmen. Graciously she removed her wraps, the piano was re-opened and much to the satisfaction and delight of hundreds who had remained she fulfilled their wish after which she was wildly cheered, and the audience left contented and happy.

Frank Moss as Miss Gentle's accompanist played in his same tasteful and masterly fashion, giving the soloist ample support.

## EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at 8 o'clock at the Exposition Auditorium is as follows: Marche Nuptiale (Widor); Swing Low, Sweet Chariot—Adaptation (Lemare); Oriental Intermezzo (Wheeldon); Fantasia Rustique (Wolstenholme); Improvisation on brief theme; Tannhauser Overture (Wagner).

George Stewart McManus, the well-known piano soloist, ensemble player and teacher and recognized on the Pacific Coast as one of our foremost of the younger artists, will give his many friends and admirers an opportunity of hearing him play the ever beautiful Schumann Concerto when he appears at the California Theatre as soloist with Herman Heller's excellent orchestra on Sunday morning, December 5th. There is no question as to Mr. McManus' pianistic qualifications and this number will serve to reveal his rare gifts to the greatest advantage.

## CHAMBER MUSIC SOCIETY AND ALICE GENTLE

Oakland Hears Alice Gentle in All Her Vocal Splendor and Demonstrates Its Sincere Approval of One of the Leading Chamber Music Organizations in the Country

By CONSTANCE ALEXANDRE

Many would consider Oakland a bit out of the way to go to attend a concert, yet were it twice the distance I would not regret the trip or the time that I spent going there. I feel that I have been the gainer for the trouble I took to cross the bay and my reward was the pleasure of hearing one of the most artistic concerts that I have ever had the privilege to listen to. Before a very distinguished audience the Messrs. Le Fevre and Brusher presented at the Oakland Auditorium on Tuesday evening, November 16th, a combination of artists that could not be surpassed, namely, Alice Gentle, the very popular mezzo-soprano, and the Chamber Music Society of San Francisco. These artists were enthusiastically received and appreciated.

Chamber music is the type of music which appeals only to the cultivated musical minds and tastes, and seldom, if ever, enjoyed by the general concert goer. On this occasion the audience, which included many of the well known Oakland musicians, was completely captivated by the Chamber Music Society, which strengthened the splendid impression made on its previous appearances.

The program began with the string quartet, D minor, Op. 15, by the Hungarian composer Dohnanyi, and in this number the quartet did remarkably fine work. They interpreted it with compelling beauty of tone, a strong rhythmic sense and subtleties of phrasing. It revealed the high artistic standard of the society. One of the characteristics of their playing is the exquisite ensemble they have now attained. They have arrived at that agreement as to style and interpretation which makes each instrument blend in delightful unison. Every composition which they rendered contained a variety of tone coloring and the genuine touch of inspiration that can be disclosed only by musicians of their superiority. The Chamber Music Society of San Francisco, as they played on this occasion, would be difficult to improve upon. Besides the quartet they played a trio for piano, flute and cello, and a group of shorter numbers.

As the tall, graceful figure of Alice Gentle appeared on the stage in a most becoming gown of black velvet, which revealed her dark beauty to the greatest advantage, she had won her auditors before she had uttered a single note. Miss Gentle gave a glimpse of her artistry that heretofore had not been disclosed to us. She is the artist who has arrived, who has achieved. Every song that she sings breathes life from beginning to end. Miss Gentle's singing is without question the purest and most legitimate vocalization that can be acquired. Her natural method of using her voice, the ease with which she breathes and the free tone emission which is hers should be an ideal example for every vocal student and singer as well. Never does Miss Gentle resort to any tricks vocally in order to get her effects or her audience. She achieves the desired result solely through her musical and dramatic art, and because she has the heart of a woman. I have heard many sing Rachmaninoff's Floods of Spring, but never with such brilliancy and richness of tone and mingling of the words with the music. There was the joy of Spring in her voice and one felt that gladness was in her heart. That Miss Gentle has power to express humor was evidenced in her interpretation of three clever Negro Spirituals of H. T. Burleigh. These she sang with a sparkle, with a roguish twinkle in her eyes and a sauciness that caused her audience no end of merriment. Miss Gentle's perfect taste was demonstrated in her well chosen songs, each being just as interesting and musically ideal as the other. After several encores Miss Gentle took her leave much to the regret of those present whom, I am sure, would have enjoyed many other numbers were it not for the fact that the Chamber Music Society had another group to offer.

A word of praise must be given to Frank Moss who contributed his share to the evening's success in the masterly way in which he played Miss Gentle's accompaniments. He followed with exactness and never failed to give a plentitude of support. In his solo passages he revealed a sympathetic touch and excellent pianistic technique.

## LHEVINNE TOMORROW AFTERNOON

The peerless Russian pianist, Josef Lhevinne, will face a large crowd at his only San Francisco recital at Scottish Rite Hall tomorrow afternoon. That the art of this wonderful pianist is now at its very greatest was clearly demonstrated at his appearances with the Symphony last week when he created a most profound and emphatic impression on his auditors.

Lhevinne has been styled by a local music writer as belonging "to the little band of a few real masters of the keyboard," and this phrase more tersely than any other best expresses his exalted position among the pianists of the day. Lhevinne will give an unusually interesting program tomorrow afternoon, his first number being the seldom played symphonic studies of Robert Schumann, one of the titanic compositions for the pianoforte. His other program offerings will include: Beethoven—Andante F major; Busoni—Beethoven—Eccossaises; Chopin—Impromptu F sharp major, Polonaise F sharp minor; Liszt—Etude F minor, Valse Impromptu; Rubinstein—Nocturne op. 109, Etude C major.

Tickets for this event can be purchased at Sherman, Clay & Company today, and at the Hall tomorrow.

## LHEVINNE SOLOIST WITH S. F. SYMPHONY

Distinguished Russian Pianist Thrills Large Audience With the Force of His Musicianship—Alfred Hertz Conducts an Ideal Reading of Brahms' First Symphony

By CONSTANCE ALEXANDRE

Before the usual capacity audience Alfred Hertz led the San Francisco Symphony Orchestra through one of the most enjoyable concerts given so far this season. On Friday afternoon, November 19th, the interest of those present was not only manifested in our own orchestra but a great amount was centered in the soloist, Joseph Lhevinne, the renowned Russian pianist. Mr. Lhevinne, whose pianistic art has always found tremendous favor with the San Francisco musical public, has not visited here for several years so it was only natural that he was accorded a hearty and warm reception. Besides the familiar faces seen at each of the Friday afternoon subscription concerts there were many interesting visitors present. A box was occupied by the noted London String Quartet, thus adding to the musical representatives at the concert.

The program opened with the Brahms Symphony No. 1. This is a work that Mr. Hertz seems to revel in for he played it with a tonal quality not to be duplicated anywhere, and accentuated clear outlines of melodies and themes and achieved dramatic climaxes which caused a burst of applause from the enthusiastic audience. After the marvelous interpretation and performance of this work, Mr. Hertz was recalled several times and was forced to have the entire orchestra rise to share in the appreciation so warmly demonstrated by the people.

The next number presented was the Swan of Tuonela of Sibelius in which the solo work on the part of Vincent Schipplitt, who played the English horn, was exquisitely rendered and evoked great admiration. There was a unity of tone and spirit shown in this number which reflected unquestioned credit upon the conductor and the orchestra. This work of a rather melancholy nature the instrumentation of which is exceedingly modern, was played by Mr. Hertz, who revealed these depressing moods in a masterly fashion.

The last number of the program but by no means the least, was the performance of Joseph Lhevinne, who played the Emperor Concerto of Beethoven. From his very first chord Mr. Lhevinne held his listeners spellbound. If there would be nothing else in his playing to arouse the enthusiasm of his hearers and to gain their appreciation they simply could not help but marvel at the sheer beauty of his tone. Never have I heard a more limpid touch, a clearness of articulation or variety of shading. To hear the runs ripple from under Mr. Lhevinne's nimble fingers was a delight, yet this delicacy of execution is by no means the most distinguishing feature of his playing. His octave passages had a firmness and a wealth of tone that made his playing appear as solid as stone. Mr. Lhevinne, perhaps due to the sufferings and privations that he endured during the war, has now acquired additional warmth to his interpretation. In this concerto he never failed to take every advantage to display his poetical, idealistic and musical insight of the composition. As a technician I doubt whether among the living pianists Mr. Lhevinne has a superior and the simplicity of this feat represents the charm of his performance. Mr. Lhevinne is entirely lacking in mannerisms and appears unusually at home at the piano. I, for one, am anticipating an extraordinary treat on Sunday when Mr. Lhevinne will be able to reveal even more of the perfection of his art than he had the opportunity of displaying on this occasion.

## CHARLES HACKETT

Charles Hackett, the young American tenor, who has won a permanent place and a unique reputation at the Metropolitan Opera House, New York, and who will be heard in joint recital with Raoul Vidas, Roumanian-French violinist, on December 5th, under the local direction of Frank W. Healy, at the Scottish Rite Auditorium, was recently asked:

"How did you come to specialize on light roles, if you prefer dramatic ones?"

His answer was: "I spent a rather lonely year in New York, back in 1911, singing at St. Thomas' Church, but otherwise leading an uneventful life. I didn't seem to know anybody, and nobody seemed to know me. So I took a steamship for Italy in 1912, and began to study opera scores. I got my vocal training in the United States. I think American teachers understand American voices better than foreign teachers. But to be an opera singer one must get a little practical experience, and that is next to impossible in America.

"One day I picked up a copy of the Barber of Seville. It interested me. So I began to sing scales and exercises to lighten my voice and make it flexible. It was just as a sort of joke that I took it up at first, but I grew to like it, and made my debut in Genoa in a light role.

"Since then I have been singing continuously, winters in Italy and summers in South America. So I gained as much experience in two years as an American tenor would expect to get in half a dozen in the United States."

The season ticket sale having closed tickets for the Hackett-Vidas recital can be procured, commencing Monday, at Sherman, Clay & Co., San Francisco, and Crandall's, Palo Alto.

Here is the program: Chaconne (J. M. Leclair), Mr. Vidas; (a) Star Vichio (Da Rosa), (b) Gia li sole dal Gange (Scarlati), (c) O Sleep, why dost thou leave me? (Handel), (d) Pastorale (Veracini), Mr. Hackett; (Continued on Page 5, Column 1)



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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(Continued from Page 4, Column 3)

Concerto No. 1 (en La) (Saint-Saens), Allegro, Andante espressivo, tempo primo (Se jour sans interruption), Mr. Vidas; Aria, Che gelida manina, from La Boheme (Puccini), Mr. Hackett; (a) Nocturne (en Mi flat) (Chopin), (b) Melodie Roumaine, (c) Canzonetta, (d) Prelude—Allegro (Pugnani-Kreisler), Mr. Vidas; (a) Come we'll wander (Cornelius), (b) Les Papillons (Chausson), (c) In the Forest (Ansgore), (d) Mandoline (Szule), Mr. Hackett.

### THEO KARLE SINGS AT MUSICAL MATINEE

Distinguished American Tenor Charms Large Audience  
With His Clear, Ringing Voice and  
Enjoyable Enunciation

The second musical matinee drew to the Colonial Ballroom of the St. Francis Hotel on the afternoon of November 16th an even larger and more enthusiastic audience than on the previous occasion. It does not take long for the success of a new venture to spread among the musicians, who are quick enough to take advantage of something which proves interesting and novel. All one has to do is to make the novelty sufficiently inviting to arouse the curiosity of the concert

folks which eventually brings about the desired result. Everyone heard of the charming and cordial environment which existed at the first of this series of concerts and it was even more pronounced this time for by now everyone had grasped the real spirit of these affairs.

Theo Karle arranged a very generous program and so greatly was he appreciated that he was forced to add as well as repeat many of his numbers. The songs which Mr. Karle selected were all very interesting, many were excellent in their musical value and a large portion of them were absolutely new to us. But I found that a great percentage of his songs were of the same vein, thus making his program a trifle monotonous. Surely he need not have sung everything of a dark and sorrowful nature. There are plenty of excellent songs of the lighter and happier mood. This is not a criticism of Mr. Karle's art but merely an opinion of his program.

I think Theo Karle is one of the most satisfying singers heard here in quite some time. One of the outstanding features of his singing is his understanding of the different styles in song interpretation. This was demonstrated in his magnificent delivery of Beethoven's Recitative and aria, Jehovah Hear and My Heart is Sore, in which he revealed his ability to sing songs of the austere type and showed his unusually well distributed breath. He gave this subject careful

consideration as to the text, creating his own dramatic effects and displaying his knowledge of the oratorio school. A beautiful piece of legato singing was exhibited in the old Italian song of Tutela's, entitled Cuore infranto. Mr. Karle does not only sing these Italian classics with the temperament so characteristic of the race, but he showed himself master of Italian diction.

It is not just because Theo Karle has a large, vibrant voice, because he produces his tones correctly and that he instills warmth and exquisite detail into all his interpretations, that he wins the hearty approval of his audience. It is more due to the fact that one can understand every single syllable that he utters, whether in English or in foreign languages. This alone is sufficient to give thorough enjoyment to any auditor, for surely one wants to know what the songs are all about as well as being entertained by beauty of tones. For the singing of the lieder it is absolutely essential to be distinctly understood, for in this type of work the words are often just as important and equally as lovely as the music itself. The audience was most cordial in showing their appreciation of Mr. Karle's merits.

Arthur Klein played the accompaniments with a poetic insight of the music and sympathetic touch which was not overlooked by the audience. After the program tea was served in the Italian Room, thus ending a very delightful musical matinee. C. H. A.



# LOS ANGELES MAY JUSTLY FEEL PROUD OF ITS ORCHESTRA

Walter Henry Rothwell Proves to be a Master of the Baton, a Conductor Able to Obtain What He Wishes from His Men and a Musician Familiar With the Traditions of the Classics—W. A. Clark, Jr., Entitled to Gratitude of Musical Public of the West For His Generosity and Liberality

By ALFRED METZGER

The editor of the Pacific Coast Musical Review was indeed happy to take advantage of the opportunity to attend the second pair of symphony concerts of the Philharmonic Orchestra of Los Angeles which took place at the Philharmonic Auditorium on Friday afternoon and Saturday evening, November 19th and 20th respectively. The Philharmonic Auditorium is one of the most beautiful and most capacious theatre auditoriums in the country. It seats three thousand people. And on both occasions the house was practically sold out, loges and boxes included. This means that in two days about six thousand people attended the symphony concerts which in turn represents about one per cent of the population. This is a pretty good showing for any community. As a rule less than half of this percentage attend regular symphony concerts. In San Francisco the seating capacity of the Curran Theatre makes such an attendance impossible.

And Los Angeles has every reason to feel proud of its orchestra. If we are not mistaken this exemplary body of musicians possesses at least from twenty to thirty of the best musicians in the United States chosen from all the great symphony orchestras of the country. Their concert master, Sylvain Noack, played for years with the Boston Symphony Orchestra as assistant concert master. Their viola section is headed by one of the finest orchestra players anywhere. Their first oboe is a musician of the rarest type, and so we could mention a score or more of others. Such an orchestra can only be engaged through the financial liberality of its sponsor, and as long as the Musical Association of San Francisco retains its niggardly financial attitude, and tries to run a symphony orchestra like a business enterprise, this city will be unable to match the personnel of an orchestra such as Los Angeles has.

However, there is, of course, one thing that money can not buy, and that is experience and time. It takes both time and experience to mould a body of even the best musicians into an orchestra whose ensemble has reached the uttermost phase of uniformity and evenness of tonal blending. One of the most difficult things obtainable from a body of eighty or ninety musicians is a real piano or pianissimo. The next difficulty is uniformity of shading or phrasing. The Los Angeles Philharmonic Orchestra having been playing together for only a year naturally has not yet attained that height of efficiency in ensemble playing which it unquestionably will obtain in the course of time. But this can not be expected and no one can do the impossible.

We wish, however, to say this, that Mr. Rothwell has done wonders in the short time in which he has conducted the orchestra. He has attained unanimity of attacks, spontaneity of rhythm, an unusually satisfactory purity of intonation and a virility of interpretation that justly arouses the enthusiasm of his audiences. We should place Mr. Rothwell in the class of academic conductors as distinctive from emotional conductors, for his adherence to traditional readings and dignified, calm expression represents his greatest claim to recognition. He is a serious musician, who takes his work, his orchestra and himself most seriously and who does not make any concession to half way measures or mediocrity. His audiences would perhaps like to see him unbend a little, smile occasionally or show in visible terms the pleasure he takes in the enjoyment he gives. But a musician of Mr. Rothwell's serenity of purpose does not yield to the demand for posing. He can not simulate. He must be as he is—a serious musician bent upon serious work. And Los Angeles must accept him in this spirit.

We were pleased to be able to hear Mr. Rothwell conduct Cesar Franck's B minor Symphony, for it gave us an idea of his artistic faculties. He evidently does not look upon this symphony as representative of the French school of composition. Contrary to the usual delicacy and limpidity which one invariably associates with French compositions Mr. Rothwell interprets Cesar Franck vigorously and forcefully. Even the second movement, which is not strictly symphonic in character, and which with its pizzicato effects, its pathetic horn themes, its delicately charming violin passages and frequent employment of woodwind instruments makes the impression of almost feathery lightness, Mr. Rothwell prefers to emphasize with rather a heavier tone color. It is just possible that Mr. Rothwell has not yet been able to get his orchestra, which consists almost exclusively of musicians naturally employing a big tone, to the point where he can obtain that finesse and delicacy which he would like to have. He certainly is entitled to the benefit of the doubt.

But even though Mr. Rothwell prefers a more vigorous reading of the Cesar Franck Sonata than we have been accustomed to hear, this is no cause for criticism, for he has a right to interpret a work according to his own convictions as long as he gives us a definite musical message. And this Mr. Rothwell does beyond the slightest doubt. He is a musician of the highest

rank, and as such entitled to the respect of those who listen to him. In the closing number, the Overture to Weher's Freischutz, Mr. Rothwell succeeded in bringing out the splendid capabilities of his orchestra in even a higher degree than in the symphony. His fine rhythmic emphasis, his occasional art pauses, his emphatic accentuation of certain changes in themes and his contrasting description of various ideas proved beyond the shadow of a doubt that he had his orchestra well in hand. And after all the supreme test of a conductor is his ability to dominate his orchestra. The moment his orchestra dominates him—good-bye.

The soloist on this occasion was Richard Buhlig, who interpreted the Tchaikowsky Concerto No. 1 in B flat minor op. 23. Everybody knows the technical difficulties underlying this work and also the musical intricacies to be overcome by the artist. Mr. Buhlig took his work seriously. He belongs to the dramatic type of pianists in contrast to what we may call the lyric type. By this we do not mean that Mr. Buhlig lacks poetry. His attack and touch are healthy and firm and yet never deteriorate into roughness. He never sacrifices tone to force. On the other hand Mr. Buhlig belongs to the emotionalists who think deeply



SERGE PROKOFIEFF,

The Distinguished Russian Pianist, Who Will Appear at the Columbia Theatre on Sunday Afternoon, December 19th, Under the Management of Jessica Colbert

and who prefer adequate expression of definite sentiment to absolute impeccability of technic. By this we do not mean that Mr. Buhlig is not a proficient technician, on the contrary, he commands an unusually facile technic, but that he puts emotional coloring above mere technical proficiency. He is by all means a distinguished pianist whom we would like to hear in a concerto more suited to his style and temperament—a Schumann concerto for instance—before giving him a definite place among the distinguished pianists of the day. He ought to be heard in San Francisco, and his residence in Los Angeles ought to make him available for one of our own symphony concerts, if the exchequer of the treasury of the San Francisco Symphony Orchestra can afford a little extra expense.

There were times when the Orchestra was a bit too heavy for the pianist. This is possibly owing to the fact that Mr. Rothwell has not yet been able to gauge the effect of the new hall. The acoustics are so sensitive that what may sound light in another auditorium sounds a bit heavy in the Philharmonic Auditorium, and it would not be a bad idea to tone down the orchestra just a shade lighter than what seems to be right. These suggestions are not offered in a captious spirit but in the friendliest mood, for unless one writes sincerely about a serious musical event, and holds oneself aloof from fulsome and indiscriminate praise or puffs the dissertation has no artistic value and becomes merely a press agent's report which in our opinion would be an insult to the Philharmonic Orchestra of Los Angeles.

No words are adequate to express the indebtedness due W. A. Clark, Jr., for his artistic philanthropy which makes it possible for Los Angeles to support one of the few great symphony orchestras of the country. His example is worthy of emulation. He is a man after our own heart, an enthusiast, a music lover, a musician, a generous patron and a man who believes in the taste of his fellow citizens. We pray from the bottom of our heart that the Los Angeles Philharmonic Orchestra will come to San Francisco this season and show our people what one man's generosity and musical love can do. Maybe among the many wealthy music patrons of San Francisco there is one who is willing to forget his business long enough to realize that liberality and generosity can not be gauged by the economist's scale, but must be the result of a genuine public-spirited desire to do his best for the greatest number of his fellowmen. W. A. Clark, Jr., is such an ideal man.

## STANFORD GLEE CLUB TRIUMPHS AT CALIFORNIA

Excellent Vocal Organization, Under Direction of Warren D. Allen, University Organist, Pleases Large Audience

The special feature of the thirty-sixth grand concert of the California Theatre Orchestra, under the direction of Herman Heller, consisted of the appearance of the Stanford University Glee Club, of which Warren D. Allen, the able University organist, is the director. The three thousand music lovers who assembled to applaud this excellent vocal organization were not disappointed, and could not get enough of the delightful ensemble singing under Mr. Allen's able leadership. The numbers rendered by the Stanford University Glee Club were: Nature's Adoration (Beethoven) and Rise, Sleep No More (Stewart). Both works were interpreted with fine judgment and excellent intonation.

The orchestral program, under Mr. Heller's vigorous leadership included: Triumphal March (Grieg), a Viennese waltz by Czibulka, Atonement of Pan (Hadley), being four excerpts from the well known Bohemian Grove Play; Overtures from Der Freischutz (Weber). C. Sharpe Minor added to the artistic character of the program by giving a splendid musicianly rendition of the Valse Triste by Sibelius. This week's announcement at the California Theatre will be found upon another page of this issue.

## DELAYED REVIEWS OF IMPORTANT EVENTS

Owing to the fact that the editor of the Pacific Coast Musical Review had to be in Los Angeles last week reviews of three notable musical events are being held over until the next issue. These are Harriet Pasmore's excellent Song Recital which took place at Sorosis Club Hall on Monday evening, November 15th, Miss Irene Meussdorffer's concert which occurred at the Fairmont Hotel on Tuesday evening, November 16th, and the Family Club Play by Uda Waldrop and Edmond D. Coblentz, which was given for the Pacific Musical Society last Tuesday evening. Owing to the interest taken in these events the delay will not mar their news value.

## ZECH ORCHESTRA TO OPEN SEASON

The Zech Orchestra will give the first concert of the season 1920-1921 at California Hall, Polk and Turk streets, on Wednesday evening, December 1st. William F. Zech is the director of this splendid organization and the rehearsals preceding this concert as well as the excellent personnel which constitutes this orchestra guarantee a most enjoyable program. Miss Ruth Sterner is concert master of the orchestra and the soloists will be Miss Sterner and Miss Edna Mae Stratton, violinists. The accompanist will be Miss Myrtle A. Franzen. The Zech Orchestra consists of sixty instrumentalists of which forty-four constitute the string section as follows: sixteen first violins, fourteen second violins, four violas, six cellos and four double basses; the wood winds are: two flutes, two oboes and two clarinets; the brass section contains two French horns, two trumpets and four trombones; and there remains the percussion section. The program to be presented on this occasion will be as follows: Overture No. 3 Leonore (Beethoven); Symphony No. 3—F major (in the Forest) (Raff); 1st Movement: Daytime, Impressions and Sensations; Fantasia Appassionata (Vieuxtemps), Miss Ruth Sterner, violinist, at the piano, Miss Myrtle A. Franzen; Overture Midsummer Night's Dream (Mendelssohn); Romance (Svendsen), violin solo and string orchestra, Miss Edna Mae Stratton, violinist; March Tannhauser (Wagner).

## MAY PETERSON RECORDS POPULAR

Miss May Peterson, the charming and fascinating prima donna of the Metropolitan Opera Company, who will give song recitals in California soon after the first of the year, is a superb singer of the old ballads and melodies so dear to many of us since childhood days. One of her latest records, Comin' Thro' the Rye, scored the greatest number of sales in the month of July of any record made by any artist for any talking machine. Miss Peterson always includes some of the old favorites on all of her programs. This is one of the things that have so endeared her to the great concert going public.

## MAY PETERSON RE-ENGAGED AT METROPOLITAN

Miss May Peterson, the always popular prima donna and concert star, who will appear here in recital early next year, has just been re-engaged for her fourth consecutive season at the Metropolitan Opera Company. In selecting Miss Peterson for the impersonation of at least five leading roles at the Metropolitan, the directors have once again recognized a rare American talent for which the country may well be proud. The roles in which Miss Peterson will be starred are Lakme, Mimi, Violetta, Michaela and Manon, which she sang more than fifty times at the Opera Comique at Paris.

Mrs. Josephine Swan White has issued invitations to a program of readings with musical accompaniments at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, November 30th. Mrs. White will be assisted by Claire Harsha Upshur, pianist, Miss Fern Backman, violinist, and Carl Edwin Anderson, tenor. The event promises to be a most enjoyable musical affair and much interest is being manifested in it by San Francisco music lovers.



## OAKLAND TO HAVE NEW MUSIC CLUB

By L. Mackay-Cantell

An important, in fact epoch-making, conference of musicians of Oakland—the initiative thereto having been provided by Mrs. Josephine Swan White and G. Vargaa—was held last week in one of the salons of the Hotel Oakland, its object being the launching of a comprehensive musical club of the genre of such organization existent in all artistic and musical centers. The fact was humorously emphasized that the membership of the San Francisco Musical Club might be cited as two-thirds Oaklander, therefore the important question of sufficient membership might be taken for granted.

Some comparison has been drawn between the situation of Brooklyn respecting New York and Oakland respecting San Francisco. This is geographically possible perhaps; artistically not at all. In the trans-bay section must be included not only Oakland, but Alameda, Berkeley and other cities—the Berkeley component of unique importance, owing to its University activities. Comparisons are always odious. As a reply to the fat and lean comparison, there is always: "quality not quantity." As an answer to rich and poor comparisons: "it is better to be honest than hope to get through the needle's eye without unpleasant reducing methods."

May Brooklyn dub along then to the end of time, in its well established mediocrity!—but let Oakland, with Alameda and Berkeley, sparkle as well-matched jewels in the San Francisco Bay tiara, wherein the San Franciscans need no more lessen the karat of trans-bay music values to enhance their own, then need the trans-bay cities evince a jealousy of the larger city. With the organization of this new club in Oakland under such capable inauguration as it will have in the co-operation of Mesdames Josephine Crew-Aylwin, Eva Gruening Atkinson, Carroll-Nicholson, Ruth Waterman-Anderson, Alice Eggers, Z. W. Potter, Sara L'Hommidiem, May Croop, Elsie Juillerat, Luella Wager Coplin, Sigmund Klein, Madam Mackay-Cantell and Messrs. Albert E. Morman, R. B. Swayne, William Carruth, and Carl Anderson, with Mrs. Josephine Swan White and G. Vargas, a live and flourishing musical mint should soon be in force to further the interests of trans-bay talent, to excite a general satisfaction in its existence, and to provide further opportunities for the hearing of the best in music and of the best of the trans-bay musicians as well as the best of traveling talent by the Oakland, Alameda and Berkeley public at its own door.

## SID GRAUMAN'S PLANS

Noted Los Angeles Moving Picture Magnate Announces Ambitious Musical Plans

While in Los Angeles last week we had a very interesting telephonic chat with Sid Grauman, the young moving picture magnate, who has done for Los Angeles in moving picture music what the California Theatre has done for San Francisco. Mr. Grauman is very ambitious and very optimistic regarding the future of music in the moving picture houses. He is just building another million dollar theatre in Los Angeles and he will have an orchestra of seventy-five men in that new palace of entertainment. In Grauman's Million Dollar Theatre there is now an orchestra of fifty. Mr. Grauman proposes to unite these two orchestras of 125 men and give grand Sunday morning concerts.

In addition to these ambitious plans for high class orchestral concerts Mr. Grauman will engage artists of national and international reputation as soloists, and since the seating capacity of the new theatre is to be more than 4000 he will be able to give big salaries. The Pacific Coast Musical Review admires a man of Mr. Grauman's broad and liberal vision and whatever it can do to assist him in his musical plans will certainly be forthcoming. We also had pleasant chats with Arthur Wenzel, the publicity manager, Mr. Brown and Mischa Gnterson, the conductor, of whom we shall speak in the next issue.

A. M.



CHARLES HACKETT,

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Nancy Beals Van Dyke, daughter of Mr. and Mrs. Edward Alden Beals, the latter San Francisco correspondent of Musical America, surprised her many friends last week by announcing her marriage to Fred St. John Wilson. Mr. Wilson has been engaged for several years in government construction work in Alaska, but the young couple expect to make their future home in California. Mrs. Wilson studied singing in Italy with Madam Lucia Baragli and Maestro Vincenzo Lombardi. In Paris she studied with Monsieur Cresti, one of the Conservatoire teachers. After her return to Portland she was identified with the musical activities of that region through her excellent singing and teaching. Since coming to San Francisco Mrs. Wilson has done little outside of church work, although she has sung with instantaneous success in many informal programs. She was a soloist in the Burlingame Christian Science Church for a year and has substituted in a number of the San Francisco churches. She was soloist in the Second Church of Christ Scientist at Oakland during the months of July and August this year, while the regular singer was away. It is to be hoped that Mrs. Wilson will continue her musical work where Misa Beals left off.

The Institute of Music of San Francisco announces a class in sight singing, ear-training and part-singing under the direction of Mme. Anna von Meyerinck. This class is open to students of the Institute free of charge. Outside students may take advantage of this class which is taught an hour each week at a nominal fee including the term of four months. The work includes a thorough appreciation of tonal relationship together with the development of rhythmic appreciation. The course is an outcome of Mme. von Meyerinck's many years of practical experience as a singer and pedagogue, and embraces the original material embodied in the Universal Music System.

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Scottish Rite Aud'n, March 4, 8:15

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# LOS ANGELES WOMAN'S LYRIC CLUB HAS RED LETTER DAY

J. B. Poulin, Conductor, and Theo Karle, Tenor, Soloist, Share in the Artistic Honors of the Day—Dagmar and Gordon Godowsky Recuperating From Serious Attack of Appendicitis—Philharmonic Orchestra to Give Second Pop Concert—The Noack Quartet Opens Season

By BRUNO DAVID USSHER

Los Angeles, November 22.—It was a red-letter day for the Woman's Lyric Club, for yesterday's concert at the Auditorium developed into a great success for chorus, conductor J. B. Poulin and the soloists, headed by Theo Karle, lyric tenor of highly artistic qualities. The Woman's Lyric Club deserves whole-hearted thanks for giving the public an opportunity to hear this fine vocalist. The public took advantage of this opportunity. Practically every seat in the house was occupied.

Theo Karle, whose singing naturally was the outstanding feature of the program, found a whole-hearted reception during both of his two groups of songs. His flexible voice, clear and warm in all registers, shows excellent training. There is a sincerity and wealth of feeling in his interpretations, which is not often found, particularly as it is always guided by good taste. Mr. Karle made a particularly strong impression in the Rachmaninoff songs and in La Forge's Song of the Open, in which the artistic finish of his work was specially impressive. His second group revealed a fine sense of humor. Instead of eight songs as programmed, Theo Karle had to sing twelve, being compelled to return to the stage for encores. Arthur Klein gave artistic support at the piano.

The Woman's Lyric Club as a singing organization again rose to the occasion. This chorus excels in tonal quality and clarity of intonation. The rich program, including all moods, gave the singers also an opportunity to exhibit their interpretative qualities which was done most successfully, as the public insisted repeatedly on encores.

The chorus sang Gypsy Life by Schumann, The Dark by David Stanley Smith, Three Swedish Folk Songs by Louis Victor Saar, La Golondrina by Narciso Saradell, The Fairy Folk of Edom, I Hear a Thrush at Eve by Cadman, Saint Mary Magdalene by Vincent d'Indy, Serenade by Richard Strauss, The Snow by Edward Elgar and My Lover Comes on the Skee by H. Clough-Leigher. Specially fine singing could be noted in the beautiful Swedish songs, the Elgar and the Strauss composition. The varying expression in the Strauss song, different in all three verses was well emphasized. The Woman's Lyric Club, Conductor Poulin and Mrs. Hennion Robinson, obviously have worked hard during tedious rehearsals, a labor of love that resulted in smooth reading and colorful tonality throughout the program.

The program called for various solo numbers all of which were placed in trusty hands. A group of violin soli was rendered by Miss Modesta Mortensen, solo violinist, who scored in the Adagio from Godard's Concerto Romantique and a Mazurka by Wieniawski. She possesses elegant technic and fine sense of rhythm. Miss Louise Kohlmeier, contralto, and Miss Ruth Schaffner, soprano, were both much applauded in their respective soli with the chorus. Verne Marie Deleot, violinist, participated cleverly in the double obligato for violin required in Elgar's composition The Snow. Dr. Ray Hastings, capable and reliable as ever, sat at the organ during Vincent d'Indy's Saint Mary Magdalene. Much of the success of the day must be credited to the accompanists of the chorus, Mrs. M. Hennion Robinson, playing the choral accompaniments by heart, was the recipient of an ovation.

Miss Ruth Hutchinson, soprano, well-known as the N. F. M. C. prize-winner, has been booked to sing for five clubs within a short period. She will sing in Covina, Azusa, Fairbrook, further at the Ebell Club and the Hollywood Woman's Club, both of Los Angeles.

Mr. Arthur Klein, now en tour with Theo Karle, is spending a few days in Los Angeles. Mr. Klein may tour California and the Coast next season together with Ruth Hutchinson.

Dagmar Godowsky, daughter of the famous pianist, had to undergo an operation for appendicitis three days ago. The day following, her brother Gordon was operated on for the same illness. It is a most startling coincidence which set the surgeons thinking, but no explanation has been offered so far. Both patients are doing well. Leopold Godowsky himself and his wife are in New York and are being kept informed by wire of the condition of their children.

The Noack Quartet will give its first Los Angeles recital Tuesday afternoon, 3:15 o'clock at the Little Theatre. The program is devoted entirely to French and Belgian composers. It will open with the latest chamber music work from the pen of Camille Saint-Saens, a string quartet he wrote during the war. It has never been heard here before. Debussy is represented with the Andante from his string quartet. Cesar Franck's piano quartet closes the recital with Richard Buhlig as guest-artist. After the concert refreshments will be served, the artists to be guests of honor.

Organoist Albert C. Tufts is a virile musician of much versatility and fine technical means. Last night's program at the Second Church of Christ Scientist revealed his sincere acquaintance with the classics as well as with the modern composers.

The program included works by Guilmant, Handel, Sibelius, Bach, Franck, Smith, Mailly, Yon, and the recitalist himself. It was a well balanced selection. The fugue by Guilmant was played with much clarity.

Mr. Tuft's work was most impressive in the much involved choral No. 3 by Cesar Franck, in which he made effective use of the various manuals and achieved distinguished effects of registration. Both in the Bach and the Handel the treble seemed slightly massive, specially in the reed, while one would have wished for additional enrichment of registration during certain dynamic and thematic climaxes. A group of four Christmas numbers was played delightfully, both as to spirit and tone-coloring. One of them, Three Kings, by Mr. Tuft, is appealing in character and was well liked by the public. The March Joyous by the recitalist himself, however, is too much a composition d'occasion, as the French call it, to be rated very highly, though it was given with great élan. Mr. Tuft's manner of supplementing his program with musical annotations, explaining the selections deserves to become a general custom. The large audience, very appreciative in mood, proves that Los Angeles loves and therefore needs free public organ recitals. Why not give them more frequently and at times during the noon-hour at a centrally located edifice?

Jaime Overton, the new concertmaster at Grauman's will be the soloist at the coming concert, Sunday the twenty-eighth.

Within the next fortnight Manager Behymer offers to Los Angeles two vocal artists of foremost standing. Pasquale Amato, baritone, will be heard in a Saturday matinee, November 27th, and Charles Hackett, tenor of Metropolitan Opera House fame, on Tuesday evening, December 7th. This is Hackett's first appearance in this city and it will be his only recital here during the present season. Musical Los Angeles is much interested in hearing these two fine artists.

The program for the Sunday Pop of the Philharmonic Orchestra on the 28th announces Fanny Lott, dramatic soprano, as soloist. The program reads: Coronation March from Le Prophète (Meyerbeer), Scenes Alsaciennes (Massenet), Ritorno Vincitor from Aida (Verdi), Fanny Lott, soloist; Comes Autumn Time, A Program Overture (Sowerby), Two Spanish Dances (Moszkowsky), Vissi d'arte from La Tosca (Puccini), Fanny Lott, soloist; Overture to Rienzi, (Wagner).

In the double concert of December third and fourth, Madame Elizabeth Rothwell will be the soloist. Mozart's E-flat symphony No. 38 (Koechel No. 543) forms the chief instrumental offering.

Madame Rosa St. Ember, coloratura soprano and voice specialist from St. Louis and New York City, is the latest arrival among artist-teachers in Los Angeles. Madame St. Ember, who studied with Madame Valeri, Herbert Witherspoon, and Joseph Silverman, has been successful alike as a singer and teacher. During her stay in Europe she studied in Italy, France and Germany and believes in a method which combines the best of those methods prevalent in these countries. She has had large vocal classes in St. Louis and Jefferson City. Her studio at the Carnegie Building in New York City was a busy spot. Richard Hagemann, famous vocal coach, director and writer of songs, said, after hearing Madame St. Ember sing, that she should remain in New York city and "prophesied for her an enviable career." Madame St. Ember decided however to join her family out here in the Pacific West and will devote herself to studio and concert work. She makes a specialty of talks on singing which she illustrates herself. One of her most prominent pupils is J. Ross Miller. Two other students, Edward McFadden and John Camira, will continue their vocal studies with Madame St. Ember and join her here. Madame St. Ember has her studio at the Majestic Building.

Miss Maurine Dyer, gifted mezzo-soprano, is kept busy with engagements in the South. On Friday she will appear in the Kastner Harp recital.

Abbie Norton Jamison was hostess at an informal musical afternoon recently at her home in Hoover street. Some 50 guests were given an artistic treat through the violinist, Sol Cohen, accompanied with fine poise and feeling by Charles T. Ferry, composer-pianist. The Jamison quartet gave several selections, among them some of Mrs. Jamison's own compositions. Earl Meeker, baritone, and Frank Geiger, basso, added a most artistic touch with vocal numbers.

## MOVING PICTURE MUSIC

Grauman Theatre: Grauman's Sunday Morning Concerts continue to draw capacity houses. Moreover, there is a spontaneousness and volume of applause which proves that Misha Guterson and his orchestra are well loved by the public. Yesterday morning's program was notable on account of its colorfulness and attractive solo features.

The melodious charm of Weber's Oberon overture was brought out by Mr. Guterson and his artists with distinct success, followed by a captivating reading of the Sleeping Beauty valse by Tschaiowsky. The Schubert-Damrosch Marche Militaire and Liszt's Sec-

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and Rhapsodie were played with fine elan, demonstrat-  
 ing the marked progress the orchestra has made in  
 tonal quality and ensemble work. Mr. Guterson's man-  
 ner of presenting these works had an irresistible ap-  
 peal to which his listeners responded equally cordially.  
 The arrangement of the Bach-Gounod Ave Maria is very  
 effective and showed finesse of technic. Mr. Guterson  
 himself played the violin solo with harp accompani-  
 ment, the orchestra setting in at the finale. It was a  
 striking musical feature which produced incessant ap-  
 plause. Mr. Guterson's conception of this composition  
 is sympathetic because it adds a strong climax to the  
 performance, which is frequently omitted by other so-  
 loists. Incessant applause followed this number and  
 was cut short only by the conductor escorting the  
 vocal soloist onto the stage.

William F. Myers, basso-profundo, possesses a voice  
 of extraordinary range and power. This quality is  
 enhanced by clarity of tone and diction, as well as  
 warmth of expression, so that his singing of Il Lacerato  
 Spirito from Verdi's Simon Boccanegra was not only  
 interesting but of distinct artistic value. In response  
 to great applause Mr. Myers sang Rocked in the Cradle  
 of the Deep with good success, winning the sympathy  
 of the public instantly.

California Theatre: The screen premiere of Cad-  
 man's The Land of the Sky-Blue Waters, at the Cali-  
 fornia Theatre, demonstrated how great the possibili-  
 ties are along this line. The number lasts about fif-  
 teen minutes and is effective from the musical stand-  
 point. The "story" of the song is also well told, ex-  
 cept for the fact that much of the photography is dark  
 and thus much detail is lost. The music is based, of  
 course, on the thematic material of the song around  
 which Cadman has written something like a paraphrase,  
 using new material of Indian character. Conductor  
 Elinor of the California Theatre has synchronized it  
 carefully. The little work made a good impression on  
 public and press. Credit must be given to the Cali-  
 fornia Theatre for lending encouragement to the fur-  
 ther fusion of screen and music.

#### NEW YORK WORLD'S MUSICAL METROPOLIS

Astounding Number of Operatic Performances, Orches-  
 tral Concerts and Virtuosi Recitals This Season—  
 Music to Charm Circulation—Bolsheviki  
 Nationalization of Opera—Bass Voice  
 Soloist—Another Youthful Prodigy

New York, Nov. 7.—Although New York has already  
 had nearly two months of musical activity thus far this  
 season, including several orchestral concerts, many re-  
 citals and five weeks of popular opera, the main operatic  
 season does not begin until Monday, November 15th,  
 when the Metropolitan Opera House reopens its doors  
 for the winter. If quantity counts, then New York is  
 surely the musical metropolis of the world. In the  
 operatic line there will be about one hundred perform-  
 ances of works by the Metropolitan Opera Company  
 and the Chicago Opera Company, the Western opera  
 organization returning to Hammerstein's Manhattan Opera  
 House late in January for a season of six weeks. There  
 will be more than two hundred orchestral concerts,  
 given in Carnegie Hall, Aeolian Hall, the opera houses  
 and the Hippodrome, by three local orchestras and  
 four or more visiting symphonic bands. The New York  
 Philharmonic Orchestra will give forty-four public con-  
 certs in one borough alone; the New York Symphony  
 Orchestra has scheduled fifty concerts; the National  
 Symphony Orchestra is to provide a total of seventy-  
 five. Toscanini and his La Scala Orchestra of Milan  
 will be heard three times. The Boston Symphony will

give ten concerts in Carnegie Hall, and the Philadelphia  
 Orchestra eight. Ossip Gabrilowitsch will bring his  
 Detroit Orchestra for at least one concert. There is  
 possibility of visitations also by the Chicago and Cin-  
 cinnati orchestras. All this does not include the regu-  
 lar Sunday night concerts at the opera houses or any  
 by smaller bands of musicians.

The orchestra of the Symphony Society of New  
 York, which recently returned after an eventful tour of  
 Europe, gave the first concert of its season last Sun-  
 day afternoon in Aeolian Hall. Walter Damrosch, con-  
 ductor, made no attempt to make capital of the occa-  
 sion. The program was such as would have been of-  
 fered in the customary course of procedure, and it was  
 performed in the manner familiar to habitual attend-  
 ants of the Aeolian series. The opening number was  
 Beethoven's seventh symphony. The other numbers on  
 the list were a suite called Masques et Bergamasques,  
 by Gabriel Faure, an adagio for strings by Lekeu and  
 Cesar Franck's familiar Redemption piece. M. Faure's  
 music consisted of four ballet movements. Lekeu's  
 adagio was interesting by reason of its clever instru-  
 mentation.

The first of a series of three Sunday concerts at Mad-  
 ison Square Garden, Julius Hopp, director, took place  
 Sunday night. An interesting program was given by  
 Naham Franko and an orchestra of seventy-five men;  
 Miss Claudia Muzio, a soprano, of the Metropolitan  
 Opera Company, who made her first appearance of the  
 season; Miss Florence Macbeth, a coloratura soprano,  
 of the Chicago Opera Company, and Jose Mardones, the  
 Spanish bass of the Metropolitan. The audience was  
 very large by reason of the fact that the Evening  
 Telegram was employing music as a circulation "stunt."  
 By allowing the holders of a series of coupons of the  
 newspaper to purchase tickets to the concerts at re-  
 duced rates the immense amphitheatre was filled. The  
 Evening Mail uses concerts and so does the Evening  
 Globe, to attract circulation. Music, it seems, has  
 charms to attract new readers. Some of the very best  
 talent has been heard at these concerts at reduced  
 rates.

When the Bolsheviki nationalize an operatic voice  
 they pay for it merely in food and drink. That is  
 what Mme. Nina Korshetz-Shubert, who arrived here by  
 the Cunarder Pannonia from Mediterranean ports, told  
 the reporters. She was a soprano in the Russian Royal  
 Opera at Petrograd when the Bolsheviki came into  
 power. Several months ago Mme. Korshetz-Shubert,  
 disguised as a nurse, escaped to Kiev and later joined  
 her husband and little daughter, who came here with  
 her. After getting away from the Bolsheviki she gave  
 concerts, including one at Constantinople, where there  
 was no national division of the receipts.

The Society of the Friends of Music opens its series  
 of concerts next Sunday afternoon, November 14th, in  
 a program arranged by Harold Bauer. The society is  
 no longer giving its concerts at the Ritz-Carlton Hotel,  
 which has for several seasons been too small for its  
 audiences, but will go to Aeolian and Carnegie Halls,  
 and this first concert will take place at the Cort Thea-  
 tre. The program will consist of piano and chamber  
 works by Bach and his forerunners, and includes the  
 first performance here of a fantasia and fugue by Bach  
 for harpsichord with pedal keyboard, which Mr. Bauer  
 has arranged for two pianos.

A novel entertainment was the joint recitals in Ae-  
 olian Hall Thursday evening by Jose Mardones, basso  
 of the Metropolitan Opera Company, and Antonio  
 Torello, who exhibited his prowess on the contra-bass,  
 or double bass fiddle, the deepest toned stringed in-  
 strument of the viol species. Mr. Torello's "bnil" fiddle  
 was nearly as large as himself, and drew a tone that  
 was as soft and as appealing as a cello's. Mr. Torello  
 played a fantasy of his own and various shorter num-  
 bers by standard composers.

Mr. Mardones has a big resonant, noble voice, which  
 was a welcome relief after hearing a number of recitals  
 of "still small voices."

The National Symphony Orchestra gave its fourth  
 Sunday concert in Carnegie Hall last evening. The  
 program consisted of Beethoven's Eighth symphony,  
 Saint-Saens' piano concerto in G minor, and the second  
 series of Francesco Malipiero's Impressioni dal Vero.  
 The solo pianist was Matilda Locua, who was the win-  
 ner last spring in a competition arranged by Artur  
 Bodanzky, conductor of the orchestra, to select a young  
 American performer to have the honor of appearance  
 with the organization. Miss Locua is 14 years old.  
 She played well but no better than have dozens of  
 youthful prodigies who have been forgotten. Mal-  
 piero's impressions were ingenious reminiscences of va-  
 rious masters.

The Fifty-eighth Street Branch of the New York  
 Public Library, which circulates music just as it does  
 books, has recently received a gift of money from a  
 benevolent music lover (a woman whose name is with-  
 held at her request) enabling it to make a substantial  
 addition to the store of music on its shelves, and it will  
 soon be able to offer ultra-modern compositions from  
 abroad, some of them so new that they cannot yet be  
 bought in this country. Inquirers for music at this  
 branch library are informed that they may borrow  
 music, six volumes at a time, and keep it for two weeks,  
 with the privilege of one renewal. Opera scores and  
 librettos, however, in the opera season, are lent for one  
 week only.      Gavin Dhu Ifig.



## SIR HENRY HONORS DISTINGUISHED VISITORS

The members of the famous London String Quartet and Josef Lhevinne, the master pianist, were the guests of honor at an elaborate luncheon given by Sir Henry Heyman at the Bohemian Club on Saturday, November 20th.

Owing to the shortness of their stay in San Francisco, the four instrumentalists of the world-famous chamber music organization had little time for social affairs, and it was eminently fitting that the most formal entertainment arranged for them should have been tendered by that San Franciscan, Sir Henry, who expresses more fully than any other, the true spirit of our hospitality.

The distinguished visitors from London, Messrs. James Levy, Thomas W. Petro, H. Walde Warner and C. Warwick-Evans, were specially recommended to the hospitable attention of Sir Henry by Maurice M. Sternberger and other distinguished Eastern friends who know them not only as sterling musicians but also as charming gentlemen.

Josef Lhevinne is a warm friend of Sir Henry's. The intimacy between our Dean of violinists and the great pianist began a number of years ago, and Lhevinne seeks Sir Henry out as a matter of course as soon as he arrives in this city.

The luncheon of Saturday was given in the Red Room of the Bohemian Club. The famous round table, stage-setting for so many of the host's entertainments in honor of visiting celebrities, was decorated with great masses of violets, choice ferns and baby yellow chrysanthemums.

It was a small gathering, but a merry one. After Sir Henry had welcomed his guests of honor in a brief address, the conversation became general and was enlivened by a succession of witty anecdotes. It may seem invidious to pick out one man for special mention in this connection, but Mr. Warwick-Evans's reputation as a brilliant raconteur had preceded him to this city, and it must be said that he more than lived up to expectations.

Those whom Sir Henry invited to meet the members of the London String Quartet on this their first visit to San Francisco, and Josef Lhevinne were: John B. Farish, Edward F. Schneider, Alfred Hertz, John Dempster McKee, George Edwards and Edward F. O'Day, indeed quite a representative gathering.

## MESSIAH PERFORMANCES

Paul Steindorff's annual Christmas production of Haendel's Messiah will positively be given in the Exposition Auditorium, San Francisco, on Saturday night, December 18, 1920. Mr. Steindorff has rented the Auditorium for this purpose and will give a strikingly beautiful performance of this sacred work on his own account, and under his exclusive personal direction, with the business details in charge of Selby C. Oppenheimer, who for the past fifteen years has been associated with Steindorff in the giving of cantata, oratorio and operatic festivals.

A great chorus of 200 voices, a complete symphony orchestra of 60 selected musicians, and a sterling quartet composed of Anna Ruzena Sprotte, contralto; Stella Jelica, soprano; Lawrence Strauss, tenor, and George P. Walker, basso-baritone, will participate in the event. The Messiah will also be given in Oakland in the Municipal Auditorium, on Tuesday night, December 21st.

Both of these events will be at popular prices and the tickets will be placed on sale at Sherman, Clay & Co.'s stores in San Francisco and Oakland, beginning Monday morning, December 6th.

Mary Garden, who is being very enthusiastically received on her concert tour, sang to one of the largest audiences that any singer has ever had the privilege of appearing before. In Des Moines, Ia., Miss Garden's fame as an operatic artist caused 10,000 people to attend her recital, which proved that when people really desire to see and hear so wonderful an artist as Mary Garden they will attend her performance whether she den will give her first New York song recital in Carnegie Hall, and this is being anticipated with a great deal of curiosity and interest. She will also reappear with the Chicago Opera Co. in the role of Marguerite in Faust, which will be her first performance in this part in over ten years. Time seems to make little change in Mary Garden for she appears just as young and fresh as she did at the outset of her career and her art is only the more developed and perfected due to her vast experiences and tremendous knowledge gained during these many years of constant activity.

Lucien Muratore and his charming and beautiful wife, Lina Cavallieri, will return to America early next month. Upon arriving Mr. Muratore will immediately go to Chicago to join the Chicago Opera Association, where he will appear as co-star with Mary Garden and also enact several new roles which he created in Europe last season. Mr. Muratore, who today is considered perhaps the greatest of all French tenors, and one of the most distinguished actors of the operatic stage, just concluded a very successful season both at Monte Carlo and Buenos Aires. Before sailing for America he will appear several times at Liceo, Barcelona.

Tetrazzini, the ever-popular coloratura soprano, will be heard in her first New York recital at the Hippodrome on December 5th. She will be assisted by Max Gegner, cellist, and Francesco Longo, pianist and accompanist, and J. Henri Bove, the well-known flutist.

## NEW YORK MUSICAL SEASON BEGINS WITH MANY CONCERTS

New York Symphony Orchestra, Philadelphia Orchestra and Philharmonic Orchestra Give Concerts—Galli-Curci, Florence Hinkle, Helen Stanley and Dorothy Moulton Appear in Vocal Recitals—Bodansky's Orchestra Presents New Bloch Suite—The New York Trio Opens Season 1920-1921

By ROSALIE HOUSMAN

New York, November 14, 1920.—Sunday was the usual full day. The New York Symphony gave its Aeolian Hall Concert and Florence Easton, as soloist, sang Elizabeth's aria and Elsa's Dream most beautifully. Henri Rabaud, former conductor of the Boston Symphony Orchestra was represented by his E Minor Symphony, and was received with pleasure by the audience.

Galli Curci sang to 6000 at the Hippodrome in the evening, including modern songs in her list, and satisfying all her old admirers with her usual arias.

The Bloch Suite was repeated by Bodansky's orchestra Sunday evening, Baily again playing the viola part. The musical audience was deeply stirred by the masterly performance.

Monday afternoon, Miss Florence Hinkle (Mrs. Herbert Witherspoon), gave her annual recital at Aeolian Hall. Her voice is very pure and even in quality, and her use of it is so skillful that she is at home in all styles of song. Her Handel is always a joy, and so was her Brahms. She did My Love is Green, in the original German. Besides a French group, there were English songs, which her perfect diction made doubly enjoyable.

Mme. Helen Stanley gave her recital at Carnegie Hall, which as usual, was crowded. Her programs are known for their variety, and this was no exception. Willow, Willow, arranged by Grainger, two songs in Norwegian by Eyvind Alnaes, and others by Barlow, Crews, and Cyril Scott were among the novelties. Mme. Stanley was in fine voice and it is impossible to single out any special bit, as it all was so lovely.

The New York Trio gave their first concert of the season at Aeolian Hall, playing the Beethoven Op. 97, the Franck violin sonata, and Mendelssohn's C minor. The violin and cello players are members of the National Symphony and the pianist, Clarence Adler, is one of New York's best known teachers and soloists. The ensemble blended delightfully, and one was always aware of the lovely velvet quality of the piano background. The delicate lines of the Beethoven were never blurred, or overbalanced. This organization has made a very definite niche for itself in New York's musical life.

The Philadelphia Orchestra gave its second concert Tuesday evening with Cyril Scott, the English composer, as soloist. Mr. Scott played his C major piano concerto, and conducted two passacaglias of his own. This was the first American performance of the music as well as Mr. Scott's in New York. He is an interesting pianist, and a rather eccentric conductor, but it is as a composer that he is more significant. In advanced modern works he shows himself more the colorist than thematically beautiful. His rhythmic freedom is simply astounding, his command of the orchestral instrument even more so. The much neglected triangle was given a prominent share in the first movement of the concerto, and in the two orchestral compositions, snare drum, xylophone, celesta, and the piano were added to the mass of sound. The climax of the first was simply staggering. The audience found this somewhat difficult to listen to, the idiom being so new and personal. Mr. Stokowski, as usual conducting without score, gave Bach's third Brandenburg concerto (first movement) for strings alone, and a thrilling reading of the fourth Brahms symphony.

Sascha Jacobson gave his Carnegie Hall concert, and played the Paganini concerto and the Tartini Devil's Trill, as well as shorter pieces. He got his training entirely in America, and shows he is well schooled. His playing is dignified, and his style spirited. He gives promise of big things.

Dorothy Moulton, an English soprano, made her debut at Aeolian Hall with Richard Hageman at the piano. She startled her audience by singing Schubert and Schumann in their original German, and several left. But in England, all through the war, this practice held sway, showing that they do things differently from us even in such details as program building. Miss Moulton has a light attractive voice, and uses it well. In compliment to her English fellow musicians, she did a lovely Shelling song of Arnold Bax, one of Scott's, and Frank Bridge.

At the opening concert of the Philharmonic season, Mr. Stransky gave the Liszt Dante Symphony, with chorus, a work seldom performed. You have to be an ardent admirer of Liszt to enjoy this music and I judge that it was received with mixed feelings. The women's chorus of the St. Cecilia Club under Victor Harris sang, and later in the Tannhauser Bacchanale, and the Spinning Song from the Flying Dutchman.

At Mr. Stransky's second concert, opening the afternoon series, the orchestra played Bach and Beethoven, Mottl's transcription of the second Brandenburg Concerto, with its solo passages for violin, flute, oboe and trumpet. These solo parts were beautifully played.

Two organ pieces, arranged by Max Reger and J. J. Abert, and the ever popular Fifth Symphony made up the rest of the program.

Robert Schmitz, a French pianist, in spite of his name (he served in the war till incapacitated through wounds), gave a recital in Aeolian Hall, Saturday afternoon. The hall was packed with admirers of modern French music, which he plays supremely well. Except for Chopin's B flat Sonata the program was made up of new music, many marked first time. Roussel was represented by a Bourré and Rondo, both written in excellent piano idiom, the latter was repeated. Roussel belongs to the older group, and his music was less radical than that of Darius Milhaud, whose Sonate Schmitz played. The program notes told us that Milhaud is one of a group of six, striving to attain simplicity of form, and logical construction, in revolt against the Franck generative theme principle. He strikes a big personal note, though his idiom is absolutely new. His material is rampantly dissonant, rhythmically fascinating, and belongs to the piano. He does not hesitate to pile key on key—in fact tonality in the old sense is ignored, but I feel that the results justify him, and that he is the strongest of the very young men in France today. A group of better known music closed the program, which was heartily applauded.

For the second pair of concerts in the Damrosch historical cycle in Carnegie Hall, Thursday afternoon and Friday evening, Mozart's contribution to the development of the symphony was considered. The program consisted entirely of Mozart, and Frieda Hempel was the soloist. Miss Hempel was heard in the air Incarnatus est from Mass in C minor, and the Air of Constanza from Il Seraglio. The other Mozart numbers were Overture to Le Nozze di Figaro, Symphony in G minor, Nachtmusik for strings, and the Symphony in C, known as the Jupiter symphony.

The twenty-third season of the Symphony Concerts for Young People was inaugurated with a concert in Carnegie Hall, Saturday afternoon at 2.30. Raoul Vidas, the young Rumanian violinist, was the soloist. A program arranged by Mr. Damrosch to come within the musical comprehension of the thirteen year old and upwards included the following: Redemption by Cesar Franck, Scherzo and Finale from Symphony No. 2 by Brahms, Faure's new suite, Masques and Bergamasques, and Haydn's Concerto for violin with orchestra, in which Mr. Vidas will be heard in the solo part.

Walter Damrosch has arranged the program for the free concert of the New York Symphony Orchestra, which has been given to the City of New York by Harry Harkness Flagler. The concert will be held at the Metropolitan Opera House, Tuesday evening, November 16th, and will be under the auspices of city officials Mayor Hylan and City Chamberlain Philip Berolzheimer. The program will include: Lalo's overture Le roi d'Ys, Mozart's Jupiter Symphony, The Adagio for Strings by Lekeu, Ravel's Les Pagodes, Perpetuum Mobile from Moszkowski's suite Op. 39, two movements from Tchaikowsky's Pathétique Symphony, and the Prelude from Wagner's Mastersingers. All seats will be free and may be had on application to the Park Department of each borough.

## HERTZ TO PRESENT CHAUSSON SYMPHONY

For the next pair of symphony concerts by the San Francisco Symphony Orchestra to be given next Friday and Sunday afternoons in the Curran Theatre a most unusual program has been prepared by Alfred Hertz. The principal number will be the B Flat Symphony of Chausson, it being played here for the first time at these concerts, and Symphony patrons will, no doubt, welcome the opportunity of becoming acquainted with this, one of the finest symphonic works of the modern French school. Another novelty will be presented in the Variations on a Russian Theme. This work is the result of the collaboration of six of Russia's foremost composers, each one having written a variation on a Russian folk-melody. The program will close with the Prelude and Love Death from Wagner's Tristan and Isolde, unquestionably one of the most popular of Wagner's writings.

For the popular concert to be given on the following Sunday, December 12th, another attractive program has been selected. Two new works will be offered in Rimsky-Korsakow's Suite of Characteristic Dances from Mlada and the Momento Capriccioso of Weber, orchestrated by Bodanzky. Other numbers will be the overture to The Bartered Bride of Smetana, Bizet's L'Arlesienne Suite, two of Brahms' Hungarian Dances, Beethoven's Menuet, the overture to Nicolai's Merry Wives of Windsor and the enchanting Liehefreud of Fritz Kreisler.

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"Mr. Buhlig excels in the art of pause. No skilled artist of the stage could have achieved finer dramatic moments than he evolved in this magnificent work. His art was demonstrated alike in the abandon and impetuosity with which he met the tremendous moments of the concerto, and in those difficult nuances where changing rhythm and mood demanded more subdued treatment of the score. . . . A magnificent tour de force marked the rendition of the fourth allegro con fuoco movement yesterday. Mr. Buhlig's instrument ringing out in chords

and tremendous runs in octaves and sixths with unwavering brilliance, while the orchestra rose to the conductor's baton as though inspired, creating a finale of momentous effect."—Florence Lawrence in "The Examiner."

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## REVIEWS OF NEW MUSIC

By ROSALIE HOUSMAN

Novello & Co., through Gm., their American representative, have sent us seven choral works. The *Pied Piper* by Cyril Graham, a cantata, demanding soprano and alto solos, also a tenor, and the orchestra is optional. Browning's text has been used almost entirely; the music is in two parts; the spirit of the poem is admirably expressed; take the chorus beginning—*Rats—rats—the Piper's solo Please your honers (tenor) etc.* The performance lasts about 20 minutes and would be delightfully in place on a Browning program or at a club.

*Thyre the Fair*, a choral ballad (to Fred Martens' poem), by Wm. Lester, is a narrative setting of a vigorous poem. It requires a baritone solo and female choir. The music is rugged and sturdy, worthy of the northern story it pictures. It is splendidly dramatic and has an effective climax. Mr. Lester is very skilful in his handling of female voices. The *Bells*, by Edgar Allan Poe, has a musical dress from the pen of Nichola Monti, and requires a woman's chorus, and soprano and alto soloists. It is effective, good music work and is good ensemble singing for the average choral society.

Cecil Forsythe, whose name is already well known for his orchestration books and exquisite mood pictures, is the composer of a Lenten meditation, *The Last Supper*. The text is from the New Testament and enlists a baritone as soloist and mixed chorus. It is short, requiring but 9 minutes for performance, and there are 2 à capella choruses, which can be used separately. It is a work of splendid dignity and a sincere expression of the religious mood of the texts. Eighty amens for mixed, male and female, voices by various composers, are arranged by Clarence Dickinson. He has drawn on all the old masters from Bach on, and has a splendid anthology for all church use. Another religious cantata is the *Golden Sun*—also by Martens and Lester. This is a large work demanding many soloists, choristers and orchestra and is an entire program in itself. It contains good writing, broadly effective and direct. The last we have on the Novello lists is the *Alice in Wonderland* by Clifford Page. The composer calls it a choral ballad and has written it for solo voices (ad lib.) and a 2-part chorus with piano accompaniment. The texts are these ever delightful Lewis Carroll poems and they are set with a nice appreciation of the humor in them. All lovers of Alice will revel in the Duchess' lullaby, with its wow, wow, wow! There is the mock-turtle's song and a lilting waltz to the ever delightful *Beautiful Soup*. We congratulate Alice on her charming musical dress and also Mr. Page, the skilful designer.

From Schirmer's comes a cycle of old Scottish melodies, for four solo voices, with piano accompaniment, arranged by that sterling musician, Arthur Whiting. They form a complete program in themselves. Several quartets are included; the soprano and alto each have solos, and there are also several numbers arranged in duet form. It is simply impossible to pick a favorite; they are lovely melodies and charmingly harmonized. There is not a false touch in their music dress and even the cover is Scotch in character. Clubs, as well as home musicians, will be grateful to Mr. Whiting for this volume.

I still find a lot of music from Ditson's—mostly this time in reference to vocal instruction. No. 309 is Galozzi's 50 vocalizes from the works of old Italian masters, for medium and high voices. They certainly are instructive and will surely make the voice flexible. But more than that, they are lovely as music and probably that influence on the student will be even more important. Few singers really enjoy singing good music as such, so it is pleasant to welcome a text book, which is primarily built on the best foundation.

There is a manual of the art of singing, by Emil Tiffere. This book contains adequate explanations and 75 exercises for tone production, which can be useful for all voices. Where the personal touch with a teacher is not possible, this book will serve very well, as it is a simple guide of what to study. Of course, the student is eventually his own best teacher, the question of hearing his tone must be left to him. This, however, serves him as a comprehensive guide, and ought to be of great service. Panofka has a book based on the same subject—"The art of singing"—the first volume, which I am discussing, is a series of vocalizes; really études for the flexibility of the voice. Scales, sostenuto, phrasing, etc., are illustrated. The examples seem good and musical.

Twelve Bell Solos, arranged by T. H. Rollinson, is a new departure; very few of us realize that extended melodies can be played on chimes as we usually think of the bells as a single instrument. However, the large churches boast of many tuned in different pitch, and there is a sort of keyboard, for which these song melodies are arranged. There are the Carrillons of Belgium, long famous for their many bells, upon which all sorts of tunes are played. I understand the Campanile, at Berkeley, will also contain a series.

Arthur Hartman, well known as a soloist and also as a skilful teacher of violin, has six pieces in the first position, to the accompaniment of the teacher's instrument. He has also published six character sketches for violin and piano (Op. 32), which are of medium difficulty and musical charm. They should be interesting to teachers on the lookout for good material.

Last but not least from Ditson's is the new Arion collection, for men's voices, edited by Werrenrath. Here you will find many old favorites, like Brahms' Lullaby (4 parts), Schumann's Lotus Flower, Parting Day, Abt, etc. The arrangements themselves have

been made by skilled musicians and are very well adapted for male chorus. The English translations are not always poetic, but are serviceable and simple.

John Church have just sent in a few songs—there are two by Axel Wachmeister for low voice, the *Last Furrow* and the *Valley*, both based on texts by Edwin Murkham. They are interesting though not unusual music. Male voice is best for their type. Chas. G. Spross, famous as an accompanist as well as a writer of successful songs, gives us one, *Assurance*, which ought to have the same success his others have had. Peace, by C. B. Hawley, is excellent for students, and it lies well in the mezzo voice. A *Sign at Twilight*, by Carl Hahn, is similar and useful in the identical way. Like *Shepherd's Pipe*, words and music by T. B. Starr, is a cheery ballad, with the pipes in the treble, as is perfectly natural. The poem is sentimental, a necessary assistant to its success. Mana Zucca's *Old Mill's Grist* is a patter song on a comic text and it proves that she could do an operetta, and a successful one at that. Why leave that field to the fiddler, who has tilled it strenuously lately? Last, by no means least, are two things of that sterling American song composer, Sydney Homer. The *House that Jack Built* is very clever, musically. First you hear the refrain, "This is the house that Jack built," each time there is a new line added and this refrain tags on, only (and here is where Mr. Homer's cleverness lies), at the end you have no chord of resolution, but one which always leads into the next sentence. This gives it a hurrying intensity and only at the very final note of the song, is your desire for rest satisfied. The other *Mother Goose* songs, which he has set, are for children to do themselves, and each one leads over to the next, which gratifies the child-mind, which always wants more, and here gets it musically, as well.

Mr. David Bispham has just issued, through the J. C. Winston Co. of Philadelphia, an anthology of the best in song literature, for choral use. He has drawn on opera, folk music, patriotic and sacred material for this book, and he feels, in editing it, that he has compiled a list that will live as long as people sing. Mr. Bispham's own career is too well known to need my dwelling on it. He has always been a staunch advocate, rather a pioneer, in the use of English in song, and his own example has proven to us conclusively that our native tongue is as good a vocal medium as any. The publishers have assisted Mr. Bispham in giving the work an attractive cover, and clean, good print.

As to the contents. Each part is complete in itself, and they are well arranged for the choral singing. Mr. Bispham acknowledges his indebtedness to other friends for translations, etc.

In the operatic list, you'll find the sextette from *Lucia* (with a new text), the flower song from *Faust*, *Toreador* from *Carmen*, etc., a comprehensive list. Under miscellaneous songs are Arthur Foote's *The Flag is Passing By*, *Hark, Hark*, by Schubert, *Dvorak's Songs My Mother Taught Me*, under the name of *Leug Ago* in *Childhood Days*, and *Schumann's Two Grenadiers*. Folk and popular songs have spirituals, Irish and Welsh airs among them. The list is truly international.

So is the collection of patriotic music from the *Star Spangled Banner* to *Dixie*. Part 5 includes old *Rounds and Catches*, specially suited to school singing. There are two parts to the sacred section—hymns and the sacred songs themselves. Among the latter are wonderful songs from the great oratories, in which field Mr. Bispham was always a shining light. Here we find *Oh Rest in the Lord*, from *Elijah*; *Lovely Appear*, *Gounod's Redemption*, etc., all beautiful music. Under the heading *Hymns*, are many from the hymn books themselves—*Luther's Mighty Fortress*, *Jerusalem the Golden*, *Onward Christian Soldier*, etc.

The whole collection is well worthy of a place in every home library, where music should be a daily necessity, and these simple arrangements could be sung at home, the first community chorus, after all. R. H.

## BRILLIANT SUCCESS OF SWAYNE PUPILS

Three artist pupils of Wager Swayne have just achieved splendid success in the concert field. These are Marie Mikova, the brilliant New York pianist, who will be remembered locally for her exquisite work at the University summer sessions during the past two sessions; Emma Banks of Cleveland, Ohio, who studied with Swayne for several years in Paris and New York, and Eleanor Jane Lear of Omaha, who has just given a successful concert in that city.

Miss Mikova was heard on November 4th in her second annual concert at Aeolian Hall, where her finished art gained for her the enthusiastic approval of a large audience, and scores of favorable press criticisms, a few of which are noted below:

**New York American:** Marie Mikova gave a delightful exhibition of her skill as a pianist in Aeolian Hall last night. It was the young musician's second recital and in her program she reflected good taste, ambition and individuality. After a sincere and sympathetic reading of Beethoven's Sonata, Op. 58, she played the Tartar march, Chinese Spring Song and Lapland ballad from the *Exoticon Suite* by Novak. In these and in two preludes by Debussy she disclosed some unusual tone effects and a remarkable use of the pedals. Liszt's second Rhapsody promised to be a unique and interesting study in overtones. A group of five Chopin pieces concluded the program. Her audience was large and genuinely appreciative.

**New York Herald:** Miss Marie Mikova, a young pianist from the West, heard here once last season, gave another recital last night in Aeolian Hall. When first here her performance showed a genuine pianistic gift,

and since that her style has gained somewhat in maturity. Her program included a sonata of Beethoven, a rhapsody of Liszt and a ballade of Chopin. Miss Mikova was at her best in two preludes by Debussy. Her command of color and nuance is finely developed and so is her technique. All in all, she is a player of charm and poetic insight.

**New York Times:** Marie Mikova, a pianist of gracefully swift and facile style, who has before appeared here, gave a recital last evening at Aeolian Hall, where an audience cordial from the start remained after the close of her program until she had played three encores. Several excerpts from a so-called *Exoticon suite* by Novak were of novel interest, comprising a march, Spring Song and ballade respectively, on Tartar, Chinese and Lapland themes. Miss Mikova also gave Beethoven's sonata, Op. 57, and works of Chopin, Liszt and Debussy.

**Evening Mail:** Marie Mikova gave a piano recital at Aeolian Hall last evening. There were, by way of novelty, three movements from the *Exoticon Suite* of Novak, March, In Spring, and Ballade, which are built respectively on Tartar, Chinese and Lapland themes. They do not offer any particular distinction at first hearing, but Miss Mikova's playing was delicately shaded and marked by sympathy and insight; she has temperament as well.

**New York Tribune:** She was less conventional and more imaginative in Three Movements from Novak's *Exoticon Suite*, which consisted of a march based on the Tartar theme, In Spring, founded on a Chinese melody, and a ballade which found its source in a theme from Lapland. These little pieces were charmingly played, and in these, as in Liszt's Rhapsody No. 11, the pianist exhibited a crisp brilliance, which is the distinguishing feature of her playing.

Miss Banks has concertized with marked success in Paris and New York, and is a prominent member of the Fortnightly Musical Club of Cleveland. She was solo pianist of a recent important concert given by this club in the ballroom of the Hotel Statler, and her popularity is evinced by the following notice from the *Cleveland Plain Dealer*:

"Miss Emma Banks, as the pianist of the day, heard for the first time as club member, renewed the impression previously expressed in these columns of a gifted and highly schooled pianist, whose technique is brilliant, and whose interpretations are of fine breadth and intelligence. Her selections were a series of poetic Waltzes, by the lamented Spanish composer, Granados, that suggested similar Brahms compositions, with added grace and whimsical fancy. They were charmingly played. There followed an etude and the A flat Polonaise by Chopin, standard works so frequently performed that they may be adjudged a sure gauge of the performer's ability, in this case given a performance of much authority. For a second appearance Miss Banks chose the brilliant Moskowski Caprice Espagnol."

Miss Lear is one of the most gifted members of the younger musical set in Omaha, and made her professional debut in that city on November 4th, winning much praise for her artistic playing. Her press notices are most cordial, as may be seen from the following excerpts from the *Omaha Bee*:

"Her playing is marked by a firm assurance, a brilliancy in technique, and an almost masculine power in climax. She shows that she has been a conscientious worker, and her various piano numbers of last evening gave many opportunities to display her accomplishments. Her program opened with a Beethoven Sonata of the early period of this composer, Opus 2, No. 3. Miss Lear presented the four contrasting movements of this sonata, doing some nice tone work in the Adagio, and achieving spirited effects in the Allegro Assai. A second group brought smaller numbers of which the Cathedral Englewie by Debussy was an attractive number, with noticeable sombre chord progressions carefully made manifest. A third group was devoted to Chopin, and closed with a brilliant and always popular Military March, by Schubert-Tausig."

## POVL BJORNKJOLD

The music-loving public of San Francisco will do well to take advantage of the appearance at Scottish Rite Auditorium on December 10th of Povl Bjornskjold, the wonderful Danish tenor. It would be a hackneyed phrase to call Mr. Bjornskjold the "John McCormack of Denmark," but, like that great singer, he has his own marked individuality, which stamps him as an artist of the foremost rank, fully entitling him to the praise he has so amply received throughout the leading European musical centers.

A student from the conservatories of Copenhagen, Berlin, Milan and other equally notable schools, a leading tenor in Wagner's great operas, a singer on the stages of Italy, Germany, Russia, Poland and the Scandinavian countries, Mr. Bjornskjold justly lays claim to some distinction. Why has he not appeared here before? Because when he landed here in 1917 as leading member of a first class German Opera Company the American public had been smitten with the war-fever, and it was thought proper to bar the doors to German music.

But, apart from being familiar with the classic works of the great masters, Mr. Bjornskjold holds the key to your heart when he sings some of his Scandinavian folk-songs, so little known to music lovers of this country. The program at his coming concert will offer a pleasing variety of the music, characteristic to the three Scandinavian countries, which, horn of brother races, yet finds so vastly different expression.

Mr. Bjornskjold will be ably assisted by Mme. Leota Rhoads, whose splendid coloratura soprano never fails to please. Fred Maurer, Jr., will be the accompanist.



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## SECOND EVENT OF OAKLAND ARTISTS SERIES

For the second of the artists concert series at the Auditorium Opera House, Miss Z. W. Potter is offering us what promises to be a feat of pure joy in a double stellar program, provided by Pasquale Amato and Kitty Beale. Of Kitty Beale, whose first visit to the Coast it is our good fortune to herald, the mere fact of her appearance with Amato and under the management of Miss Potter would be sufficient guarantee were it not that her story offers still more dependable evidence, if that were possible of her virtuosity.

There would seem to be an inevitableness about the future of a girl of fifteen who has the courage to seek success in a strange city; to attempt to establish her claim for attention upon the voice of a child of that age, however promising; yet this is what Kitty Beale did and succeeded. Seeking Hammerstein she received the advice to study in America and his conviction that the result would be a predicted success. Her novitiate proved to be a seven-year period of fidelity to her object and to the prophecy of Mr. Hammerstein.

It is disappointing not to know to whose efforts as her teacher—or teachers—one may credit some of the significant results of these seven years. When they were at an end, it was after all Gatti-Casazza who crowned her success, Mr. Hammerstein during this period having passed away. Kitty Beale is the youngest singer to have achieved grand opera in this country. She is small with finely sensitive features, alive with art. We feel that our tremendous interest and anticipation in her first California program will be justified. Appearing with Amato, who continues to sustain his place of distinction among the baritones, and this their single Coast engagement, Miss Beale is assured a crowded audience ready to acknowledge her and appreciate this splendid coalition.

Miss Z. W. Potter and Miss Alice Eggers were hostesses at a farewell reception given in honor of Karl Edmund Rackle, concert pianist, at Miss Potter's studios recently. During the evening Mr. Rackle rendered two groups of piano numbers, the first of which included Mendelssohn's Prelude, Dvorak's Silhouette, Chopin's Mazurka and Preludes, Tchaikowsky's June and Balakiev's Lark. Mrs. J. Raegen Talbot of Berkeley sang the Bell Song from Lakme, Delibes, and Caro Salve by Handel in a pleasing manner, accompanied by Mrs. John Potts Brown. For the second group Mr. Rackle played Grieg's Notturmo, Debussy's Reverie, The Little Shepherd, and Sarabande, Sibelius' Romance and Liszt's Canzone.

Mr. Rackle, who is well known on both sides of the bay, leaves soon with Joseph D. Redding for New York and later for London, where Mr. Redding expects to arrange for the premiere of his grand opera, Fay-yen-Fah, at Covent Garden, with Mary Garden in the leading role. This new grand opera with Chinese setting is the re-written product of the Bohemian Grove play of 1917, called the Land of Happiness, the atmosphere of which Mr. Redding gathered at first hand out of San Francisco's picturesque Chinatown.

Incidentally Mr. Redding considers Mr. Rackle quite indispensable to his new musical venture largely because of Mr. Rackle's musicianship and his intimate knowledge of the score of his new creation.

L. MACKAY-CANTELL.

## KITTY GORDON AT THE ORPHEUM

The two notables of the present week's bill, Kitty Gordon and Jack Wilson in their impressive acts, are chosen to remain a second week at the San Francisco Orpheum. Due to the unqualified approval meted out by the audiences throughout all Orpheum Circuit cities, Miss Gordon will occupy the headline position during the second week, this being an honor so rarely conferred that it occurs but once or twice in a season.

Dorothy and Madeline Cameron, known to the vaudeville world as society's daintiest entertainers, will delight San Francisco audiences next week when they appear on the Orpheum bill. The phrase, "as pretty as a picture," is amply justified in its application to the Cameron Sisters, for they exemplify pictorial art applied to the stage. They are described as attractive young women, pretty, smart, chic and faultlessly gowned. They have been vaudeville favorites for some time. They are assisted in their offering by Edwin Weber at the piano.

William Gaxton will be seen at the head of a capable company in The Junior Partner, written by Rupert Hughes, author of Excuse Me and many successful plays and short stories. In The Junior Partner the result of romance and business is shown, and it is demonstrated that the two mix exceedingly well. Gaxton is a light comedian of tried and true quality. Since his discharge from the navy he has taken up things where he left off before the war, by going back into vaudeville.

Pep is the motive power which Bob Murphy and Elmore White will use to propel a load of tunes and laughs over the local footlights in their skit, A Peppy Arrangement of Tunes and Laughs. These boys are said to have cheerful personalities and voices that are better than good. Telling the Truth is a pastime in which James McCormack and Eleanor Irving will give their instinct for veracity full play. That is the title of their new act in which they will be seen on the coming bill. The truth in their case will be traught with laughter for their spectators, for comedy is an open book to this pair.

Charlie Wilson, who styles himself the Loose Nut from the Tree of Laughter, will begin his number at no place in particular and will wind up in exactly the same spot. It is his aimless wanderings and meanderings that keep the kernel rattling in the shell. Hubert Dyer, assisted by Ben Coyne, promises a laugh a second in

the skit in which he will appear. A laugh a second for nine minutes makes 540 laughs, and this figure is said to be their regular score. Unusual feats are combined with the comedy element.

## SERGE PROKOFIEFF TO APPEAR HERE SOON

Serge Prokofieff, the extraordinary Russian composer-pianist, is to make an American tour this season, appearing in San Francisco on December 19th.

Prokofieff is an individual virtuoso with a technique all his own. On his debut last season in New York he was accorded a dynamic applause by one of the most critical audiences that the metropolis could assemble. He has a forceful personality that immediately grips the attention, and that compelling interest does not abate until he has completed his performance. His technique is so prodigious that he himself seems unaware of physical limitations. He will play entire pages of staccato and sustained octaves at high speed, runs of finest clarity and correctness and tone so that his listeners are left aghast. He is an artist that defies criticism; one simply salutes a genius.

At his first recital in New York this season he offered a program of Bach, Beethoven and Schumann and the laurel wreaths were extended to him without reservations. Chicago was the next city to hear him and there, too, his success was sensational. It is in Chicago also that the premiere of his new opera, The Love for the Three Oranges, written at the request of Campanini for production by the Chicago Grand Opera Company, will soon take place. This is the first time in the history of music in America that a composer has been specially commissioned to write an opera for production. Prokofieff's first appearance in Chicago recently as pianist, conductor and composer with the Chicago Symphony Orchestra was a memorable event, and in all three capacities he proved himself a sensational figure.

Prokofieff is as masterful in composition as he is as a pianist. His symphonic works have an exceptional and individual merit. He has received recently a cable from London requesting that the parts of his Scythian Suite be sent to Mr. Albert Coates, first conductor at the Covent Garden Opera, London, as this work, which is scheduled for performance by the Boston and Philadelphia Orchestras in this country, is also to be given by the London Symphony Orchestra.

As a pianist, Prokofieff is a dramatist, both in his interpretation of a dramatic argument and climax, as well as in his ability to project values with originality and unforgettable effect. His readings are unfailingly beautiful in line and color, the masterful expressions of an artist capable of entering deeply into moods foreign to his own.

His virtuosity is distinctive and original and sets him apart from every other master of today, and perhaps of every epoch, since he combines the highest conceptions of the modern school with a profound interpretation of the classics.

Prokofieff's tour of the Pacific Coast is under the exclusive management of Jessica Colbert, the California impresaria, who is presenting this Russian genius at the second recital of the Colbert Concert Course, being given at the Columbia Theatre.

## GREAT SPECTACLE AT CURRAN THEATRE

In the big spectacle of ancient Bagdad, Chu Chin Chow, which F. Ray Comstock and Morris Gest will present at the Curran Theatre week of November 29th, there is a fashion display of the styles of the gorgeous capital of Persia of a thousand years ago. This display arouses gasps of amazement and admiration, especially from feminine spectators. The fashion display of this big original Oriental musical extravaganza comes in the bazaar scene, where Mahubah, the shrewish and penniless wife of Ali Babah, comes to buy new dresses with the gold which her husband has found in the robber's cave. The shop keeper parades twenty of the most beautiful costumes before her, worn by twenty beautiful girls and the display of colors and eccentric costumes is said to be unparalleled.

One of the most striking costumes is an Oriental dress with trousers and an enormous turban-head-dress which is five feet in diameter. It is almost as large as a sausage balloon. It is built on wires, festooned with silks and satins, and is worn by one of the prettiest of the girls in the mannequin parade. The girl enters to the music of the orchestra, and the gigantic head-dress sways in rhythm with the music as she dances across the stage.

There are many other wonderful costumes in Chu Chin Chow and it is asserted that more than 865 costumes were imported from London by Messrs. F. Ray Comstock and Morris Gest, for these scenes. Chu Chin Chow is a musical extravaganza of ancient Bagdad in fourteen big scenes and it ran an entire season in New York at the Century Theatre.

Josef Hofmann appeared before the London musical public for the first time in seventeen years, and is said to have caused a sensation. After his rendition of a group of Chopin the audience went wild and he was the recipient of a tremendous ovation.

Florence Easton, whose glorious singing will be recalled here when she recently sang Marguerite, Mimi, Tosca and Butterfly with the Scotti Grand Opera Co., has added a new success to her long list when she appeared as soloist with the New York Symphony Orchestra, New York. She rendered two Wagnerian arias so exquisitely that people are in hopes that the management of the Metropolitan Opera Co. may produce these operas in their entirety just to exploit the art of Madame Florence Easton.

## SAN DIEGO NOTES

BY BERTHA SLOCUM

San Diego, Cal., Nov. 24, 1920.

Among the notable arrivals in San Diego the last few weeks, is F. X. Arens of New York, who returns to this city to spend the winter and take up the work with his class of vocal students. Mr. Arens spent the summer in Portland, Ore., where he had a very successful season, many of his northern pupils having come to continue their study with him here. He has added two interesting courses to the students this year; one will be the conducting of master classes in repertoire, including oratorio and opera as well as ensemble singing. Also he will give lectures on epochal development of music and analytical discussions. Carl Morris will be associated with Mr. Arens this year, as previously.

Miss Hermina West, dramatic soprano, a protegee of Mme. Schumann-Heink, sang delightfully before an enthusiastic company of friends at the home of Mrs. Isabella Churchill recently, and also gave a program before the business women's club at their regular weekly luncheon. Miss West has every indication of becoming an artist who will receive extensive recognition. She has been under the tuition of Mme. Jenny Owen during her stay in San Diego, but expects soon to return to New York to again take up her work with La Forge.

Dr. Humphrey J. Stewart, official organist of the famous Spreckels organ in Balboa Park, is beginning a series of special programs to be given on Saturday afternoons for the benefit of the school children; he will arrange his programs from the classics which he feels will be interesting to his youthful hearers and prelude the numbers with explanatory remarks. This plan has long been one of Dr. Stewart's cherished aims and the local school board are in co-operation with the idea and will see that he has a representative audience of the class he desires to reach. These recitals as all others given at the organ, are open to the public, and will no doubt be of great educational value to the adult attendants as well.

Mrs. Theodore Barnes, whose beautiful soprano voice and charming personality have given pleasure to so many during the past few years, has gone with her husband and family to reside in El Centro, Cal. During the past season she was the most popular singer who was heard at the Thearle Musicales, having been engaged for at least four return dates.

The Gray Maw Music Co. are inviting their friends and patrons to hear two young artists in a comparative recital at the San Diego Club when they will present a program with the Pathe Machines. These artists are Miss Ruth Bowers of San Francisco, a soprano whose records have been unusually successful, and Miss Olive Reed, violinist, also of the northern city.

The advance sales of the Keilling Concert Course indicate an unusual interest in the excellent artists whom he is offering. Miss Alice Gentle, who will be the attraction for the first concert, is attracting numerous inquiries and promises to be a great drawing card.

The professional musicians are arranging a testimonial concert for Miss Emma Maynard, a local musician who has become blind and has also had the misfortune to lose the greater part of her income. This affair will be given the first week in December at the Congregational church, and every local or resident artist and teacher is giving particular attention to the success of the undertaking. Miss Maynard is a composer of charming little songs and in her early days was an organist of distinction, and enjoys the hearty esteem of all who know her.

Tina Lerner is making her re-appearance in Paris as soloist with the Lamoureux Orchestra, under Camille Chevillard on November 14th. She will also be the soloist at the Concerts Philharmoniques on November 23rd and follow these appearances with two recitals at the Salle Gaveau. In December Miss Lerner will make a tour of Holland and in January she is engaged for a series of concerts in Spain and Portugal.

## PAVLOSKA AT CALIFORNIA THEATRE

Irene Pavloska, noted mezzo-soprano, will be the soloist at the California Theatre tomorrow morning. Miss Pavloska, whose voice and personality have advanced her to a leading position among present day mezzo-sopranos, is now adding the laurels of concert successes to the many she has gained through her triumphs on the operatic stage.

Pavloska's rich voice is familiar to thousands of opera-goers. In the characterization of many roles played as a member of the Chicago Opera Company, her voice, combined with her sincerity and versatility, has attracted an ever-growing number of people who appreciate a well-rounded artist.

Miss Pavloska's numbers tomorrow are Hindoo Love Song (Bemberg) and If No One Ever Marries Me (Lehmann). An oriental program has been chosen by Director Herman Heller for his concert numbers with the orchestra of fifty musicians. His numbers are: Procession of the Sardin (Ippolitow-Ivanov); The Swan of Tuonela (Sibelius); Hansel and Gretel (Humperdinck); Czar Saltan (Rimsky-Korsakow).

C. Sharpe-Minor will play La Tosca on the California organ.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 10

SAN FRANCISCO, SATURDAY, DECEMBER 4, 1920.

PRICE 10 CENTS

## JOSEF LHEVINNE GIVES TWO CONCERTS IN ONE METROPOLITAN SEASON OPENS IN NEW YORK

Great Russian Pianist so Liberal with Encores that Numbers Interpreted Are Practically Three Times Those Recorded Originally—Cheers and Rush Toward Stage at End of Concert Among the Features of the Event—The Pianist's Technic a Marvel of Precision and Shading

By ALFRED METZGER

There was a time when San Francisco managers used to say that it was impossible to draw large audiences for a piano recital save only for Paderewski. Evidently those times are passed for San Francisco. For barely had Moliseiwitsch departed, with his two big houses at Scottish Rite Auditorium and his appearance with the Symphony Orchestra at the Civic Auditorium to his credit, when Josef Lhevinne arrives on the scene and after two crowded houses at the Curran Theatre with the San Francisco Symphony Orchestra, attracts almost a sold-out house at Scottish Rite Auditorium on the same afternoon on which the Curran Theatre is sold out for the Symphony Popular Concert.

And it was not merely an audience which came there to listen. It was one of the enthusiastic audiences who are not satisfied with listening. They cheered, and applauded, and demanded encores upon encores and got them, too. And finally after the conclusion of the program they crowded forward to the stage and cheered some more and applauded still more. Until the janitor had to turn out the lights. We know this sounds like a criticism from the New York or European papers, but it is true. This actually happened in San Francisco, one of the two or three American cities with the European atmosphere as far as artistic enthusiasm and musical intelligence among the audience is concerned.

And the audience carried along Josef Lhevinne who began quite disappointingly in the Schumann Etudes Symphoniques and gained back his old artistic finish throughout the progress of the program until he ended in his old glory with a most delightful and finished performance of the Blue Danube waltz which he gave as the seventh or eighth encore after the last number. It was an easy victory for Lhevinne for his audience simply "ate up" everything he played. As we already said, he was not quite at home in the Schumann number. He evidently felt ill-at-ease, nervous, was a little careless with his technic; but toward the end of the composition he found himself, and when he played the introductory chords to the march theme he was his old self putting his entire energy and mentality into the work.

There recurred a little nervousness in Beethoven's beautiful Andante in F major. But it was not so apparent, and Lhevinne sang the themes in a truly magnificent cantabile style and his luscious, velvety tone had here ample opportunity to show itself at its height. The Busoni-Beethoven Eccosaes revealed the master at his best. Here his unbelievable technic came well to the fore. His glissando-like octave runs, his clean and brilliant chromatic scales, his "bouncing" staccato passages and his tasteful coloring and shading of runs proved a joy to those who know something about pianistry. And from here he went victoriously through the entire program. He must have played at least from ten to twelve encores altogether, one more beautiful than the other, and everyone played with the same care and artistic finesse as if it were originally scheduled on the program.

His Chopin Interpretations—Impromptu F sharp major and Polonaise F sharp minor breathed the essence of poetic fragrance, while his Liszt compositions—Etude C major and Valze Impromptu—seemed to be the last word in technical finish and accuracy. The Rubinstein

Nocturne op. 109 and Etude F minor again showed Lhevinne as a real singer upon the piano. Anyone who missed attending this concert surely suffered an irreparable loss.

Notwithstanding Lhevinne's real mastery of the instrument, in spite of his marvelous and, at times, unbelievable technical skill, there seemed to us to be a change today from the Lhevinne we knew before the war. A certain sombreness seemed to have settled on his brow, and this sombreness seems to have stolen into his playing. Can it be possible that the four years of confinement in Germany could have affected his mental state in a manner to rob him of some of the buoyancy that used to be intermingled with his art? Could it be possible that the tragedy he witnessed abroad could have put a restraining influence upon his youthful aspirations that used to spring forth from his finger tips? Is it likely that the four years of restraint put upon his freedom of action has laid chains of sobriety upon his effervescent spirit and left him at times morose and uncommunicative? It would almost seem

(Continued on Page 11, Col. 2)

Opening Performance on Monday Evening, November 15th, Consisted of Halevy's La Juive With Caruso, Rothier, Harrold and Ponselle in the Cast—Aida, L'Elisir D'Amore, Zaza, Tristan and Isolde, Cavalleria Rusticana and Pagliacci Among First Week's Repertoire

By ROSALIE HOUSMAN

New York, November 25, 1920.—The Metropolitan Opera House presented the same brilliant scene last Monday evening, November 15th, to which the people have now become thoroughly used. Long lines of automobiles, luxuriously clad women and conventionally dressed men, crowded lobbies and diamond-decked horseshoe and an auditorium seating more than three thousand people packed from pit to gallery caused as many thrills this year as it has done during these many years past. Gatti-Casazza, the general director, and William J. Guard, the genial publicity manager, beamed their pleasure upon the multitude, while critics and box holders were in their usual places.

The opera selected for the honor to open the season was Halevy's La Juive, one of the finest specimens of operatic art of the old school extant. To say that Caruso appeared in the role of Eleazar is to record the fact that it was in the care of an artist who simply glorifies any part allotted to his care. Caruso was at his best. His voice rolled forth with that wave of velvet which has become so well known and admired, and his refined vocal

art, re-enforced by convincing histrionic force, combined to make this role the outstanding feature of the performance. The enthusiasm of the audience was well justified, and the triumph of the world's greatest tenor only added another link to his chain of endless artistic successes.

The other artists in the cast who under the responsibility of a first night production bore themselves with dignity and artistic care included such familiar singers as Rosa Ponselle as Rachel, Evelyn Scottney as the Princess, Leon Rothier as the Cardinal, Orville Harrold as Leopold, Robert Leonhardt as Ruggiero, Louis D'Angelo as Albert and Paolo Ananian in the double role of the Herald and Major Domo. The incidental ballet was headed by Rosina Galli, premiere danseuse, Giuseppe Bonfiglio, and completed by the splendid Metropolitan Corps de Ballet. Artur Bodansky conducted with his refined artistic skill and his thorough comprehension of the values of the opera.

The second night of the opera brought out a magnificent performance of Aida. The cast included: Louis D'Angelo as the King, Margarete Matzenauer as Amneris, Emmy Destinn as Aida, Giovanni Martinelli as Rhadames, Jose Mardonea as Ramfis, Giuseppe Danise as Amonasro, Pietro Audizio as the Messenger, and Marie Sundelius as the Priestess. It is hardly necessary to tell San Francisco people of the excellence of the performance as practically every one of these artists have been heard in California. Their art is supreme. Their co-operation in an operatic performance must be heard and seen to be appreciated. The only artist new to New York in this cast was Giuseppe Danise, the baritone who impersonated Amonasro. Of him Richard Aldrich wrote in the Times: "Mr. Danise made a very good impression on his first appearance: a robust singer, an ample personality, an Amonasro of intense and ardent temperament. His voice is a baritone of good quality, though it did not seem at first of great resonance, but well produced and well managed as voices go now among Italian singers."

Moranzoni conducted with his well known finished style. The production was as magnificent and rich in detail as it is always given at the Metropolitan, scenic equipment and costumes being brilliantly magnificent. The orchestra was in excellent form, and the incidental dances by Florence Rudolph and the Corps de Ballet were among the truly enjoyable moments of the performance.

From the following cast it will be seen that the Wednesday evening performance of L'Elisir d'Amore was one of the best artistic treats of the week: Adina, Mabel Garrison; Giannetta, Mary Ellis; Nemorino, Enrico Caruso; Belcore, Antonio Scotti; Dulcamara, Adamo Didur. There is a certain breeziness of style and refreshing humor prevalent in this production. It gives the great artist a chance to be human as well as artistic, and the audience invariably responds to the mood.

It will be impossible to include any more of this week's performances if this letter is to leave on time. So I shall write more next week, especially about the Tristan and Isolde performance.

[Editorial Note—The rest of the New York Letter will be found on page twelve of this issue and it contains a number of exceptionally interesting items from Miss Housman, who is now in the midst of New York's most important musical activities.]



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## TWENTIETH YEAR

### MUSICAL REVIEW'S SUBSCRIPTION DRIVE

This Publication Will Begin a Statewide Campaign for Subscriptions Under the Direction of B. W. Jelica on January Second

Although this is now the twentieth year since the Pacific Coast Musical Review was established we have never yet solicited any subscriptions or advertisements in a consistent and persistent manner. Practically all business received at this office has come to us voluntarily. The time has come when increase in printing expense, necessary expansion of the office force, establishment of branch offices and increase of size of paper, requires at least twice as much business as we have now. We believe that we easily can get that amount of additional subscriptions and advertisements, if we go after it.

We know of many musical people who would gladly subscribe to the paper if it were made easy for them. And so we shall make it as easy as possible. B. W. Jelica, advertising manager of the Pacific Coast Musical Review, will be in charge of the subscription campaign. One of the features of this campaign will be the opportunity extended to talented students to earn the means for a musical education, particulars of which will appear in subsequent issues. We trust that every one of our friends will co-operate with us in getting at least sufficient subscribers to extend our subscription to five thousand in California alone.

In the meantime we would like to suggest that a most welcome Christmas present to pupils, teachers or friends will be a year's subscription to the Pacific Coast Musical Review, which is only three dollars.

### CONCERNING THE NEW OAKLAND CLUB

Editor the Pacific Coast Musical Review:

In reply to your editorial in the last issue of the Pacific Coast Musical Review, regarding my report of the meeting of Oakland musicians to inaugurate a local musical club, it may be my place to correct unfavorable impressions, and ask that the burden of such be laid at my door, since I find that my report does not contain the facts that speeches were made voicing a unanimous desire to avoid conflicting with existing interests and also to appoint an evening for meetings which would not interfere with their established dates.

In fact, conciliating the San Francisco interests seemed to me—a newcomer in the field here—to overtop other issues of paramount importance.

A further expression seemed unanimous, as a policy of the club, differed, I understand, from other proceedings of such clubs here, regarding the payment for members' services which are to be gratuitous. This policy had always been my understanding of musical club ruling in the East, but I am quite possibly mistaken. However, the feeling which might be expected to exist among musicians whose services each might think equally valuable but which a club might desire to profit by at a minimized rate, was cited as prevailing in the Coast organizations, and the plan of obviating this uneasiness by establishing a non-payment by-law was moved, seconded and carried.

May I also correct a typographical error of rather serious dimensions in my report, where the word "mint" appears in the place of "unit." I doubt if the most sanguine mind would presume to visualize its proposed organization as a "mint," although anyone might be forgiven for desiring any vaguest connection with one, musical or otherwise, in these days.

L. MACKAY-CANTELL.

### POVL BJORNISKJOLD CONCERT ON FRIDAY

Tenors are rare; good tenors are rarer. In the acquisition of Povl Bjorniskjold, in recent appearances, twice as soloist with the Los Angeles Symphony Orchestra (May 14th and 16th), Mr. Bjorniskjold proved himself a singer of exceptional voice, fine dramatic feeling, taste and good schooling. With five recalls at the earlier concert with the Los Angeles Symphony and eight at the final concert, one may question if any artist appearing with this orchestra these past twenty years has made a more pronounced success.

He has enjoyed a varied and unusual life experience, having worked his way from a man before the mast to an officership in the Danish navy, and in eight years of sea-going life has seen most of the countries of the world.

Twenty years ago he came "round the horn" to San Francisco in an American full-rigged ship, such ships being now seldom seen on the seas. From San Francisco he went to Montana and Wyoming to try his hand at cattle ranching. But the call of the sea was too strong; he returned to the Danish mercantile navy and soon he entered the Royal navy, where he became lieutenant on the gunboat Store Belt (named after an arm of the Danish sea). Here the chief officer was the then Prince Carl, now King Haakon of Norway.

One day, when Bjorniskjold was singing to the sailors on deck, he was heard by the Countess Hagemann von Lindencrone, wife of the Danish ambassador to Germany, who was so impressed with the voice and singing of the young officer that she determined he should have the advantage of the best possible musical training. To this end she was instrumental in raising a fund that provided him with six years of study in such centers as Copenhagen, Berlin and Milan. His operatic debut was made in Dusseldorf in "Lohegrin," since when, up to the time America entered the war, he sang the leading Wagner tenor roles throughout the musical centers of Europe, from St. Petersburg (Petrograd) to Vienna.

Bjorniskjold was on his way to America in 1917 to sing Wagner opera, when this country declared war against Germany. Wagner, of course, was then decidedly taboo here, but the singer decided to remain in America and concertize. He toured the Middle West and Northern States, meeting with success and receiving enthusiastic critical endorsement from the press. In addition to his concert work he has been making records for the best phonograph firms.

An unusually big demand for tickets justifies the prediction that a large audience will attend Mr. Bjorniskjold's San Francisco concert at Scottish Rite Auditorium on Friday evening, December 10th. The program is particularly interesting, containing a number of vocal compositions of the first rank. But our readers may judge for themselves by scanning the following array of works selected for this occasion:

By Silent Hearth (from the Opera Mastersinger) (Wagner), Through the Forest (Freischütz) (Weber) (sung in English), Povl Bjorniskjold; A Heart That's Free (Railey), By the Waters of Minnetonka (Lieurance), Mme. Leota Rhoads; Dear Old Mother (Grieg), The Great White Host (Grieg) (English words by John Larsen), The Venetian Serenade (Svendsen), Bird Song (Soderberg), Povl Bjorniskjold; Io San Titania (from the Opera Mignon) (Thomas), Mme. Leota Rhoads; Love Like the Dawn Came Stealing (Cadman), Invocation (Colby) (sung first time in public), Siegmund's Love Song (from the Opera Walkure) (Wagner) (sung in Danish), Povl Bjorniskjold; The Norwegian Echo Song (Thrane), The Last Rose of Summer (Moore), Mme. Leota Rhoads; Tears (text by H. C. Andersen) (Dekeam), Little Karen (Heise), My Heart and Lute (Kjerulf), Polish Patriotic Song (Gade) (English words by John Larsen), Povl Bjorniskjold.

### THE MESSIAH TO BE PRODUCED

For the first time in a dozen years San Francisco will witness a complete and comprehensive oratorio production when Paul Steindorff wields his baton over a great ensemble of 500 participants rendering Haendel's famous Christmas work, The Messiah, at the Exposition Auditorium on Saturday night, December 18th, next.

For many years Steindorff has enjoyed almost world-fame as a producer of oratorios and to his credit are twelve annual productions of Rossini's Stabat Mater, given on as many consecutive Good Fridays in the Greek Theatre, the annual Messiah performances which have taken place in Oakland, productions of the Elijah and Saint-Saens' Samson and Delilah, but all of these have been given across the bay, and this is the first time that Steindorff will invade San Francisco with his oratorio offerings, and in selecting Haendel's immortal work he is at once disclosing the finest form of this character of music to local music lovers.

The Messiah was first produced in 1742 in Dublin with George Frederick Haendel, himself, wielding the baton. In March, 1743, it was given in London with King George, the Second, and the entire audience joining in the great Hallelujah chorus. It is a massive work and calls for four splendid soloists, a big chorus and a complete symphony orchestra. In the coming Steindorff production the principal roles will be rendered by the famous contralto, Madame Anna Ruzena Sprout; the delightful coloratura soprano, Stella Jelica; Lawrence Strauss, whose fine tenor secured all the honors of last year's Messiah performance in Oakland, and the eminent basso, George P. Walker, who is coming here especially to sing the great sacred role. The chorus will number 200 and the orchestra 60 se-

lected musicians. The performance will be repeated in the Auditorium at Oakland on Tuesday night, December 21st. Tickets for both events can be secured at Sherman, Clay & Co.

### MACQUARRIE-HOWELLS RECITAL

Marie Hughes Macquarrie, harpist, and Christine Howells, flutist, will appear in concert at the Hotel St. Francis in the Italian Room on the evening of December 14th. These two young women have placed themselves in the front rank as exponents of their respective instruments. Lovely to look upon and full of the joy of life they bring to the concert platform not only technic of a high order, but that spirit of joy so often lacking with those more mature in years.

These young ladies need no introduction to San Francisco as they have proven upon countless occasions their exceptional talent. This concert will, however, introduce to San Francisco The Trio Moderne, which is composed of the harp, flute and cello; Miss Grace Becker being the artist engaged to play in this combination. Miss Jessie Moore will assist at the piano. Altogether it will be an evening both artistic and delightful.

The following is the program: Siciliano (J. S. Bach), Vogel als Prophet (The Prophet Bird) (Schnmann), Miss Howells; Allegro—Concerto for Harp and Flute (W. A. Mozart), Mrs. Macquarrie, Miss Howells, Miss Jessie Moore (first time in San Francisco); Am Springbrunnen (Zabel), Berence (Hasselmans), Spanish Dance (Tedeschi), Mrs. Macquarrie; Chanson (Augusta Holmes), Elegie (Donjon), Il Vento (The Wind) (Briccialdi), Miss Howells; Arabesque (Debussy), Romance (Debussy), Poem (Omar Khayyam) (Arthur Foote), Mrs. Macquarrie, Miss Howells, Miss Grace Becker.

### HARRIET PASMORE'S SONG RECITAL

A large audience attended the song recital given by Harriet Pasmore at Sorosis Club Hall on Monday evening, November 15th. The event was in the nature of a farewell concert inasmuch as Miss Pasmore will go to Paris to give concerts and also to add to her musical knowledge and experience. It is rarely that one hears such genuine and whole-souled enthusiasm on the part of an audience as was exhibited on this occasion. An artist must be able to strike to the very heart of her hearers to secure that spontaneous outburst of approval which characterized the conclusion of every one of Miss Pasmore's numbers. It was not merely an applause of courtesy as it were, it was a unanimous endorsement of the inspiring work of a real artist.

Miss Pasmore always had a beautiful, sonorous, rich voice of unusual range which, thanks to her careful training from her distinguished father, she has always been able to use with artistic judgment and poetic coloring. But experience, and the natural evolution emanating from gradual artistic maturity, can not be taught nor acquired by means of a short-cut. And it is this maturing of artistic intelligence which is now noticeable in Miss Pasmore's singing. She has acquired poise, dignity, and tranquility of declamation. She enunciates with precision, clearness and correct accentuation. She sings with her heart as well as her mind, and consequently she thrills her hearers.

She is equally at home in the old classics as she is in the more modern works, and we can not imagine a finer dramatic expression of any vocal performance than Miss Pasmore's truly remarkable interpretation of Carpenter's To One Unknown. Miss Pasmore preceded her excellent interpretation of this song with a few explanatory remarks. The complete program, which is here appended, speaks in more eloquent terms than mere words of the artistic treat enjoyed by the audience in attendance at this delightful affair. We wish Miss Pasmore the best kind of luck abroad and may she return with additional well merited artistic laurels to her credit.

Here is the program: Se Florindo e fedele (Scarlatti), Come raggio di sol (Caldara), Chi vuol la Zingarella (Paisiello), Lithuanian Song (Chopin), Mandoline (Debussy), Ridonami la calma! (Tosti), Messages (Schumann), Hopak (Moussorgsky), Aria Adieu, forests, from Jeanne d'Arc (Tchaikowsky); To One Unknown (Carpenter), Where Cowslips Grow (Pasmore), Text by Charles Keeler; At the Well (Hagemann), Text by Tagore; Roadways (Densmore), Text by Masfield; Aria—Spring Song of the Robin Woman, from Shanewis (Cadman).

### SALZEDO HARP ENSEMBLE

The next event of the Bem-Seckels Musical Matinees at the Hotel St. Francis will be the only appearance in San Francisco this season of a rare musical combination known as the Salzede Harp Ensemble and Povla Frijsh, soprano. The artists in this unique negregation include Carlos Salzede, admittedly the world's greatest exponent of the harp, Povla Frijsh, one of the most important and successful of the younger dramatic sopranos, and six beautiful young ladies playing as many harps.

Programs of a unique and extraordinary nature are rendered by this little concert roster, and the most eminent of America's musical reviewers have acclaimed their entertainment as the most beautiful and unusual ever set before music lovers. The subscription list to the Bem-Seckels Matinee Tens has been fully subscribed and is now closed, but the management have reserved a very limited number of places to be sold for single concerts, and these can be secured at the ticket office at Sherman, Clay & Co.



## MUSIC WEEK IN LONG BEACH

By Alexander Stewart

Long Beach, November 30.—Music Week in Long Beach was one of the most splendid examples of community effort which the city has put forth. It was shown by the active co-operation in the plans by most of the prominent organizations of the city, backed by a committee of some thirty of the prominent musicians, all of whom gave their time and effort unstintingly to the event.

It is estimated that some twenty thousand people attended the concerts, organ recitals, students' recitals and community sings, which were held during the week.

The Music Memory Contest, which was held on Monday evening before an attendance of some fifteen hundred, aroused great interest. Seventeen contestants qualified in naming correctly the titles and composers of the 21 selected compositions. Fourteen prizes were offered by various music dealers of the city, and these were drawn by lot by the contestants.

The success of the event will result in a permanent organization of the community music committee working in conjunction with the local community service organization, and which will serve as an organized body to promote music in Long Beach in the broader community spirit.

Through the efforts of Commissioner Eugene Tinker the community singing which has been carried on for several months past at the auditorium, will be continued, but will be transferred to Tuesday nights, which will allow for the participation of the municipal band, which will give a concert each evening and also play for the singing. Mr. Tinker has also announced that beginning Thursday evening, December 2nd, the band will give concerts, to be followed by community singing at the Polytechnic High School auditorium. This is in line with the policy of the city to take the hand out into the outlying districts of the city, as well as promoting the concerts at the auditorium and on the beach.

The National Community Service was so pleased with the results shown in Music Week that a telegram of congratulation from W. C. Bradford, director of the department of Music of the National Community Service of New York City, was received as follows:

"Long Beach is to be congratulated upon the remarkable success of its Music Week. The musical resources exhibited surpass those of many cities twice the size. We feel sure that the event will bring forth permanent results in musical advancement as an aid to the community betterment of the city.

W. C. BRADFORD,  
Director of Department of Music Community  
Service, Incorporated.  
Metropolitan Building, New York."

Seven programs were given in the municipal auditorium to audiences of from fifteen hundred to three thousand each night. These programs included a demonstration of public school music under the direction of Joseph Leeder; a program given by three of the choral organizations of the city; an evening of patriotic music, including an old fiddlers' contest; two community sing nights with incidental musical programs; a song festival of church hymns on Sunday afternoon and the Music Memory Contest.

In most of these events, the municipal band, under the direction of Osa Foster, assisted.

During the week five organ recitals were given in various churches to audiences of several hundred each.

Various organizations of the city, including the Music Study Club, the Ebell Club, the various Parent-Teachers' Associations, the Rotary Club, etc., made music and community singing a feature of their programs.

At many of the churches on Sunday, music was featured, including some of the Music Memory Contest numbers. Several of the pastors gave addresses on music.

Letters of commendation from the mayor of Long Beach, the president of the Chamber of Commerce, the secretary of the Y. W. C. A., the commissioner of public works, prominent musicians, and many other prominent people and organizations have been received, expressing their gratification at the success of Music Week, and speaking enthusiastically of its value to the community.

Music Week in Long Beach was one of the plans of the National Community Service for the development of community music throughout the country. The local plans were worked out by a special music committee, organized by the local Community Service, with the assistance of Alexander Stewart, organizer for community music for the National Community Service, who was especially assigned to Long Beach for this work.

Music Week was distinctly a community effort, and the plans represented the united effort of the musicians of the city co-operating with the business, professional, social and fraternal organizations, churches and the music firms of Long Beach.

The following 21 compositions were selected for the Music Memory Contest: Aida (Triumph March) (Verdi), Elegie (Massenet), Invitation to the Dance (Weber), Tales of Hoffman (Barcarolle) (Offenbach), Carry Me Back to Old Virginia (Bland), Largo from Xerxes (Handel), Ave Maria (Schubert), Jocelyn (Berceuse) (Godard), Symphony, From the New World (Largo) (Dvorak), Le Cygne (The Swan) (Saint-Saens), Prelude in C Sharp Minor (Rachmaninoff), Samson and Delilah (My Heart at Thy Sweet Voice) (Saint-Saens), Madam Butterfly (One Fine Day) (Puccini), But the Lord Is Mindful (St. Paul) (Mendelssohn), Peer Gynt Suite (Morning) (Grieg), Stars and Stripes (Souza), Carmen (Habanera) (Bizet), Hungarian Dance No. 6

(Brahms), Polonaise Militaire (Chopin), To a Wild Rose (MacDowell), Hallelujah Chorus (The Messiah) (Handel).

## LHEVINNE ENTHUSES BERKELEY AUDIENCE

Berkely, November 24.—The Harmon Gymnasium, University of California Campus, Berkeley, was filled to capacity, many enjoying the standing room only privilege, upon Tuesday evening, November 23rd, the opening concert of the Berkeley Musical Association programs, presenting on this occasion Josef Lhevinne, master pianist. His peculiar choice of vehicles constituting in some respects an unusual program, was understood as the evening progressed, and his beautiful contrapuntal voicing, masterly pedalling and tender tone were noted at their best. The sonorous opening theme of the Beethoven Sonata, opus 81, made an intellectual and dignified appeal and the more refined and delicate passages of this work, giving his understanding counterpoint and splendid pedalling which resulted in perfect tone quality their fullest opportunities, were nowhere later improved upon.

In his second group, Liszt transcriptions of Margaret at the Spinning Wheel, and Hark, Hark, the Lark, the same beauties of technique were to be noted, although Liszt, in some of these transcriptions, seems tawdry and antiquated. Under the same indictment must be found certainly the Blue Danube transcription which came later. The opening theme of Mr. Lhevinne's reading of the Chopin Ballade, opus 52, in F minor, was well punctuated, and it offered his most satisfying climax. The entire rendition of the Ballade was more intellectual than emotional, but in this his audience and Lhevinne were absolutely en rapport, their applause, however frequent and spontaneous, seeming prompted less by emotional abandon than by intellectual satisfaction. His four Chopin Etudes were absolutely scholarly, his technique faultless in double rhythm, trills, cadenza, etc.

The fourth group, consisting of three lovely Rachmaninoff Preludes, The Lark, a song by Glinka, very wonderfully transcribed for piano by Balakirev, and an Etude by von Dohnanyi, completed, with the final Blue Danube transcription, this interesting recital. The last number seemed an unnecessary "sweet" after such a banquet of masterly playing, in fact, it was a musically inartistic intrusion. Mr. Lhevinne's place as a pianist is undoubtedly close to that of Gabrielovitch; less successful in his brilliant climaxes which seem at times hurried and hard, his mastery is unflinching in tone quality, phrasing, contrapuntal emphases and pedaling throughout his quieter thematic development. He is an artist destined undoubtedly to a sustained master career, on the plane of present achievement.

L. MACKAY-CANTELL.

## EUROPEAN SUCCESS OF SWAYNE PUPIL

Wager Swayne has recently received news of the great success of Madame Jeanne Caillot, one of his most brilliant French artist pupils, in a notable concert in Saverne, France. Mme. Caillot was for many years a favorite pupil of Swayne in Paris, having received practically her entire pianistic training with him; and her exquisite playing has won for her enviable recognition in Paris, where she has frequently been heard, both in recitals and as soloist with orchestra in the famous Concerts Touche.

Her most recent appearance was at a Concert Artistique given under the direction of M. Louis Gava in Saverne, on which occasion she achieved a triumph with the Mendelssohn concerto and the Grand Polonaise, Op. 22, of Chopin. The following review from a prominent French journal speaks enthusiastically in praise of her artistry:

"A concerto for piano, given by Mme. Caillot, filled the auditors with admiration and veritable astonishment by the proof it gave of her possession of great technique and superb powers of expression. The orchestra acquitted itself of its difficult task with success, and the artists were rewarded by enthusiastic applause.

"Mme. Caillot exhibited brilliant talent in the Grand Polonaise of Chopin. She understands how to attain the heights of virtuosity demanded by the composition, and also how to introduce the audience to the poetic mood of Chopin. She revealed herself as an artist who follows the thought of the composer and translates it to her bearers. A tempest of applause rewarded her."

Mme. Caillot's great success led to her re-engagement for a second concert in the same series, at which she played the brilliant Legend by Liszt, St. Francois de Paule marchant sur les flots. She received a veritable ovation for her brilliant interpretation, and her conspicuous talents have won for her an enviable reputation in French musical circles.

## AMERICAN BAND INSTRUMENTS IN INDIA

American band instruments are very popular in Ongole, Madras Presidency, South India, says a letter from Rev. J. M. Baker to the American Baptist Foreign Mission Society. The Baptist mission station at Ongole, of which Mr. Baker is the head, has a band equipped with instruments from "the States." It is a high honor for the Indian to be a member of this band; and the result is that the twice-a-week practice brings out a lot of spectators.

The band is an outgrowth of a lyrical school which was established at Ongole two years ago, and which was necessary because of the scarcity of centers where the Indian lyrics were taught. The school is held during May, a very hot season when almost no work is done. The system of teaching was developed by an English missionary, and now there is a normal grade class at the Ongole station.

## GOOD NEW SONGS FROM DITSON'S

I recently received a few very good songs from this house—many art songs of musical worth. The most interesting are settings of Tagore poems, by that veteran teacher, A. Buzzil-Pecchia. Of the four, I find Forget the Night, the most expressive. Naturally they are very vocal and besides are free in style, and harmonic dress. There is a touch of oriental color, which comes unexpectedly from an Italian.

Dwight Flske, known for his song, the Bird, has a new one, Sleep. This song demands an artist, and is inclined to the modern French idiom. It has atmosphere (elusive word) and a fine vocal line.

John Densmore's Spring Fancy, will gladden those who sing it, as well as the hearts of the listeners. It is a happy thing, not difficult to sing, and there is a stunning high note as a climax. In the Garden of the World, by Chas. Repper, has charm—Twilight Falls, by Morse, has a nice, even vocal line, grateful to sing—You Walked Into My Garden, by Heinrich Gebhardt, the Boston pianist, is more ambitious, and has a lovely piano background. The melodic side is beautifully treated, and leans a little on the style of Hugo Wolf.

Song of the Unafraid, by A. G. Wathall, is a good number for male voice, with a rhythmic swing. W. A. Fischer has a charming, simple thing, which will win friends by its naivete—Lassie With the Lips So Rosy. Teachers will be grateful for this, as it has none of the tricks of the commonplace, and is unpretentious as well. His Shepherds Abiding in the Fields, is a Christmas song, as sopranos, anxious for something different, will be glad to find. The text is biblical. A. Perilhou, a Frenchman, has a beautiful melody, in model vein, to his Virgin at the Manger. This song has the charm of other days, and will be welcome in church as well as on the recital program. Appropriate to the holiday season are the editions of Carols and sacred duets. Six Christmas Carols—old and new—anthems by C. W. Lemont, Wm. Reed, Mark Andrews, Harvey Gaul and L. A. Coerne are on the Ditson lists. They are all worthy of the organists' and church soloists' attention.

Miss Harriette Brower's name is well known in musical circles for the many splendid articles she contributes to the various journals, and also as the author of many helpful books—Piano Mastery is a classic in studios from East to West. This new work, Self Help in Piano Study, will be a close rival. The book is a practical treatise, laying down fundamental principles in a simple, concise fashion. Rhythm, the trill, the correct use of wrist and arm, are points touched upon. The chapter, Applying Principles to Pieces, is very clear, and should be of inestimable benefit to teacher and student alike. The second half of the book is devoted to the teacher's needs. One is accustomed to finding books for the student, and here Miss Brower ventures in new paths, by showing what the teachers' qualifications should be. She does not hesitate to say many are not equipped for this high calling, but she does show them how to improve and grow, and that in most fearless fashion. So I say, every music student will find something here which will be of real help. Miss Brower commands a simple and direct style, and writes in readable fashion.

Vocal Mastery, a companion to the Piano Mastery, has also been issued by the Stokes Co. Here Miss Brower interviews the world's famous singers and questions them on methods of study, breathing, phrasing, and kindred topics. No two agree in detail, yet careful reading will show the underlying principles to be alike. They tell one frankly the daily discipline they undergo to achieve success, and Miss Brower has transcribed it faithfully and well. It is a satisfaction to find so many Americans on this list—Braslau, Werrenrath, Homer, Farrar, and Anna Case, to mention but a few. The master teachers also have their share, and it is especially interesting to get Bispham's, Witherpoon's, and Yeatman Griffith's personal opinions. All the material is of such absorbing interest that it is a book one will read breathlessly from cover to cover, and if you are a vocal student it will be of benefit as well. Twenty illustrations of the well known artists greatly add to the charm of the volume.

ROSALIE HOUSMAN.

The Beringer Musical Club gave its forty-fifth concert at Century Club Hall on Thursday evening, October 28th, and the event proved to be one of the most successful programs the club has given so far. The hall was packed to capacity, many people having to stand and as many being turned away. The participating students gave evidence of fine training and sang and played in a manner to justify the enthusiastic applause accorded them. The program was as follows: Polacca brillante (Weber), (For two pianos) Miss Zdenka Buben and Miss Charlotte Ibscher; Vocal Duet—Hebe—(J. Redding), Mrs. Genevieve Holmberg-Lyon and Miss Florence Berbert; Piano—(a) La Fille avec Cheveux de Lin (Debussy), (h) Negrillon (Aitken), (c) Polichinelle (Rachmaninoff), Miss Vernita Pellow; Vocal—(a) Calm as the Night (Bohm), (h) Gavotte (Manon Lescaut) (Massenet), (c) Jeunes Fillette, Non, je n'irai plus au bois (Weckerlin), (d) Banjo Song (Homer), (e) Mama's Lil Alabama Coon (Starr), Miss M. Monica Heffernan; Piano Sonata Pathetique (Beethoven), Grave—Adagio cantabile, Miss Zdenka Buben; Vocal—(a) Ave Maria (Cavalleria Rusticana) (Mascani), (h) Barcarolle (Tales of Hoffman) (Offenbach), (c) The Lost Chord (Sullivan), Mrs. Genevieve Holmberg-Lyon; Vocal—(a) Tes Yeux (Rabey), (b) Theme and Variations (Proch), Miss Florence Berbert; Piano—(a) D'un Cahier d'Esquisses (Debussy) (h) In arte voluptas, Rhapsody (Jos. Beringer), (c) Caprice Espagnol (Moszkowski), Miss Charlotte Ibscher; Vocal—(a) Liette Signor (Ugonetti), (h) Roberto, o tu che adoro (Roberto) (Meyerheer), Miss Irene De Martini; Slavonic Dance (Dvorak), (For two pianos), Miss Charlotte Ibscher and Miss Zdenka Buben; Accompanist, Miss Zdenka Buben.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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## EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday  
evening at the Exposition Auditorium consists entirely  
of Wagner selections, by request, as follows: Walther's  
Prize Song, from The Mastersingers of Nuremberg;  
Tranemarsch, from Gotterdammerung; Woodland Mur-  
murs, from Siegfried; Prelude of Third Act and Bridal  
Music, from Lohengrin; Prelude and Closing Scene,  
from Tristan and Isolde. The recital begins at 8  
o'clock.

## ALCAZAR

Crooked Gamblers, the comedy drama of frenzied  
stock speculation, is such a tremendous hit and exerts  
such wide popular appeal that its continuance at the  
Alcazar next week is demanded. Watch My Smoke, a  
new comedy of love, business and success, has first  
production at the Sunday matinee December 12th. It  
is by Walter A. Rivers of the San Francisco Bulletin  
and has already been accepted for early New York pre-  
sentation, a fact that gives the Alcazar premier keen  
interest. Another of Mr. Rivers' plays, Clean Hands,  
has also been recently purchased by a New York pro-  
ducer for next season. Watch My Smoke tells a story

of deep human appeal but treats it in a comedy vein  
that should keep an audience in mirthful mood through  
its three engaging acts. The plot concerns a "wage  
slave" who feels that all he needs is a little "nest egg"  
to be able to tell his employer a few things about his  
business and to demonstrate his latent capabilities. In  
other words the "wage slave" is afraid of losing his  
job. He gets the "nest egg" which has the effect of  
practically making a new man of him and the results  
that he accomplishes give rise to many funny situations.  
A pretty love theme is threaded through the story. Dud-  
ley Ayres will have an exceedingly well suited role  
and Elwyn Harvey should score a personal triumph.  
The other members of the cast should likewise find  
ample opportunity for their individual talents.

Frieda Hempel delighted the musical public at Buf-  
falo when she appeared there in joint recital with  
Mario Laurenti. She gave several floratura numbers,  
which met with the approval of the audience, but it  
was not until she sang, as only Frieda Hempel can  
sing, the Schumann, Schubert and Reger songs, that  
she rose to her great artistic heights. These exhibited  
not only the real beauty of her voice but served to dis-  
close the perfection of her vocalization as well as her  
pure and genuine artistry. Conrad Bos played the  
accompaniments in his usual superior manner.

Emile Rosset, the distinguished violinist, appeared in  
a program at the Community House, Palo Alto, on Tues-  
day evening, November 16th, and his brilliant success  
may be gathered from the following extract clipped  
from the Daily Palo Alto Times:

"Appearing in a program of varied numbers, Emile  
Rosset, violinist, last night delighted a large gathering  
of music lovers in the Community House. Rosset, who  
is a graduate of the Paris Conservatory and a member  
of the San Francisco Symphony Orchestra, showed ex-  
ceptional musicianship throughout the program. Un-  
failingly artistic in his interpretation of the changing  
moods of his numbers, Rosset displayed that rare blend-  
ing of temperament and skill which makes every note a  
delight. Remarkable in his mastery of pianissimo ef-  
fects, the violinist's heavier and more brilliant passages  
were in no way disappointing. His appreciation of the  
exquisite and ethereal was shown in his selection of a  
preponderance of that type of composition—the Godard  
and Faure Berceuse, the MacDowell To a Wild Rose,  
the Bach Aria, Drla's Souvenir, and the encore num-  
ber, the Religious Meditation from Thais. Representa-  
tives of the more dashing style were the Natchez Danse  
Trigones, the Gossec Gavotte and the Mazurka Obertas  
by Wieniawski. His reading of the Gavotte was particu-  
larly captivating. Mrs. Josephine Marshall Pernald  
added to the effectiveness of the violinist's work by her  
able accompaniments."



## CACAFUNNICS

BY THE FUTURIST

The other day I walked leisurely along Grant avenue, not suspecting anything wrong, when I suddenly rushed headlong into a curbside conference between Louis Persinger, Horace Britt, Herman Heller and Louis Newbauer, at the corner of O'Farrell street and Grant avenue. The discussion turned around many subjects and I am afraid I would be guilty of a serious breach of confidence if I divulged everything I heard on this occasion. But I certainly am justified to tell one of the numerous stories told by Mr. Persinger. It dealt with a violinist who wanted to purchase some violin strings at a London music store. When the musician asked the storekeeper that he wished to purchase some violin strings the latter requested him to do his own selecting as he claimed to be unable to tell the difference between the 'e and she strings.

The dramatic editor attended the beautiful production of Chu Chin Chow at the Curran Theatre this week and when it came to the display of fashions as they existed in old Persia he became perfectly dizzy with trying to distinguish the riot of color which the dazzling costumes created as worn by the beautiful models. At times he did not know whether he could barely see or see barely, and so he decided that even at the time of the early Persian styles dresses were so expensive that a little had to go a long way, but in the Chu Chin Chow fashion show there seems to be a cut-off in the long way.

The other day I attended to one of my most important duties by being among those present at a dinner party, and the conversation finally came up on the beautiful head of hair which Lhevinne so proudly exhibits. Conflicting speculations were exchanged regarding the kind of fertilizer Mr. Lhevinne uses to keep up the density and luxuriousness of his massive mane, and I came finally to the conclusion that the only possible cause of the Samson-like strength of Mr. Lhevinne's beautiful crown must be sought in the fact that it is an hair-loom.

The proofreader of the Pacific Coast Musical Review has got himself in serious trouble lately, and all owing to the enforcement of the prohibition act. Among the pupils which Mrs. Brandt introduced in the annual edition was a young prodigy by the name of little Josephine Wein, pronounced "wine" in English. Now this wine must have got into the proofreader's head for in the annual it came out as little Josephine Hopkins. This required a correction in one of our regular numbers, and when the paper finally appeared in, and behold, the name was changed into Weil. Now, it is remarkable that even the mere sound of wine could have such an influence upon the proofreader that he becomes so confused as to be absolutely unable to straighten things out in his mind. Surely for such as he the Volstead act is a most beneficial institution. However, his mistake was made in the right spirit.

L. E. Behymer was a welcome visitor in San Francisco during the beginning of the week. As usual he moved about with his untiring alacrity. Last Sunday morning he attended the weekly concert at the California Theatre, where Irene Pavloska sang to 3000 people and Herman Heller directed his fine orchestra in an excellent program. The audience was given additional prestige by Lhevinne being present in the audience, and enjoying himself hugely. In the afternoon Behymer attended the first half of the symphony pop concert and the last half of the Lhevinne concert at Scottish Rite Auditorium. When it comes to wanting to hear music during the season Bee is the biggest glutton among all the managers we know. He never can get enough music. I won't say that he eats musically, but he certainly doesn't mind eating to music. That is the reason why he won't rest until he has made California musical even in its most remote corners.

From the Musical Review's Oakland correspondent comes the following contribution to this department of the paper:

"I am reminded, by the appearance of Richard Buhlig's name elsewhere in your columns, of a delicious incident in the life of Buhlig and of my cousin, Percy Rector Stephens, which may be enjoyed by readers of your Cacafunnics. We were all at a summer resort on the St. Joe River in Michigan, although Richard Buhlig and his sister were stopping at a farm up the road. They had come later than the rest of us and I had met them and invited them to join us on a hay ride, to which Percy with my brother took jealous and immediate exception. They are both six-footers, Richard Buhlig being by comparison at the time and in their opinion, an effeminate sort of nonentity! So they plotted to seize him at the cross-roads, and with every appearance of the helping-hand up, to give him a jiu-jitsu toss the full height and length of the load of hay. It was performed with all the success due a worthier cause, and since achieved by both very signally in later endeavors. Richard Buhlig's alpaca coat was torn to ribbons. But it was a beautiful night."

Mrs. Jessica Colbert, the active and enterprising young San Francisco impresaria, will be found again in her offices in the Hearst Building after having spent the Thanksgiving holidays in and about Los Angeles. Mrs. Colbert enjoyed her brief vacation and is now completing her plans for her coming concert course,

which promises to be one of the biggest musical treats of the present season. The next artist to appear in this series will be Serge Prokofieff, the sensational Russian pianist, composer and conductor, whose latest opera, *The Love of Three Oranges*, will be produced for the first time in America by the Chicago Grand Opera Co. this year. Unusual interest is being manifested in Prokofieff due to his ultra modern tendencies, both as a pianist and composer. His appearance at the Columbia Theatre on December 19th will naturally attract a large audience composed of all our well-known musicians as well as the usual concert devotees.

## McMANUS SOLOIST AT CALIFORNIA

The California Theatre will present George Stewart McManus, brilliant American pianist, as the soloist at its Sunday morning concert tomorrow, together with the California Theatre orchestra of fifty. McManus will play Schumann's beautiful concerto op. 54 in A minor. Director Herman Heller of the California orchestra has selected the following numbers: *Joyeuse Marche* (Chabrier), *Gold and Silver* (Lehar), *Lakme* (Delibes), *Husitka* (Dvorak).

Wherever he has appeared McManus has been universally acclaimed as one of the representative artists



GEORGE STEWART McMANUS  
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the Schumann Concerto at the California  
Theatre Tomorrow Morning

of America. Making his debut in Europe in 1911, he returned to America and after playing in a number of Eastern cities, came to San Francisco, where he has since made his home. He has studied under Lhevinne and Godowsky. Recently, in conjunction with Sigmund Beel, favorite California violinist, he gave for the first time in the history of California the complete performance of Beethoven's piano and violin sonatas.

## IRENE MEUSSDORFFER PLEASES AUDIENCE

No better test for Miss Irene Meussdorffer's ability can be quoted than the fact that again she attracted a large audience to the Ballroom of the Fairmont Hotel on Tuesday evening, November 16th, after scoring an unqualified success a year previously. Miss Meussdorffer was in much better voice than on the previous occasion and proved that she had employed the months succeeding her last concert to excellent advantage. Her program was specially interesting inasmuch as it contained works of a nature not frequently heard in concerts, and nevertheless worthy of serious artistic consideration.

Among the compositions were two by Frederick Zech which reminded us again that this brilliant musician's works are not heard frequently enough upon our concert programs. The titles of Mr. Zech's songs, so splendidly interpreted by Miss Meussdorffer, were: *Rise, O Moon*, and *The Brook and The Wave*. Miss Meussdorffer's flexible lyric soprano was clearer and sounded much easier than before and her understanding of the songs she interpreted revealed itself by means of judicious phrasing, clear enunciation, fine emotional instinct and poetic coloring. It was a concert which may easily be counted among the best musical events of the resident artists' season.

Among the enjoyable features of the program were the accompaniments of Gylia Ormay, than whom there is no more efficient musician nor expert accompanist anywhere. No doubt Mr. Ormay's accompaniments contributed not a little to the intellectual side of Miss Meussdorffer's interpretations. The complete program presented was as follows: My Heart Ever Faithful (Bach); Hungarian Songs—(a) *Play on Gipsy*, (b) *There's on Earth*, (c) *Good Wine*, (d) *My Brown Boy*, (e) *Trust Them Not* (Francis Korbay); *Herodiade II est doux* (Massenet); (a) *Rise, O Moon*, (b) *The Brook and The Wave* (Frederick Zech), (c) *Vidste du* (August Enna), (d) *Kom Lad os Fly* (By request), (e) *She Rested by the Broken Brook* (Coleridge Taylor); *Blue Danube Waltz* (J. Strauss).

## PROKOFIEFF TO PLAY HERE SOON

Serge Prokofieff, the spectacular Russian composer-pianist, who has created the greatest sensation that New York has seen in many years, is to appear at the Columbia Theatre on Sunday afternoon, December 19th, as the second stellar attraction of the Colbert Concert Course of Distinguished Artists. Mrs. Colbert is bringing Prokofieff to the Pacific Coast immediately following his amazing triumphs in the East. Recently in Chicago this musical genius appeared in three capacities, that of pianist, conductor and composer, with the Chicago Symphony Orchestra, and proved himself a sensational figure.

As a composer, Prokofieff is deep and profound, ultra-modern in style, yet conforming in most works to strict academic rules. His compositions find their roots in the most fundamental, psychological truths. In the writing of sonatas, Prokofieff has returned to the form of the oldest masters, and has written them in one part. It was only with Mozart and Beethoven that the tradition of writing sonatas in three and four parts came into being.

From a suite of twenty pieces, Prokofieff has taken ten pieces and called them *Visions Fugitives*. They are inspired by the lines of Balmont, the most beloved of the modern Russian poets, in which he says, "In every fugitive moment, I see entire worlds sparkling with beauty and myriad rainbow colored lights."

As a pianist, the young artist is among the most interesting in the concert world today, and his work possesses qualities and merits which render it both strongly individual and musically satisfying. His technique is so prodigious that he himself seems unaware of physical limitations. Entire pages of staccato and sustained octaves at high speed, runs of the finest clarity and correctness and tone that are full and sonorous, without forcing, make his playing so powerful and filled with his own personality that criticism is muzzled and his listeners can only salute a genius.

The following program of exceptional interest will be presented on December 19th: Sonata A major, op. 101 (Beethoven); Waltzes (Schubert); Novellette (Rimsky-Korsakoff); Prelude B minor (Liadoff); Ballet of the Chickens in Their Shells (Moussorgsky); Poem, op. 32 (Scriabin); Conte, op. 8 (Medtner); Prelude, op. 12, Gavotte, op. 32, Vision Fugitive, op. 22, Scherzo, op. 12 (Prokofieff).

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## W. G. STEWART TO GIVE LOS ANGELES PERMANENT OPERA

Distinguished Operatic Singer, Manager and Producer to Organize a Model Grand Opera Company in Los Angeles—Negotiations Already Under Way—L. E. Behymer is Sole Owner of Complete Operatic Equipment—First May Macdonald Hope Concert a Rousing Success

By BRUNO DAVID USSHER

Los Angeles, December 1, 1920.—W. G. Stewart, Producing Director of the California Theatre, for many years actively engaged as opera singer and producer of opera, has resigned from his position and is about to give to Los Angeles and the Pacific West a permanent opera company. Mr. Stewart's resignation will go into effect on December 4th. He has been negotiating with leading stars, conductors and practically decided on the material of the ensemble, so that rehearsals will already begin during the coming week. The opening performance may be expected between Christmas and New Year.

Those who have been in touch with this operatic lion, W. G. Stewart, have known for several months that it was his desire to bring to an end the operatic famine under which the Pacific West has suffered so many years. His operatic productions at the California Theatre with a vocal ensemble of thirty-two voices, clearly indicated the tendencies of Stewart's. When his three-days' season with this same ensemble in San Diego proved a tremendous success, he felt still more encouraged. Scott's overwhelming successes finally convinced him that the West was ready for good opera and for much more than the operatic bill of fare worked out by eastern managers allotted to the western consumers. Mr. Stewart also figures that the tremendous increase of railroad rates will decrease the possibilities of eastern companies to visit the West to the extent and as successfully from a financial viewpoint as has been the case heretofore. (Antonio Scott's expense for railroad fares alone jumped from \$35,000 to \$50,000 while en tour owing to the increase of rates.)

Mr. Stewart, who is known in the world of opera for his highly artistic productions, believes in doing things "right," as he expresses it very simply. In other words, he plans to spare no effort to give thoroughly artistic performances, in every direction, vocally, scenically, with a good chorus and an orchestra of ample size.

The name of the new company has not been given out so far. Neither have the names of the leading singers been made public. Irene Pavloska, well-known soprano, however, is to be in the star cast of the new organization. The orchestra, chorus and a number of the soloists will be chiefly recruited among Western artists. Mr. Stewart lays stress on the point that there are a number of excellent grand opera singers now in the West who have won fame in the East. This fact enables him to start rehearsals immediately.

The repertoire of the company will probably begin with Carmen, La Boheme and Hansel and Gretel, all of which have been produced by Mr. Stewart with singular success. W. G. Stewart himself created the role of Marcell in La Boheme at the first performance of the opera in the old Castle Square Opera House which preceded the Metropolitan Opera.

Incidentally, W. G. Stewart is not by any means unfamiliar with operatic ventures in the West, having toured the Coast about 15 years ago with the Stewart Opera Company, breaking the operatic record in Seattle, for instance, with a five weeks' season. Prior to his coming West about half a year ago, W. G. Stewart headed the directorial offices of the Capitol Theatre and Hippodrome in New York, engaging also in operatic enterprises among which the Commonwealth Opera Company, formed by him, was particularly successful.

The new opera company, presumably to be called Stewart Opera Company, will sing in English, French and Italian and increase its repertoire as fast as careful rehearsals will permit. According to Director Stewart it takes about four weeks' preparatory work for a good performance. And it is with good performances that he plans to relieve the operatic famine, giving brief seasons here and in the larger cities along the Pacific Coast. Later on Mr. Stewart hopes to take his company on a transcontinental tour as far as New York.

Another item of news that is most conspicuous on account of its importance to operatic life in the West, and which augurs well for the future of a permanent Pacific opera company, is the fact that Impresario L. E. Behymer is now sole owner of the complete technical paraphernalia needed for the production of 38 grand operas. He owns the necessary scenery, costumes, diverse property, conductor's scores, orchestral parts, in short everything necessary to produce most of the popular operatic works out here. The fact that Mr. Behymer's purchase of this material has been undertaken quite independently of Mr. Stewart's plans, shows that the advent of permanent opera in the Pacific West is being considered and actively prepared for by our leading managers here generally. Mr. Behymer, who owned a half interest in the operatic property, valued at \$60,000, has taken over by mutual consent the other half share held by S. M. Berry. This purchase preserves to the West wonderfully complete operatic material, which cannot be found anywhere else except in the storehouses of the Metropolitan and the Chicago Opera Companies. It may be well said that with the material here on hand performances can be given that would surpass in richness of setting and costumes anything a traveling company can offer. Some of the operatic paraphernalia has never been used and belonged formerly to the Lombardi, the National, the

Scala and the Leoncavallo Opera Companies. Several costume institutes were bidding for the material and this valuable material would have been scattered but for this purchase, which will bring carefully produced performances by a standing Pacific company nearer to realization.

It is with concerts as it happens with personalities. Some will leave a lasting impression. Our acquaintance with others is that of "ships that pass in the night." They disappear from our memory forever. The first concert of the May Macdonald Hope series, given last evening at the Ebell Club, before an audience select in its love of good chamber music, belongs to the few really noteworthy events of our music life, which therefore will be remembered. Few artists are, as May Macdonald Hope is, by right of a distinct gift for chamber music, entitled to cultivate this difficult and exquisite art. Los Angeles would do well, therefore, to lend greater support to this pianist. Mrs. Hope was very fortunate in her selection of companion artists, having chosen a remarkable cello player, Mr. Herman Beyer-Hane, and Leonardo DeLorenzo, an artistic flutist, for this particular program. Hence there was enthusiastic applause.

The Beethoven Sonata No. 2, op. 5 in G-minor and the Richard Strauss Sonatas in F-minor, op. 6, both for cello and piano, were played beautifully. Mrs. Hope has a decided sense of style and varies the tonal coloring with the historical period to which her respective selections belong. The gentle gracefulness of the young Beethoven, his crystalline quality in melody, harmony and structural form was religiously observed by the two players. Mr. Beyer-Hane did fine arpeggio-work in the second movement, with a suppleness of wrist that was astounding.

The Trio, opus 7, for piano, flute and violoncello, by the Belgian-English composer Eugene Goossens, an impressionistic work, also was rendered with great finesse. It was never given here before and deserves a repetition. It is more a suite of five programmatic numbers, very pictorial, than chamber music in the strict sense. Goossens has developed a counterpoint of harmony that is baffling at first, but quite clear to the intent listener. In the Waterwheel and The Village Church he introduces a delightful sense of humor. At the Fair is more realistic and brings the work to a dramatic close. Mrs. Hope produced beautiful effects in this technically most taxing work. Mr. Beyer-Hane drew, as in the sonatas, a golden, warm tone of rich volume, free of dross. Mr. DeLorenzo's flute tone is spun flawlessly and nobly phrased. Altogether, it was an auspicious opening concert of this chamber music series.

Pasquale Amato, great Italian baritone of La Scala and Metropolitan Opera House fame, has returned to Los Angeles after an absence of ten years. Signor Amato is now touring the Pacific West. He hopes to see much of the South before his stay ends with his concert on Saturday afternoon at Trinity Auditorium.

"How Los Angeles impresses me?" the singer queried back, "I can say in all sincerity that I would not have recognized it again. The changes here must have been more thorough than in San Francisco."

Then he asked about musical conditions and seemed pleased with the growth of our musical life.

"But how about opera? You have municipal concerts here?" he interrupted himself and seemed disappointed at not finding the answer he hoped for.

"Beautiful city. Rich city. You spend so much money on various things, but not enough on music and on your own artists. When will you have your own opera? Opera in English. When? When you will give your young artists a chance. Why do they go to Europe and learn to sing in French and Italian? Not only because they study there, because it is there that they find their first chances and opportunities to appear. Here they struggle and struggle and are not recognized until they have sung in Europe."

"Yes," he continued after a pause, "your city is beautiful. Look at your street-lighting; it is beautiful, it is too rich to be economical. Have a little less light. Take away a lamp here and there, still you will have good street-lighting, which must be. But if you save in this direction and some other way, your city will be able to afford municipal concerts, where big artists will sing without charge and where young American artists can make their debut. Instead of two opera houses in America you might just as well have twenty-five. There are about six larger and four or five smaller cities out here on the Coast. They all together could support well an opera company, which would play short seasons in every city along the Coast. Look what success Scotti had out here, and yet his singers were young artists. There is an opera-famine in the West. If every person here in this city would give one-half dollar or at least twenty-five cents a year, you would have a fund large enough to have your own Western opera. American opera? It will come as soon as the American people really want to create it themselves."

Dagmar and Gordon Godowsky, daughter and son of the famous pianist Leopold Godowsky, are resting well and are on the road to convalescence at the Good Sa-

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maritan Hospital. It was a case of strange coincidence when Dagmar and Gordon Godowsky both had to undergo operations for appendicitis. Leopold Godowsky, now in New York City with Mrs. Godowsky, is greatly relieved to know his children are out of danger.

A new sonata for violin and piano by Charles E. Pemberton will be played at the manuscript recital planned by the Musicians' Club to take place on December 13th. The program will be given either at one of the halls or in a studio of the Little Theatre Building.

The many friends of the Zoellner Quartet and of Mrs. Joseph Zoellner, Sen., will be glad to learn that she is rapidly recovering. While the Zoellner Quartet was en tour Mrs. Joseph Zoellner, Sen., wife and mother of the famous four, was suddenly taken very ill. It was at her express wish that the members of the quartet were informed only five days after the dangerous operation had taken place. The quartet is now filling numerous engagements in the middlewestern and southern states.

#### GOSSIP AMONG MUSICAL PEOPLE

The Mill Valley Musical Club began the second season on Tuesday evening, November 11th, with perhaps one of the most successful concerts yet given. The season is most promising as over thirty new members have been added to the list of enthusiasts, now numbering about one hundred and fifteen or twenty people. Miss Ethel A. Johnson, president, in the opening address spoke of past progress and mentioned the possibilities of the club with a membership of two or three hundred, which could accomplish much for both artists and club. Honorable mention and a vote of thanks were given to one of the new members who became a member, knowing that it would be impossible for her to attend any of the musicals owing to civic duties, but she felt that she owed some support to sustain an organization that was a benefit and pride of her community.

The delightful artists of the evening were Mrs. Reginald Mackay, whose charming voice and manner enthused her hearers. She is a singer possessing a grace and beauty of voice seldom heard. As contrast to the lovely soprano of Mrs. Mackay, Miss Harriet Pasmore, contralto, was a surprise and delight. She completely won her audience and was forced to sing two encores at the end of her group. She proved herself a most efficient artist of personality as well as the possessor of a magnificent vocal organ. Her sister, Mrs. Suzanne Pasmore-Brooks, won praise for her able and lovely accompaniments. Walter Frank Wenzel, an old favorite with the club, was heartily welcomed. He was re-engaged from his success of last year which he renewed the other evening, especially after his rendition of the Mozart C minor Fantasy. He played most artistic accompaniments for Mrs. Mackay. The program was as follows:

Songs—(a) La Chanson des Cloches (Fourdrain), (b) Le Mirroir (Ferrari), Hymn to the Sun (Rimsky-Korsakoff), Mrs. Reginald Mackay, Walter Frank Wenzel at the piano; Piano—Fantasia C minor (Mozart), Walter Frank Wenzel; Songs—(a) Redonani la calma (Toati), (b) Wind Song (Rogers), (c) Roadways (Densmore), Miss Harriet Pasmore, Suzanne Pasmore-Brooks at the piano; Songs—(a) Bird of the Wilderness (Horsman), (b) Swans (Kramer), (c) Pierrot (Rubner), Mrs. Mackay; Piano—(a) Polonaise C Sharp minor (Chopin), (b) Reflections in the Water, (c) The Garden after the Rain (Debussy), Walter Wenzel; Songs—(a) J'ai pleure en reve (Hue), (b) Aria, Song of the Robin Woman—Shanewis (Cadman), (c) At the Well (Hagemann), Harriet Pasmore.

Lincoln S. Batchelder, the well known young pianist and teacher, announces a pupils' recital to be given at Sorosis Club Hall on Friday evening, December 3rd. Mrs. Harry S. Haley, soprano, will be the assisting artist. The program will be as follows: Minuet in G

(Beethoven), Will o' Wisp (Jungman), Marjorie Barney; Knight Errant (Burgmuller), Ned Crawford; Hunting Song (Kullak), Avalanche (Heller), Isobel Sanford; Polonaise (Gurlitt), Irene Rosenbaum; Valse for left hand (Krogmann), Morceau Caracteristique (Wollenhaupt), George Murton; Aragonaise (Masaenet), Virginia Hart; Songs: Dawn (Curran), Crying of Water (Campbell-Tipton), Aria Thou Lovely Bird (David), Mrs. Harry S. Haley; Butterflies (Lavallee), Marjorie Anderson; Hungarian Dance No. 6 (Brahma), Harriet Murton; Kammerol-Ostrow (Rubinstein), Fred Belasco; Minuet (Schubert-Leschetzky), Pierette (Chaminade), Mildred Kochler; Lucia Sextette for left hand (Leschetzky), Polonaise in A (Chopin), Cyril Willitt; Two Larks (Leschetzky), Melodie (Rachmaninoff), Air de ballet (Moszkowski), Robert Vettesen; Hunting Song (Schumann), Consolation (Mendelssohn), Valse de Concert (Wieniawski), Frances Sanford.

The following pupils will appear on another program: Curtis Berry, Mildred and Ruth Harris, Elaine and Marie Hoton, Zelle Hussey, Mrs. Le Maitre, Billie Metters, Gwyn Parks, Miss Harrington, Vincent Hanahan, Sulina Ratto, Robert Schermer, James and Florence Sexton, Althea Youman, Elsa Von Borstel, Constance Rippon, Alice and George Easton, Doris Meyer, Earl Kreutzer, Carol Mosher, Grace Morton, Phil McGinley, Dorothy MacGuer, Stanley Streeter, Elaine Clark.

The Northern California Chapter of the American Guild of Organists announces another one of its interesting and enjoyable organ recitals at the First Congregational Church, Oakland, on Tuesday afternoon at four o'clock. The organist was Miss Connell Keefer, Mus. Bach. A. G. O. Miss Keefer is organist of St. Paul's Episcopal Church, Oakland, and she was assisted by Miss Anita Hough, contralto. The program was as follows:

Pastoral Socaata (Joseph Rheinberger); Adagio from the Fourth Symphony (Ch. Marie Widor); Intermezzo (Joseph Callaerts); Contralto Solos: (a) Un Reve (Gabriel Faure), (b) Sonnet d'Amour (Francois Thome), Miss Anita Hough; (a) Romanza (Horatio Parker), (b) Carrioco (Edouard Kreiser), (c) Hymn Mercy (Gottschalk-Reynolds); March for a Church Festival (William T. Best).

The Recital of Tuesday, November 30th, will be given by Mrs. Estelle D. Swift, F. A. G. O.

Percy A. R. Dow, the well known vocal teacher and choral conductor, presented two of his talented pupils—Mrs. Florence L. Newman, soprano, and Miss Frances M. Peters, mezzo soprano, at the Wiley B. Allen Concert Hall in Sacramento on Friday evening, Oct. 15th, with much success. Mrs. Elliott MacSwain and Mrs. Nevada Harlan Wilkins, were the accompanists. The program was as follows: Caro mio ben (Giordani), Passing By (Ed. Purcell), Stride la Vampa (Il Trovatore) (Verdi), Miss Frances Peters; La Colomba (Tuscan Folk Song), Polly Willis (Arne), Mrs. Florence Newman; Che fare senza Euridice (Orfeo) (Gluck), Miss Peters; Casta Diva (Norma) (Bellini), Mrs. Newman; A Lover in Damascus, Song Cycle (Amy Woodward-Finden), Far across the desert sands, If in the great Bazaars, Allah be with us, Miss Peters; The Sheepherder (La Forge), Merry Maiden Spring (MacDowell), Autumn Sadness (E. Nevin), Will o' the Wisp (Spross), Mrs. Newman; Elegy (Massenet), A Song of the Sea (Stebbins) Summer (Chaminade), Miss Peters; Celtic Love Song (Lola Warrell), My Sweetheart and I (Mrs. Beach), The Linnet Is Tuning Her Flute (Marion Bauer), Mrs. Newman.

William J. McCoy, the distinguished pedagogue and composer has reason to feel much gratified with the publication of part of his opera Egypt which is now being rapidly brought out by G. Schirmer of New York. This first number consists of The Farewell (Il Addio) duet for soprano and tenor. The words are by Charles K. Field, editor of Sunset Magazine and former president of the Bohemian Club. This duet consists of twenty pages and is charged with that virility of expression and ingenuity of scoring which Mr. McCoy knows so well how to present. The duet will be found grateful because it is dramatic as well as melodious and gives two fine voices a splendid opportunity to thrill their hearers. The piano part is difficult and yet most effective because of its orchestral character. The entire opera will be published complete as quickly as conditions permit.

The Mansfield Musical Club gave its forty-fifth piano recital in the Ballroom of the Fairmont Hotel on Wednesday evening, November 10th. A very large audience was in attendance and the hearty manifestations of approval that punctuated the conclusion of each number was evidence of the pleasure the audience derived from the performance of the able and efficient participants. The complete program was as follows: (a) French Suite, Allemande; Bourree; Gavotte (Bach), (b) Ex Abundantia Cordis, a Dirge offered to the memory of the great immortal Franz Liszt for the 25th anniversary of his death by Father Dominic Wadenschwiler, O. S. B., Mount Angel Abbey, Oregon; (c) Grande Polonaise, C minor (Liszt), Miss Helen Schneider; (d) La Cathedrale engloutie (the submerged Cathedral) (Debussy), (b) Black Key Etude (Chopin), Miss Margaret Hyde; (a) English Suite, A minor, Bourree (Bach), (b) Heroide—Elegiac (Liszt), (c) Etude, Hungarian (MacDowell), Mrs. Irene Faustino Schwindt; (a) Polonaise, C sharp minor (Chopin), (b) Scherzo from F minor Sonata, op. 5 (Brahma), Miss Marjorie E. Young; (a) Le Cygne (the swan) (Saint-Saens), (b) Intermezzo (Schumann), (c) Vogel als Prophet (Schumann), (d) Impromptu (Rheinberger), Miss Lorraine Ewing; Etudes symphoniques (Schumann), Miss Alma H. Rother.



## LOS ANGELES LETTER

There is a Russian folksong according to which a certain Mr. Uriah "can tell a story" when he comes home from a journey. And the yarn Brother Uriah must have spun for the edification of his fellow-villagers seems endless, to judge from the song. The Scenes Alsaciennes, by Massenet, played successfully yesterday afternoon by the Philharmonic Orchestra, convey also the story of a journey the French composer has taken into the lost provinces. He tells it also in the minute fashion of Mr. Uriah, in fact he is a little long-winded and repeats himself, yet it is a charming story and the public listened gladly. Some of the four numbers of this suite were given already last year. The attitude of the public, however, proved that Conductor Rothwell was right in reviving this composition. The wood-wind sounded well in the number Sunday morning, with the horns of pleasing clarity in the Tavern scene. Here the dance rhythm seemed a little heavy. Under the Linden contains a lovely double solo for cello (Ilya Bronson) and clarinet (Pierre Perrier), which was beautifully played. As last year, the public insisted on its repetition. The Sunday Evening scenes, with its bugle calls in the distance, too, has its charms, but from a thematic viewpoint is perhaps the weakest link in the suite.

There is not a superfluous note in the pompous Coronation March from Meyerbeer's opera, The Prophet. Mr. Rothwell painted this gorgeous operatic number in resplendent orchestral colors. Wagner's Rienzi Overture, Two Spanish Dances by Mszkowski (especially the second), and Sowerby's When Autumn Comes, received good readings. The soprano soloist, Miss Fanny Lott, pleased her audience, especially in Vissi d'arte, from Puccini's Tosca, which she had to encore with the difficult Gluck aria, Divinites de Styx, from Alceste as another solo. Miss Lott's soprano is of agreeable timbre, but her diction is not clear enough. There was much applause during the concert, which was a fine example of Mr. Rothwell's art of program building.

Los Angeles heard a real singer when Pasquale Amato, Metropolitan Opera House baritone, gave his only recital at the Trinity Auditorium before a large audience, with whom he stands on excellent terms. There seemed a close bond—perhaps that of genuine love for beautiful singing—to unite him and his hearers in a striking degree. Hence there was wholehearted applause and a plenitude of encores. Amato sings in a fashion that can no longer be described as technic. With him it is a natural gift. Added to this is great beauty of tone, radiant warmth of expression, a virile dramatic sense of interpretation combined with a cordial tinge of humor, free from theatrical pose, so that Amato's art may be described as delightful in every respect. Vocally he was at great ease, except for some lower notes which were not quite clear, but which did not impair his excellent diction.

Kitty Beale, soprano, who appeared on the same program, won easy laurels with her well-trained voice of silvery charm. Her notes are crystalline and sung very musically. William Tyroler offered crisp accompaniments, which were reliable, but not always poetical.

At the next pair of concerts, Friday, December 3rd,

and Saturday, December 4th, the orchestra will play the Mozart Symphony in E flat; further, Dukas' L'Apprentice Sorcier, and Svendsen's Norwegian Artists' Carnival. The soloist, Madame Elizabeth Rothwell, will sing Elsa's Dream from Lohengrin by Wagner, and three songs, Devotion (Richard Strauss), Dreams (Wagner), and Medieval Hymn to Venus (D'Albert). Madame Rothwell is an interesting artist of splendid technical means. Although she has been in the West less than one year she has won a large following of ardent admirers.

### AMATO TO SING IN OAKLAND

Tuesday night, December 7th, will mark the first of the only two concerts to be given in this region by Amato, the distinguished baritone, and his new associate artist, Kitty Beale. The concert will be given at the Municipal Auditorium Opera House in Oakland and the program will include a variety of offerings, featuring Amato's celebrated number, the Prologue from Pagliacci. The fact that Amato will not sing elsewhere than Oakland and Palo Alto is due to the fact that his tour is being shortened by the opening of the opera season in New York and bookings are so arranged that it becomes impossible for him to fill all the dates he would like to.

The Oakland concert will be one of the most brilliant in the entire series planned by Miss Z. W. Potter, who is in charge of the Artists' Concerts Series, and judging from indications the capacious theatre will be filled to overflowing on Tuesday, December 7th. Amato will sing the Prologue followed by short selections from Billi, Mascagni and Buzzi-Peccia. Then Miss Beale will make her debut in the aria Caro nome from Rigoletto, which will be followed by a series of selections by Amato and Miss Beale terminating with the big duet, La Gondoliera.

L. E. Behymer was among the visitors in San Francisco early this week. Really these visits of Mr. Behymer are no more news items. He seems to belong as much here as he does to Los Angeles, and our musical public takes his periodical visits as a matter of course. This time he was in this part of the State hooking artists for Watsonville, Salinas and Hollister, the series to begin with Cecil Fanning and May Peterson, two of America's greatest examples of fine vocal artists. Miss Ida Scott is interested in these courses and Mr. Behymer is co-operating with her. These cities have already had May Mukle and Alice Gentle from Mrs. Jessica Colbert. Mr. Behymer also informed us that he had finished booking the Philharmonic Orchestra of Los Angeles in the San Joaquin Valley, the College of the Pacific in San Jose, also in Bakersfield, Stockton, Sacramento, Reno and Ogden. The announcement of the appearance in San Francisco is for the present withheld inasmuch as the Los Angeles management of the Philharmonic Orchestra has not yet given up hope to negotiate a method of exchange by which the San Francisco Symphony Orchestra can play in the South while the Los Angeles Orchestra can play here as a part of the regular symphony season. Mr. Behymer has also re-adjusted the bookings of Pavlova and the San Carlo Opera Company in a manner whereby it is possible to give more appearances in interior cities under the auspices of certain musical clubs or similar organizations.

### ATTL SOLOIST AT FIFTH "POP" CONCERT

Crowded House Testifies to the Artistic Excellence of the Sunday Afternoon "Pop" Concerts by Display of Contagious Enthusiasm

Although there was another important counter-attraction at Scottish Rite Auditorium, where Josef Lhevinne played before one of the largest concert audiences of the season, the Curran Theatre was crowded to the doors and hundreds were turned away when Alfred Hertz and the San Francisco Symphony Orchestra gave the fifth popular symphony concert of the season. One of the gratifying features of the rapid progress made by the orchestra in the estimation of the public at large is the constant increase of new converts to the cause of good music. This increase is particularly noticeable at the Sunday afternoon concerts, which never fail to show many new faces. Herein consists the invaluable educational effect which these concerts exercise upon the community.

The soloist of the fifth popular concert of the season was Kajetan Attl, who played Saint-Saens' Fantasia for the Harp. This composition seemed specially suited to the skill of this truly superior harp virtuoso. He obtained that delightful grace and ease which the work demands—and the various technical passages were negotiated with a clarity and bell-like ringing tone that could not help but appeal to the artistic tastes of the auditors. Mr. Attl's strong points may be sought in the beautiful and tasteful coloring that he lends to his execution. It is most difficult to extract from an instrument the strings of which are picked, and thus preclude the advantages of a sustained tone, adequate tone shading, and Mr. Attl's success in obtaining the most poetic expression from his phrasing is one of the principal reasons for his electrifying influence upon his audiences. As usual he was the recipient of a hearty ovation in which the orchestra members cheerfully joined.

The Mendelssohn Melusino Overture gave Mr. Hertz a chance to once more reveal the extent of his beautiful shading, and the orchestra responded splendidly to his expressive baton. The always enjoyable and entrancing andante movement from Schubert's C major symphony added the refined and superior musical touch to the program, and the manner in which the orchestra brought out the deeply romantic and emotional phases of this exemplary composition added to the excellence and effect of the entire event. One of the lighter and picturesque works that never fails to leave an excellent taste in the musical palate was Bizet's Algerienne Suite, which gives the fine string and wood-wind section such a brilliant opportunity to shine, which opportunity is always taken the best advantage of.

No number introduced by Mr. Hertz among these popular concerts is received with more delight than the Ballet Suite from Massenet's Le Cid. The effective rhythmic passages and the beautiful flow of melody never fails to arouse the people, and when Mr. Hertz with singular knowledge of human nature adds the March Slav by Tchaikowsky as a concluding number there is no wonder that the audience closes the concert with the wildest demonstration of enthusiasm. Another genuine triumph has been added to the symphony series with the fifth popular concert.

### GOGORZA COMING

Already Manager Selby C. Oppenheimer is receiving many mail orders for the coming song recitals to be given here by Emilio de Gogorza, famous baritone, who will be heard at the Columbia Theatre on Sunday afternoons of January 23rd and 30th. Gogorza is conceded by music critics and music lovers everywhere to be one of the finest exponents of song recital now before the public and in San Francisco particularly he holds a high place in the hearts of music lovers and is held a popular idol.

Gogorza has been away from here for four years and it is claimed that at the present time he is singing even more beautifully than ever, if such a thing be possible. Mail orders for these events should be sent to Selby C. Oppenheimer, care of Sherman, Clay & Co.

Artur Argiewicz will be the soloist at the first December program of the Pacific Musical Society and his appearance is awaited with great interest by all our music lovers. Mr. Argiewicz is an excellent musician and violinist and the fact that his numbers will include such works as the Strauss Sonata and the Devil's Trill will only add to the pleasure anticipated from this event. We shall have more to say of Mr. Argiewicz's public appearance with the Pacific Musical Society in our next issue.

Theodore Bendix, the well known musical director and composer, informs us that he has many requests from New York to find good singers for the purpose of placing them in the best motion picture theatres in the East. Mr. Bendix is looking for capable artists and wishes to hear them at his studio in the Kohler & Chase Building on Mondays and Thursdays between eleven and twelve. Here is an excellent opportunity for young vocal artists to secure an adequate opportunity to appear in the East and gain experience while being well paid. We would suggest any ambitious young artists call on Mr. Bendix. This excellent musician is not a vocal teacher. He does not ask for vocal students. However, if it is necessary to prepare a young vocalist for public appearance, he is the best man possible to ask for advice.

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THE NOACK QUARTET

Which Will Be Heard in Its First Recital This Season on Tuesday Afternoon, December 7th, at the Little Theatre, Los Angeles—From left to right: Sylvain Noack, Walter V. Ferner, Henry Svedrofsky, Emil Perier



## CHU CHIN CHOW A VISION OF FAIRYLAND

By ALFRED METZGER

The theatrical sensation of the week in San Francisco is the sumptuous and magnificent production of Chu Chin Chow at the Corran Theatre. Notwithstanding the four dollar top prices the houses were nearly crowded early in the week and totally sold out toward the close of the week, and no doubt will continue to be so until the end of the only too short engagement. There has been a little growling about the high prices of admission, but when it is considered that productions cost one-tenth as lavish and efficient have charged three dollars and have pleased the public, and that Chu Chin Chow is the only production of its kind before the public, four dollars is not too much, besides there are seats at lower prices which are available for those unable to pay the higher prices. The writer up to the time of this writing has attended the performance twice, and expects to do so again, for it is impossible to see and hear everything where the display is so lavish and luxurious and plentiful.

Those of our readers who remember the sumptuous productions of Henderson and his contemporaries with the magnificent presentations of Black Crook, Sinbad and Ali Baba, will understand what we mean when we say that Chu Chin Chow surpasses those splendid spectacles three and four fold. The stage settings are highly artistic and superb, the stage management is of the most efficient order, the costumes are so many that it is impossible to count them, and they are of such artistic finish and such great taste that we doubt whether there ever has been such picturesque and rich display of costumes on the stage anywhere, and whether it ever will be seen again to quite such extent.

The Fashion Show in Bagdad alone is worth the price of admission to anyone who admires beautiful costumes built upon historic lines. The magnificence, rareness of design, blending of colors, richness of material and uniqueness of style is simply bewildering, and the gradual development of the costumes until they reach constantly increasing beauty is unbelievable. It must be seen. The climax comes with five of the most inexpressibly beautiful Chinese costumes of the rarest shade of blue—a shade that we have never yet witnessed. And these costumes are worn by really handsome and well-formed young girls who understand exactly how to wear them and how to display them to the greatest advantage. The fact that concealment of person is difficult under the circumstances is entirely forgotten under the spell of the beautiful creations themselves.

Equally artistic and magnificent are the stage settings. The cave scene, the beautiful palace scene with its perspective of realistic corridors that seem to stretch along for miles, and likewise the arbor scene with its fine perspective and color effects, are spectacles that must be seen. Not less impressive are the sets of the slave market and the street in Bagdad. It is impossible to describe them. Then there are incomparable dancers, whose ease of motion and grace of movement becomes a part of the ensemble and although rather fleeting in character nevertheless leaves a lasting impression upon the mind. The gradual appearance and fading away of the scenes between the changes of big sets is one of the unique and artistic features of the production.

But the magnificence of the spectacle from a pictorial and tonorial point of view is not the only wonderful and admirable part of the performance. Those entrusted with the principal roles of the production are consummate actors and some of them truly high class vocal artists. Henry Latimer in the role of Abu Hassan, the robber sheik, sinks his own identity into the character and enunciates with a clarity and modulation that rivets the interest and arouses sympathetic attention. He depicts the changing moods from anger to fawning humility, from wrath to laughter, from flattery to sneers, with such realistic force and accentuation that one involuntarily follows his lines with the keenest enjoyment. Notwithstanding his handicap of a severe cold he puts magnetism and power into the role.

Albert Howson as Kasim Baba interprets the old conception of a miser to

the very last degree. He never forgets himself and his hoarse, asthmatic mode of speech lends verisimilitude to the part. Eugene Cowles as Abdullah is a living example of the longevity of vocal art if properly applied. His full, rich voice and his fine, big style combined to make his role one of the most prominent features of the production. Marjorie Wood in the role of the Desert Woman revealed a beautiful speaking voice and a dynamic personality. Her mode of declamation is forceful and convincing and her enunciation is simply a delight to fastidious ears. She makes the role a living character whose fate is watched with eagerness from beginning to the end of the performance.

Adelaide Mesmer as the head wife of Kasim's harem possesses a pleasing mezzo soprano voice which is heard but once or twice during the performance. She enacts her role with grace and naturalness and fits well into this splendid picture. Don W. Ferrandon in the part of Ali Baba gives one of the finest and most artistic stage impersonations we have ever witnessed. He gives us a character delineation of the most effective realism and he never forgets to portray the role of the wine-bibbing poor relation of the rich Kasim. In addition to his splendid histrionic powers Mr. Ferrandon possesses a fine, ringing and pliable baritone voice which he uses with artistic judgment and with delightful coloring and phrasing. His humor is refined and convincing, his "tipsy" scenes are most realistic.

Roy Cropper as Nur-al-Hudda, Ali Baba's son, possesses one of the finest tenor voices it has ever been our pleasure to hear. It is a well placed flexible voice of velvety timbre which is used with intelligence and discretion. His enunciation is clear and distinct and as an actor he essays his role with ease and effective emotionalism. Elsie Malsstadt as the slave girl Marjanah gives a pleasing impression of the character she essays, but her soprano voice is forced in the high positions, creating a vibrato not pleasant to hear. Hattie Carmontel as the woman slave buyer, possesses no end of temperament and effervescence and acts the part with distinction. Gladys Earcott as Ali Baba's wife gives a realistic interpretation of the shrew. Tina Russell as the half-witted servant, although in a subordinate role, is one of the unforgettable features of the production because of her intense acting and her unique facial expression. Helen Lee does some exquisite dancing. Edgar Kiefer in the minor role of the cobbler exhibits a baritone voice of the rarest beauty and ringing timbre. It is one of the most beautiful voices we have ever heard and the cobbler song deserves an encore because of the artistic rendition Mr. Kiefer gives it.

That such a magnificent spectacle so appropriate for a big musical setting should have been marred by music entirely inadequate and thin is one of the regrets one experiences when listening to the performance. The music is neither oriental, nor richly scored, nor studded with powerful climaxes, nor at all in keeping with the production. It is simple, commonplace comic opera music of the most conventional sort. A little waltz here, an ordinary march there, a serenade and a few ballads comprise the whole array of solos.

### THE LHEVINNE CONCERT

(Continued from Page 1, Column 2)

so, if we compare his playing of today with that of several years ago.

There certainly has crept into his playing occasionally an element of indecision. It is true he eventually worked himself out of his pre-occupation thanks to the enthusiasm of his audience which, at times, evoked a smile upon his usually serene and preoccupied features. But we feel certain that a prolonged residence in America, a resumption of old friendships, a gradual view of the happier side of life will soon obliterate these sombre changes and bring back Lhevinne to the bright poetic pinnacle of his art which still lingers in our memory from his performances prior to the time when the great pianist made the acquaintance of the spectre of war.



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## OPERA SEASON PUTS NEW YORK MUSIC SEASON IN FULL SWING

New York Chamber Music Society Opens Season—The Friends of Music Begin New Term in Larger Auditorium—Reinhold Werrenrath Crowds Carnegie Hall—National Association of Harpists Organized—Hadley Conducts New York Philharmonic—Cyril Scott Gives Interesting Recital of His Own Works

By ROSALIE HOUSMAN

New York, November 24, 1920.—The big thing Monday was the opening of the opera. The cast of *La Juive*, which was the work chosen, was headed by Caruso, always a guarantee of a full house. Miss Ponselle, in glorious voice, and Rethier were the other leading artists. The whole was magnificently mounted, and well sung. Galli and her ballet came in for their share of applause, but it was Caruso who was the hero of the occasion. His makeup is a marvel, and as an actor, he has grown tremendously. There was great dignity in his style, and a reserve of great power. Bodansky led the orchestra, and it sounded superb. And the house—words fail me utterly to describe its magnificence. The horseshoe was ablaze with jewels, as in pre-war days, and the colors were many and varied. Fans and diamonds were everywhere, and hundreds stood. Artistically, socially and musically it was a huge success for Caruso and his fellow artists.

Inez Barbour (Mrs. Henry Hadley) gave her recital the same afternoon at Aeolian, and scored a decided success. She included a group of her husband's songs in which he accompanied her.

Tuesday afternoon a Spanish violinist, Joan Manen, made his American debut at Carnegie Hall. In this open season for violinists, Mr. Manen showed himself the mature artist, with a big tone, dignified style and splendid poise. He proved to be specially at home in classic music, and played the Mozart D major concerto, and Bach's C major suite, for violin alone, with noble tone. Among the smaller pieces he gave a song of his own, which was more conservative than one expected. After hearing so much tempestuous fiddling, it is a treat to hear an artist with restraint and repose.

The New York Chamber Music Society gave their first program, including a most interesting quintet by Orefice, Grainger's Children's March, which he scored for the society, and also Charles Griffes' three piano pieces, Op. 5. This music required the services of all the artists, and was played in memoriam. Personally, I like the Griffes music best for piano, as it was originally scored, yet it was lovely music, and well played. I hope the West will hear it on the tour the society makes this winter.

At the same time, a full house heard Kreisler, as soloist with Bodansky, playing the Viotti concerto and the Saint-Saens Rondo. The rest of the program was Wagner, and it was repeated the following afternoon.

Tito Schipa, tenor of the Chicago opera, gave his first recital, showing a small but beautifully managed voice. He wisely held to French and Italian songs, emphasizing the lyric quality of his voice. He was received with enthusiasm.

Sunday afternoon at the Cort Theatre the Friends of Music began their season. Owing to the increasing membership, they were forced to move from the ballroom of the Ritz, and this recital of old music comfortably filled the place. The program was particularly delightful, consisting of harpsichord music transcribed for the modern piano by Harold Bauer. The most modern was Bach, and one has to hear it under circumstances like these to really know how modern it is. The Friend of Music in this case was Mr. Bauer himself—he played the entire first half, and shared in the ensemble later. There was a Toccata of Merulos, who had been organist at St. Marks, Venice, in the 16th century, which was naive; a capriccio by Frecobaldi, on the cuckoo's call, which taxed all his contrapuntal ingenuity, and probably most interesting of all, a sonate by Kuhnau, based on the story of David and Goliath. Each incident had its own musical interpretation—the glissando naively used to illustrate the fatal shot brought a smile to many faces. This is probably the oldest program music known; it was not a sonate in the sense we understand it.

In the A minor suite of Bach, Mr. Bauer had the assistance of Ernest Hoffman at the spinet grand, which has the harpsichord quality. It sounded full and rich, but the greatest treat of the afternoon was the unexpected partita which Bauer gave, to fill in the few moments gap, before the last ensemble number. The men who contributed were members of the New York Symphony, who held their own concert at Aeolian. This final number was a concerto in D for strings, harpsichord, piano solo, violin and flute. Barrere and Sam Gardner were the assisting artists and greatly enhanced the pleasure of the program.

Reinhold Werrenrath gave a splendid recital the same afternoon at Carnegie Hall, which was packed to hear him. A group of Hebrides songs, arranged by Mrs. Kennedy-Fraser, was the chief novelty and, according to the Times, was much appreciated. Other Sunday soloists were Idelle Patterson, Ruffo and Vidas at the symphony.

It is interesting to note that in these days of various

incorporations, that an association called the National Association of Harpists has been formed. Early in 1920 they filed the necessary papers and began their pioneer work of furthering harp music, and those who play the chosen instrument. Among those names included in their incorporators' list are Alexander Lambert, Elizabeth Coolidge (founder of the Pittsfield festivals), Annie Louise David and Carlos Salzedo. The latter was made the first president. The next step was to obtain members, and so two classes were established, student and professional, as well as sustaining, life and associate. The society aims to be national in its purposes and district branches are being organized throughout the country. The list of officers includes prominent teachers, and the endorsement committee the names of famous composers, Ernest Bloch, John A. Carpenter, Rubin Goldmark, Percy Grainger, Victor Herbert, Rachmaninoff and Loeffler. Practically all three conductors have endorsed its aims, and many of the composers mentioned expect to write for the instruments. One of the chief aims of the society is to increase harp literature, and they will offer an annual prize contest to stimulate interest. Besides having master classes and free scholarships, they hope to have the harp taught in schools and colleges. A journal devoted exclusively to the cause of the harp has been started, and the first issue comes from the press in December and is to appear triennially. Mr. Salzedo is the editor, and announces among contributors Bloch, Barrere, Marion Bauer and others.

The fact that Mr. Salzedo is actively at the head speaks volumes for the progressive views of the society, and its membership is increasing rapidly. The journal is only sent to members, associate or otherwise. Those interested in music are deplorably ignorant of the harp as a solo instrument, and will have an opportunity of a wider acquaintance when the Salzedo ensemble plays in the West this winter.

Albert Verchamp, who has played in San Francisco with success, gave a splendid program at Carnegie Hall in a masterly fashion. The Tartini sonata sounded rich and full, and a suite of Sinding's was excellent music. The usual smaller music followed, and was unusually well played. Mr. Verchamp shows himself well able to hold his own against the heavy crop of violinists.

Wednesday evening marked the return of Mme. Destinn to the Metropolitan as Aida, and it was also the debut of a new baritone, Danise, who scored a personal success.

Henry Hadley had his first opportunity of conducting the Philharmonic at the two concerts this week. He gave a musicianly reading of the Rachmaninoff second symphony, showing that he has had orchestral experience. His methods are no different than when he conducted in San Francisco, and all in all, he has shown that he is the best of the available native conductors. He goes on the tour in the late spring.

At the opera, Caruso, Garrison and Scotti shared the applause in the sparkling *L'Elisir d'Amore*.

On Saturday afternoon Albert Spalding played an Adagio and Fugue for violin alone, and the Enesco F minor sonate being the feature listed. There was a big, enthusiastic audience to welcome him, and he played beautifully, as always.

At the same time the Metropolitan restored Tristan to the repertoire. Of course, it was sung in English, with Matzenauer and Sembach in the title roles. As in former times, Whitehill sang Kurneval, and Brangaene was given to Miss Gordon. I did not bear this performance, as Cyril Scott, the English composer, gave a recital of his own works, assisted by Mme. Gauthier, at Aeolian Hall. I expect to hear the next, and can then write more definitely about it.

I think the Scott program the most interesting I have heard since I am here. He is a modern, with a very curious idiom, which is absolutely fascinating. It is thoroughly native to the piano, though the frequent glissandos on the black keys seem strange to our unaccustomed ears. He is absolutely free in rhythms, a three-four bar follows one in two-four, and may be succeeded by any variety. In spite of this, or perhaps because of it, his music casts a strange glamour over you, but he is not subtle and frequently repeats entire phrases, with the same harmonic dress. The palette is not big, there is more color than line, but much of it is really beautiful. Scott can be facile and cheap; he is a prolific composer, but in the songs he shows the finer side of his musical nature.

With some wildly modern harmonies below, he proved to have an exquisite melodic line, and in one, Tranquillity, he used the voice as an instrument, only permitting it to vocalize. Through a deliberate repetition of one note a very restful mood was created. I enjoyed the Sands of Dee, Lullaby and An Old Song

Ended, the most, and among the piano solos, Lotus Land, Passacaglia and Ode Heroique. I can heartily recommend his music to all who are seeking the best among the new.

Mr. Scott proved a competent pianist, with a singling tone, and sense of contrast. In Mme. Gauthier he was blessed with just the right interpreter. She has a vivid personality, suited to the exotic.

Every seat in the Metropolitan was occupied Monday night, November 15th, and three times its capacity could have been so, at a free performance of the New York Symphony Orchestra, offered by courtesy of President Harry Harkness Flagler of the Symphony Society, with the co-operation of City Chamberlain Berolzheimer, as a feature of the Mayor Hylan People's Concerts. The city's flag was presented to Mr. Flagler on behalf of Mayor Hylan in a speech read by Francis P. Bent, his representative with the Board of Estimate.

"You come back," said the Mayor's address to the orchestra as quoted by Mr. Bent, "to the greatest city in the world, which is being run for the people, in spite of attacks of subsidized newspapers, which are maliciously creating a wrong impression of the City Government, misrepresentations scattered broadcast by a hostile-controlled press crowded by its financial backers and self-seeking interests.

"The need of arousing all the people to the soothing and elevating influence of music," Mr. Bent declared, "has been recognized in our budget, which in 1919 appropriated \$39,000 for concerts for the people, or twice what had been given formerly, and which was increased to \$55,000 this year. The Administration is grateful," he concluded, "to all the musicians who have assisted in this work."

In his reply on receiving the silken banner, Mr. Flagler said he was conscious that, however the Symphony Society's activities might be extended, its first duty was to its home city of New York. The program presented by the orchestra included Mozart's Jupiter symphony, part of Tchaikowsky's Pathetique, Wagner's prelude to The Master Singers, and works of Lalo, Leken and Moszkowski.

No symphonic work more appropriate for the observance of Lincoln's Birthday than Rubin Goldmark's superb Gettysburg Requiem exists. And its revival by Mr. Stransky for the Philharmonic concert on February 13th last, was a deserved tribute to what H. F. Peyser has termed "the finest orchestral work created in America beside the Indian Suite of Edward MacDowell, . . . with as grand a peroration as anything in modern symphonic composition . . . and a living glory to American music." Though the Philharmonic Orchestra was the only one in New York that thus directly acknowledged the holiday, it was rewarded with tumultuous applause at the performance of this work. Written with "a pen of fire," The Gettysburg Requiem has aroused widespread interest throughout the country, since it was first presented last season and, as a result, bids fair to become an annually recurring program number for most of the great symphonic orchestras of the United States.

### OPERA ARIAS AT ORPHEUM

Grand opera lovers will have an opportunity of hearing a composite of their favorite arias at the Orpheum next week in Mme. Doree's Operalogue. The selections will include choice portions of Tales of Hoffman, Pagliacci, La Traviata, Carmen, Faust and others. During recent years Mme. Doree has specialized in singing ensembles and has given vaudeville several operatic productions. Her wide acquaintance among vocalists has enabled her to create singing organizations the equal of which, it is said, is not to be found outside of the Metropolitan Opera itself. Mme. Doree's Operalogue is described as presenting the most famous of the Operatic Sweethearts, in some of their most beautiful and inspirational flashes.

The Magic Glasses, an allegory giving a glimpse of yesterday, today and tomorrow, is a playlet which is sure to appeal to the imagination of Orpheum goers. Marie Nordstrom is the author and she has succeeded in making her sketch a sort of amusement melting pot. A doctor has invented The Magic Glasses, and the wearer of them can see into the future. A young girl unable to decide between two suitors, dons the glasses and sees her life first with one and then with the other, thus being able to decide which choice to make.

Laurel Lee, described by her vaudeville sponsors as The Chummy Chatterer and by her personal admirers as The Personality Girl, will contribute a few scintillating moments to the coming bill. She is spoken of as a girl who is truly different, not alone in the style of her professional routine, but in the way she sets about entertaining. Bigelow and Clinton, who call themselves Merry-makers to American Theatre-goers, will make merry for local vaudeville lovers. Their fun is in song and story, with a piano.

The Garcinetti Brothers will add an extra touch of original comedy to the bill with their hat throwing stunts. They are known as the European Novelty Hat Throwers. By throwing the hats on each other's heads, they interpret various characters by the angle at which the hat is tilted. Their well known dog again is with their act. The Royal Gascoignes will demonstrate what agility and cleverness can do in defying gravity. They perform feats of physical dexterity that are said to border on the marvelous. In their act they will introduce to San Francisco audiences Bertha, said to be the world's greatest somersaulting dog. The Cameron Sisters, society's daintiest entertainers, and William Gaxton and Company in The Junior Partner, will both remain one more week.



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## MABEL RIEGELMAN SCORES AGAIN

Word has just been received from Portland, Oregon, of the appearance of Miss Mabel Riegelman, soprano, of the Chicago and Boston Grand Opera Companies, as soloist with the Portland Oratorio Society, where she appeared Thanksgiving night at the Municipal Auditorium. Joseph MacQueen in the Morning Oregonian of November 26, 1920, said:

"With the noted opera star, Miss Mabel Riegelman, soprano, as soloist, the Portland Oratorio Society appeared in concert last night at the public auditorium and the event was a successful and pleasant affair.

"Miss Riegelman has sung previously in this city, where she is a marked public favorite. Last night she sang with a voice that has the purity of an exquisite silver bell and the soul appeal of a fine violin. In another mood, when Miss Riegelman sings coloratura arias, she trills like a lark. She gave an exquisitely rendered presentation of the Jewel Song from Faust. She received an ovation and had to sing several extra numbers."

Miss Riegelman rendered three groups of miscellaneous songs, among which was Pale Moon, an Indian love song, words by Jesse Glick of San Francisco.

The program on this occasion was as follows: Sandman (Hansel and Gretel) (Humperdinck), The Soldier's Bride (Sergei Rachmaninoff), aria, Jewel Song (Faust) (Gounod), Chere Nuit (Bachelet), Premiere Danse (Jules Massenet), Jeunes Fillettes (J. B. Weckerlin), Lo! Here the Gentle Lark (Sir Henry R. Bishop), Pale Moon (Indian Love Song) (Frederic Knight Logan), The Dove (Folk Song of Tuscany) (arranged by Kurt Schindler), Lullaby (Cyril Scott); an Irish Love Song (Arthur Foote), Minor and Major (Charles Gilbert Spross).

## THE FIFTH PAIR OF SYMPHONY CONCERTS

For the concert tomorrow afternoon in the Curran Theatre, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will repeat the interesting program offered yesterday, which contains two works new to San Francisco. These are the B Flat Symphony of Chausson and the Variations on a Russian Theme, a collaborative work by six of Russia's foremost composers. The program will close with the mighty Prelude and Love Death from Wagner's Tristan and Isolde.

The program for the popular concert on the following Sunday will be made up mostly of well-known favorites, although two new numbers will also be included. The new works are the suite of characteristic dances from Rimsky-Korsakov's Mlada and the Momento Capriccioso of Weber, arranged by Bodanzky. Other items on the program are the Bartered Bride overture of Smetana, Bizet's L'Arlesienne Suite, two of Brahms' Hungarian Dances, Beethoven's dainty little Menuet, the charming Liebesfreud of Fritz Kreisler and Nicolai's overture to The Merry Wives of Windsor.

## THIRD CHAMBER MUSIC CONCERT

The third of the series of six Chamber Music concerts by the Chamber Music Society of San Francisco will take place in the Colonial Ball Room of the St. Francis Hotel on Tuesday evening, December 7th, at 8:15.

The overwhelming success of the first two concerts, which were played to crowded and enthusiastic houses, has whetted the appetite of the San Francisco public for more of the beautiful programs offered by this splendid organization. This concert will mark the first appearance this season of Mr. Omay and Mr. Hecht, who, besides Messrs. Persinger, Ford, Firestone and Britt, will be heard in the following interesting program:

Haydn—Quartet for strings, C major; Leo Sowerby—Trio for flute, viola and piano (first performance in San Francisco); Dvorak—Quintet, Op. 81, for piano, 2 violins, viola and cello.

The Haydn Quartet is one in his lightest, most graceful and charming style and is a gem of chamber music literature. The Sowerby trio comes from the pen of a young Chicago composer, who is given a high place in American music by Eastern musicians and critics. His Concerto for piano and orchestra has been heard frequently in the East and will be played on the Coast this season by our symphony orchestras. The trio was written for the Pittsfield Chamber Music Festival in 1919 and will receive its first hearing in San Francisco at this concert.

The Dvorak Quintet with its beautiful melodies and flowing style ranks among the big works of its kind. It contains the celebrated Dumka movement and has been aptly described as a riot of melody and color. Owing to the fact that at the last two concerts quite a few music lovers had to be turned away on account of lack of seating capacity, the management advises that the public secure their reservations well in advance.

## EVA LINDEN'S UNIQUE SONG RECITAL

Eva Linden gave a most enjoyable vocal recital at Sorosis Club Hall on Friday evening, November 19th, which was attended by a large and demonstrative audience. The program was unique as well as artistic and consisted of two parts. The first part represented a conventional concert program and included the following works: Recitative et Air de Lia from L'Enfant Prodige (Debussy), Three Songs by Sergei Rachmaninoff—When Night Descends, At Thy Window and Floods of Spring. As will be seen these songs belong essentially to the modern school of vocal literature and Miss Linden gave them that intensity of expression and that

consciousness of declamatory force which their character demands. She was heartily applauded for her conscientious and naturally efficient style.

But Miss Linden's principal artistic triumph came in the third part of the program which included: The Spirit of the Dragon (Lewis), Four Chinese Winter Colors—On a Screen, The Odalisque, The Highwayman, To a Young Gentleman (Carpenter). These Chinese songs Miss Linden sang in picturesque and rich costume in which she looked irresistibly charming. She interpreted these works with conviction and realism, brought out several veins of humor and simply captured her audience. Specially interesting and effective was Mr. Lewis' The Spirit of the Dragon which Miss Linden sang with fine effect and dramatic intelligence. These songs interpreted by Miss Linden should be heard by everyone fond of genuine artistic expression.

The second part of the program consisted of a piano solo—Liebestraum (Liszt)—which Domenico Valergo played with technical and emotional skill, and two cello solos—Andacht (Popper) and Gavotte (Popper), which Mr. Papagoerpopolo played with intelligence and judgment. Everyone present enjoyed the program thoroughly and is looking forward to Miss Linden's future appearances in the bay cities with much satisfaction.

## EUNICE GILMAN SCORES ON TOUR

Eunice Gilman, the dashing and gifted young soprano soloist, is now on a transcontinental tour with the Royal English Opera Company which, after a tour through the Pacific States and Canada, is now appear-



EUNICE GILMAN

Prima Donna Sourette of the Royal English Opera Company As She Appears As Pitti-Sing in The Mikado. Miss Gilman Has Scored An Artistic Triumph on a Transcontinental Tour

ing in Boston and will eventually fill engagements in the principal Eastern music centers, possibly as far east as New York. Wherever she has appeared she has received the most enthusiastic endorsement of press and public, and the best evidence of her triumphs consists of a reproduction of some of the comments that appeared in leading Canadian daily papers:

The Ottawa Journal: Vivacious and likable Eunice Gilman as Serpolette, the good-for-nothing, and the would-be Marquise, was easily the favorite with the audience. . . . Miss Gilman, however, was the life of last night's performance. Her well-trained voice makes several tuneful songs really worth hearing, and she was repeatedly encored.

Prince Albert Saskatchewan: Miss Eunice Gilman as Serpolette, madcap and scandal-monger, was a source of constant delight. A lovely soprano voice, coupled with a winning personality, gained her much applause, and throughout the opera she proved a thorough Serpolette. In the merry Just Look at That, Just Look at This, she made a distinct hit. This number best displayed her stage work, but in the scandal-monger song in the first act, and the succeeding song, I May Be Princess, her fine voice was heard to even greater advantage.

Regina Post: She (Hana Shimozumi) was ably supported by Greta Drew and Eunice Gilman, the latter taking every opportunity offered by the part of Pitti-Sing; in the concerted numbers and caste scenes she sang well and filled the picture with grace and vivacity. To say that her subordination to the prima donna was largely a difference of opportunity is taking nothing away from the laurels of Yum-Yum.

Another paper, the name of which has been lost from the clipping, says: "The character of Serpolette, the good-for-nothing and general sower of strife in the village, was exceptionally well taken by Eunice Gilman. Her knack of causing mischief was developed in a marvellous degree and she carried off her difficult part in a manner which, early in the play, cemented a bond of sympathy between her and her audience."

## CHARLES HACKETT-RAOUL VIDAS CONCERT

The fact that superlatives are so often used without justification in advertising concert artists is, in the opinion of Frank W. Healy, no reason for not using them when the justification exists, as is the case of the artists appearing under his management. Mr. Healy will never present an artist whose appearance will not be a most beneficial impulse to the good music of a community. Furthermore, he will never book an artist who is not known to be in the best of "condition."

Charles Hackett, the lyric tenor of the Metropolitan, who sings for us Sunday afternoon at the Scottish Rite Auditorium, is at the zenith of his vocal splendor. Hackett has everything a great singer should have; a beautiful voice, intelligence, clarity of enunciation and the ability to interpret in a masterly manner. At no time in Mr. Hackett's career has he been in better voice or at no time will he be in better voice. Mr. Hackett as he appears on the platform Sunday afternoon is representative of the best that the Metropolitan Opera House has to offer.

The same is true of Vidas, with the exception that Vidas is a much younger artist than Hackett. However, Vidas' career began earlier. Vidas is one of the very few artists of the first rank who now and then approaches that state of perfection of which press agents speak so authoritatively whether they refer to genius or novice. Vidas is a master at eighteen years of age only because Heaven endowed him with a special talent for the violin.

If any member of the audience at Scottish Rite Auditorium, Sunday afternoon, does not find Mr. Hackett and Mr. Vidas to be artists of lofty ability, and if their efforts on this occasion do not meet with unstinted approval, Mr. Healy will refund the full purchase price to any ticket holder making a request for such refund.

Tickets for the Hackett-Vidas concert, which will really be a double concert, each artist giving as much on this occasion as he ordinarily does at a single concert, are on sale at Sherman, Clay & Co.

## PACIFIC MUSICAL HEARS FOUNTAIN OF YOUTH

Uda Waldrop's Charming Family Club Groves Play Music  
Written to Edmond D. Coblenz's Words, Finds  
Favor in Musical Circles

By ALFRED METZGER

While we do not believe that the members of the Pacific Musical Society are in need of any Fountain of Youth we nevertheless feel that every one of them felt younger after listening to the music of Uda Waldrop and the words of Edmond D. Coblenz so ably declaimed by Chas. C. Trowbridge, at the Ballroom of the Fairmont Hotel on Tuesday evening, November 23rd. While we thoroughly enjoyed the libretto as expounded by Mr. Trowbridge, our province is not the analytical dissertation of the dramatic side of the work. We merely wish to comment on the musical part of the performance. And here again we believe it was not the purpose of the composer to leave the world a heritage of classic purity, but from the sound of the graceful and rhythmic phrases it would seem as if Mr. Waldrop wrote his music to please, delight, entertain and make happy.

That he succeeded to a remarkable extent was evidenced by the enthusiastic and genuine ovation he received on the part of a huge audience that packed every available spot in the large hall. Somehow there must have been a lack of rehearsals for the orchestra did not seem to be in proper form. But nevertheless it was evident that the music contained color, melody, fine accents, and poetic shading. Its simplicity, backed by its gracefully turned phrases, proved one of its most appealing features. After the overture Harold Pracht sang the Song of Wakullah in fine voice and in a manner to prove that he liked it. L. A. Larsen and Austin Sperry sang a duet entitled There is no Age with fine blending of voices, both vocalists exhibiting fine, resonant vocal organs and singing with expression and taste. Chas. L. Bulotti well deserved the burst of applause that rewarded him at the conclusion of his solo—Love is Ever Young—for his splendid tenor voice was never in finer form, nor did he sing with greater expression and finer shading at any previous event. Marion Vecki's ever enjoyable haritone voice was heard in an excellent solo entitled Dear Departed Days which was followed by a solo and quartet entitled Hope is Dead. In the latter Mr. Vecki was assisted by Chas. L. Bulotti, Arrison Coles, Eric Gerson, and Henry Fossey.

One of the very best features of the evening's event was a violin solo—Intermezzo—played with excellent taste, artistic phrasing and appealing tone by Rudy Seiger who played the composition as if it had been specially written for him. Charles Bulotti again aroused the audience to enthusiastic applause by singing with fine style and musicianship Let Others Seek the Rainbow, and The Girl of the Smiles. Harold Brayton then sang with well merited success Keep Young and the orchestra played the finale.

Mr. Waldrop has every reason to feel gratified with the success he achieved on this occasion. The music is light, melodic and simple, but nevertheless pleasing and impressive. Several of the songs are of a high ballad order and will no doubt find ready response when published. We congratulate Mr. Waldrop upon his most recent success.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, DECEMBER 11, 1920.

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## HACKETT-VIDAS CONCERT GREAT MUSIC FEAST CHAUSSON WORK AN EXAMPLE OF REAL MUSIC

Charles Hackett of Metropolitan Opera House Fame an American Artist of Whom the Country May Justly Be Proud—One of the World's Greatest Lyric Tenors—An Artist of the First Rank—  
Raoul Vidas a Violin Virtuoso of Rare Artistic Accomplishments—Seneca Pierce and Sol. Alberti Truly Exemplary Accompanists

By ALFRED METZGER

During the course of a concert season the music lover undergoes various conflicting experiences. Sometimes an artist, heralded with a great deal of blaring of trumpets and beating of drums, falls disappointingly short of expectations. Then again an artist, who makes no pretensions whatever, surprises us with his superior genius and unusual artistic faculties. At times our fondest anticipations and expectations of an artist

we have the rare example of a tenor, who originally possessed of a voice of not exactly flexible characteristics, but rather somewhat rigid in timbre, is endowed with such consummate artistry, intelligence and vocal skill that he succeeded in almost eliminating the rigidity of the voice, making it sound actually flexible and succeeding in singing with a beautiful timbre and quality.

This means that Mr. Hackett has ac-

Distinguished French Composer Refuses to be Swept Along by Tide of Confusing Futurism—Strong, Definite Phrases United by Graceful Melodies and Scored According to Fixed Principles  
Emphasize the Musical Value of the Work—Variations on Russian Theme More Clever Than Artistic—Thrilling Interpretation of Tristan Prelude

By ALFRED METZGER

The fifth pair of symphony concerts, which took place at the Curran Theatre on Friday and Sunday afternoons, December 3rd and 5th, as usual attracted large and most enthusiastic audiences. The program was an especially notable one by reason of the fact that it contained two works entirely new to San Francisco concert goers. These two compositions consisted of Chausson's Symphony in B flat and Variations on a Rus-

for instance, but after all this is much to be preferred to an originality that lays its claim to recognition upon ugliness and disorder.

The Chausson Symphony contains both delicacy of poetic sentiment as well as occasional big dramatic episodes and these are united by entrancing cantabile passages of an exquisite melodic beauty. Mr. Hertz and the orchestra just sang these stretches of melody with fine shad-



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known to us are surpassed by the actual performance, and again some of our favorites have an "off-day" and cause us bitter disappointment. The joint recital given by Charles Hackett and Raoul Vidas at Scottish Rite Auditorium last Sunday afternoon contained no element of disappointment. Charles Hackett of whom we expected a great deal, by reason of the reputation he made at the Metropolitan Opera House, far surpassed our expectations and surprised us with his finished artistic accomplishments, while Raoul Vidas, who was only known to us through hearsay, simply took our breath away with the power of his virtuosity and musicianship.

We have frequently maintained that beauty of voice alone does not recommend a vocal artist to the good graces of those who know something about singing. Unless such beauty of voice is backed by intelligence and taste it is of no musical value whatsoever. On the other hand a voice of no particular claim to natural beauty when used with discretion and finish is more enjoyable and more valuable than the beautiful voice used without skill. In Charles Hackett

quired that rare art which is known as the bel canto style of singing—a style which only too few artists have been able to acquire and yet which represents the very foundation of vocal art, the very essence of expert vocal production, the last word in singing. And Mr. Hackett could not have chosen a song better adapted to accentuate these remarkable faculties than Sleep, Why Dost Thou Leave Me, by Handel. The manner in which he employed the legato form of vocal expression, the poetic shading with which he invested the phrases, the clean-cut, distinct and pure mode of his enunciation which permitted every vowel and consonant to stand out clearly, the easy and correct breathing, all combined to convince us that we had before us an artist of the rarest type; an American vocalist, if you please, who may justly take his place beside the foremost tenors of the world.

Any artist who can sing this Handel aria like Hackett sang it, can easily sing every other composition on a vocal program, and so it is not necessary to write

(Continued on Page 11, Column 1)

sian Theme by Artcboucheff, Wibtol, Liadow, Rimsky-Korsakow, Sokolow and Glazounow. For good measure Alfred Hertz concluded this unusually fine program with the Prelude and Love Death from Tristan and Isolde by Wagner.

We already had heard some of the Chausson composition interpreted by the Chamber Music Society of San Francisco and at that time were struck with the beauty of style, strength of character and ingenuity of scoring. After listening to this excellent symphony, interpreted with finish and taste by Alfred Hertz and the San Francisco Symphony Orchestra, we are more than ever convinced that Chausson is one of the modern composers who has not lost his artistic sense of proportion and who still believes in the truth that beautiful music must be written according to fixed principles and systems and must make the impression of order and not chaos. By confining himself to that school of composition which accepts certain rules and laws of order and balance Mr. Chausson's work may sound occasionally reminiscent of the works of masters that preceded him, like Wagner

ing and "vocal" color, and indeed brought out the best moments of the work in a manner to make it a favorite with our symphony audiences. While prior to hearing this symphony we admired Chausson because of his common sense and judgment not to permit himself to succumb to the temptation of imitating the ultra modern strivings after bizarre and grotesque harmonic effects, now we have definitely chosen him as one of our favorites among the modern school of writers. He does not only have real inspirations as to emotional subjects, he also possesses the knack of scoring richly, judiciously and without giving offense to conventional tastes. The Chausson Symphony is one of the very best and most musical new works introduced by Mr. Hertz and it is good enough to be heard more than once during a season.

The Variations on a Russian Theme are more notable because of their theoretical cleverness than because of the musical value. Six distinguished Rus-

(Continued on Page 11, Column 3)



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## TWENTIETH YEAR

### MUSICIANS' UNION ON THIN ICE

During the last few years many complaints have reached this office from the homes of pupils and the studios of teachers regarding the unwarranted and impudent interference of a certain musicians' union "business agent," whose unmitigated gall actually hypnotizes him into the belief that he is above the law and the Constitution of the United States and that he can bully and frighten and intimidate young music students in the same way in which he spies upon and annoys the members of the Musicians' Mutual Protective Union of San Francisco. On one or two occasions we have referred to this person's unwarranted interference with our amateur orchestras, but he was not satisfied with fighting these young people of the orchestras. He is now fighting all students who are able to secure an occasional engagement, whether they are men, women or children, and in his resentment and spite against the Players' Club of San Francisco he is beginning to mix into the private affairs between teachers and students and between parents and children. The Pacific Coast Musical Review in conjunction with the entire musical public of San Francisco believes that this persecution has gone far enough, and a stop must be put to it. If the better element of the Musicians' Union of San Francisco is powerless to interfere, then the law must be invoked. We do not believe that the walking delegate of the Musicians' Union has extended his powers so far as to be able to intimidate the courts and the judges of California.

We have repeatedly stated in these columns that we believe in the principle of unionism. We believe it to be necessary that working men must co-operate and organize in order to prevent capital from exploiting them, and to secure necessary legislation for their protection. We believe in good pay for good services, and we also believe in the best pay for the best services. We believe in the right and freedom of every man or woman to become a member of a union, and we also believe that they should not be discriminated against because they are members of a union. We believe in unions to defend themselves against aggression and to fight those who endeavor to ruin or injure them. But we do not believe that the musicians' union or any other union has any rights superior to the rights of any other American citizen, and we also believe that the law and the Constitution of the United States does not permit them superior rights.

At present the Musicians' Union of San Francisco is fighting the Players' Club, because that

organization can not afford to engage a union orchestra, and prefers to engage an orchestra composed of its own members. Now, the Players' Club has a perfect right to engage its own members for its own performances, whether it is for the casts of the performances, the stage hands or the orchestra. Neither the actors' union nor the stage hands' union has protested against this right of a private club to engage its own members for the performances given at the club. Only the Musicians' Union is raising trouble. We also know that other clubs in San Francisco have their own orchestras and give their own performances partly without union musicians entirely, and partly with union and non-union musicians. No protest is raised by the Musicians' Union in those instances. But the Players' Club is singled out as a particularly vicious spectacle and made the victim of boycotts, annoying threats and a hundred and one petty and mean attacks. We have talked to representatives of various unions about this matter and we have been told that the action of the Musicians' Union in this respect is not according to union principles. Although the business agent of the Musicians' Union, by manipulating union rules and laws to suit his own ends, makes it appear as if it were within his jurisdiction.

The principal contention of the Musicians' Union against the Players' Club is that by engaging its own members or amateurs at a negligible remuneration—a remuneration within its financial ability to pay—it takes away engagements from legitimate union musicians and by this action the Players' Club injures the Musicians' Union. Now, this is not exactly true, for since the Players' Club can not afford to engage a union orchestra, it simply would have to dispense with an orchestra altogether, and the Musicians' Union would be no better off. Upon arguing like this with members of the Musicians' Union we were told that one or two members of the Players' Club were making lots of money from the club and this money ought to be spent with musicians. This contention is ridiculous. We know how much money the Players' Club takes in during a season, and we know it is absolutely impossible to make any money, except just a living wage for those who train the young people for their performances. The seating capacity of the small auditorium makes it impossible to earn much money. But even if some money were made we still can not see the right of the Musicians' Union to interfere with the policy of a private club.

But apart from the injustice of the demands of the union in this instance, there is an ethical and constitutional point involved. The question is, have American citizens, who observe the laws, help pay taxes, act decently and are respected citizens, a right to conduct a private club in accordance with their ideas and financial means, or have they not such right? According to the Musicians' Union you and we have no such right. We must do what the Musicians' Union tells us to do, even though we are not members of such union. But this is not all. According to the Musicians' Union the Players' Club is not the only party to be interfered with. You can not become a member of the orchestra of the Players' Club without having your private life investigated. We know of young ladies who have been spied upon by the bully of the Musicians' Union, who have been talked to in rough and ungentlemanly terms over the telephone, whose teacher has been threatened with boycott and other reprisals if he did not stop the pupil from playing in the orchestra of the Players' Club. We know of amateur orchestra leaders who have been "commanded" to discharge young women from their orchestras because they played in the orchestra of the club. In one instance the business agent of the Musicians' Union deliberately lied about a young woman violinist playing in the Players' Club orchestra when she never was near the place. And when the agent was told that he was mistaken he had not the decency to give in, but said that, although he was right, he felt the young lady should be permitted to play with

the teachers' orchestra because of the latter's good standing as a union member.

Now, we want to know whether it is within the law and Constitution of the United States, or the union, as far as that is concerned, to persecute people outside a union's jurisdiction. If this is so then the country is governed by the Musicians' Union and not by the constituted authorities. We can not believe the American Federation of Labor can countenance such high-handed proceedings; if it does, then sooner or later it will rush headlong into ruin, for no selected set of men or women have yet succeeded for any length of time in constituting themselves an autocratic power over a large mass of people.

The Pacific Coast Musical Review believes that the majority of the members of the Musicians' Union of San Francisco do not countenance the actions of the business agent. And we ask them in the name of the musical public, the young boy and girl students, the teachers, the young men and women who are trying to gain experience in their work by playing in amateur orchestras and clubs, like the Players' Club, to put a stop to this mediaeval inquisition and persecution outside the ranks of the union. Otherwise we suggest to the Players' Club to co-operate with the young people thus persecuted; to appeal to the courts and see to it that those guilty of interfering without warrant in the peaceful and lawful pursuits of American citizens will be stopped from doing so, and punished for their impudence in considering themselves above the law of the land.

### PROKOFIEFF APOSTLE OF ULTRA MODERN ART

Russia, as has been predicted, will furnish the long-expectated antidote to the musical impressionism of France; that is, it has broken completely from the music of western Europe before the war, and the break has been as complete artistically as politically.

Scriabin and Stravinsky, both regarded as musical anarchists, were affected by the suavity of the West, but Stravinsky's name is not linked with the names of the pioneers of the new movement, Myaskovsky and Prokofieff. Serge Prokofieff, the youngest of this triumvirate, has broken with the present as well as with the past, and has taken the unique stand of being the most remarkable appearance in contemporary music.

The compositions of Prokofieff, "the terrible infant of Russia," already have become an event in Europe, and he is a prodigy, even to the Russians. He was born on an estate in South Russia, was taught by Tenelev, and then studied at the Petrograd Conservatory, under Rimsky-Korsakov and Liadov, while he became a remarkable pianist under the guidance of Mme. Essipov. He won the Rubinstein prize at the age of thirteen. The Revolution in Russia drove Prokofieff to America by way of Japan, about two years ago, and ever since his arrival in this country he has created a sensation in musical circles.

In composition and especially in orchestration, Prokofieff, at an early age, learned to appreciate the very complete and brilliant technic which Rimsky-Korsakov gave all his pupils, and which Stravinsky has carried to its ultimate perfection, but eventually he laid much of it aside, feeling compelled to follow his own ideas.

"I had constant discussions with my teachers at the Conservatory," he has said, "because I never was satisfied to do things merely because the rule said so. I remember when Liadov would get vexed he would say, 'Go to Richard Strauss and Debussy and study with them, but don't come into my class-room again.' Had I really done so, I'm afraid I should have been sent back to Russia."

Prokofieff began to compose at the age of six; at seven and nine he made his first attempts to compose operas; at eleven he wrote a symphony and at twelve his third opera. The works of Prokofieff do not translate facts of nature into the language of tonal suggestions; it does not attempt, like the program music of recent times, to recall pictures to the mind of the listener. It appears rather to be matter itself; it creates its own pictures and its own colors. It is "absolute" music, but so vital and direct as to make one feel things without objective suggestion. Being a composer of absolute music, Prokofieff uses the classical form of the sonata as the carrier of an ultra-modern message.

Poe and Dostoevsky are given as the literary affinities of Prokofieff. Some of their cruelty is said to be relacquered in his music. His Sarcasms and his Scythian Suite are, according to some critics, reminiscent of the grotesqueness of Poe, and he is the first composer to write an opera on a story by Dostoevsky.

At his recital at the Columbia Theatre on Sunday afternoon, December 19th, as the second stellar attraction of the Colbert Concert Course, Prokofieff will give the following program: Sonata A major, Op. 101 (Beeethoven), Waltzes (Schubert); Novellette (Rimsky-Korsakov), Prelude B minor (Diadoff), Ballet of the Chickens in Their Shells (Moussorgsky), Poem, Op. 32 (Scriabin), Conte, Op. 8 (Medtner); Prelude, Op. 12, Gavotte, Op. 32, Vision fugitive, Op. 22, Scherzo, Op. 12, Prokofieff.



## SEATTLE ENJOYING A LIVELY AND INTERESTING SEASON

Musical Review Correspondent Finds Queen City of the Northwest More Enterprising Than Ever  
After Seven Years Absence—Symphony Concerts Prove Important Musical Events—  
Josef Lhevinne Creates Much Enthusiasm—Death of F. W. Martius,  
Prominent Music Dealer

By ABBIE GERRISH JONES

Seattle, December 1, 1920.—Seven years of absence from this enterprising town only serve to accentuate the impression received aforesaid, that the fountain of youth springs eternal from the hearts of its people. The rugged determination and inflexible spirit that inspired the pioneers of the Klondyke and helped them beat a trail into its most inaccessible fastnesses and wrest fortunes from its hidden places, has been passed down to the generation that settled Seattle and has made of it the "Queen City" of its proud boast.

One feels this youthful, pushing, striving spirit of progress everywhere, in everything. In music it is assuming stalwart proportions, and already Seattle has sent forth more than one to the great world of music to win laurels for her honor. Of these, our own George McManus is one, and when but a youth of seventeen, then a pupil of Mrs. Lily van Ogle,—still a most valued pedagogue and lecturer here,—George was a church organist and was playing Chopin delightfully. I mention Chopin particularly, as it is not given to everyone to understand and interpret all that lies hidden in the master's most simple works. Harry Girard, at that time a vocal teacher here has long since claimed the stage for his life work, and Boyd Wells, then also a talented youth, has served his apprenticeship across the Big Pond, and brought back his experience to pass on to "the next." Mr. Wells is now a valued teacher in the Cornish School of Music. One who will be heard from in the near future is a young pupil of Paul Pierre McNeely (a Ganz disciple, also ex-student of Lhevinne)—a boy of fifteen, who seven years ago was a mite of a youngster and was brought out in concert by Abbie Gerrish-Jones, who had taught him for two years, giving him daily lessons, and in his public concert this baby of seven played Bach, Chopin, Grieg, Haydn, giving a splendid interpretation of the Harmonious Blacksmith, and one that will not soon be forgotten.

The boy, Wesley Peterson, is still arduous in his pursuit of technical perfection and Mr. McNally expects to present him in concert next season, when it is certain that he will create a sensation, as his technique is already superb. I should have mentioned in connection with my reminiscence of Mr. Boyd Wells, that he is now Dean of the Faculty of the Cornish School, a school that is growing to such proportions that it is seeking new quarters to accommodate the demand upon it, and I believe is to have a home of its own. There will be more in this connection another time.

While on this subject, the development of the profession in Seattle, seven years ago Henry Hadley was the director of the Symphony here and the orchestra was doing beautiful and creditable work under his baton. Henry Hadley, as we all know, long since sought a broader field for his musical endeavors, and John Spargur, the first violin and concert master, was elected to fill the conductor's desk. That Mr. Spargur has carried on the work to the betterment of the symphony, and has done so despite the many discouragements that have made his task one to try his mettle, will be amply attested by those who have followed the fortunes of this fine organization through the years since he has wielded the baton. Among the names of those added to the personnel of late, I note that of Herbert Riley, one-time valued member of the music colony in San Francisco, now as valued a member of the profession in this Northern community. Claude Madden, violinist, teacher and composer is still on active duty and fills an important place in the fortunes of Seattle's musical growth. Many other familiar names and many organizations still flourish, but of these mention must be made later on as their work brings them before the public.

Of musical matters in the immediate present, one must make special mention of the presentation, by the Cornish School, of scenes and excerpts from the best operas and by the best obtainable talent which has been highly spoken of by the local press.

The Symphony, under John Spargur's able baton is winning continual laurels for its splendid work, and on December 3rd will present a novel and unique composition for woodwinds, horn and trumpet alone, in the Variations in the Olden Style of Pierre. Mr. Spargur speaks of it with enthusiasm and promises that it will be of great interest to music lovers. Other numbers promised for Friday evening are the Egmont overture of Beethoven, Air for strings (Bach), Elegie, Musette, (strings, clarinet and bassoons) (Sibelius), the Pierre number, which will be played by Messrs. Gilbert, Devaux, Tryner, Cleveland, Oeconomacos, Paul, Janovsky, and the New World Symphony of Dvorak. An organization which can present a program like the above, should have the ungrudging support of the entire community, for it is not alone a source of continual delight but it is educational and should be regarded as such and valued accordingly.

Lhevinne, the great Russian pianist, gave a concert here last night under the auspices of the Ladies Musical Club, which won for him an ovation such as seldom rouses such a demonstration in this city. The pianist's program was somewhat out of the beaten path and presented works which displayed his versatility and his finesse in poetic interpretation as contrasted with his mastery of the piano with the same rugged spirit that

we find in the violin of Kreisler. Sonata Opus 81 (Beethoven), E flat major; Margaret at the Spinning-wheel and Hark, Hark, the Lark (Schubert-Liszt); Four Etudes and Ballade in F minor (Chopin); Three Preludes (Rachmaninoff); the Lark (Balakirew); F minor Etude (Dohnanyi), and the Beautiful Blue Danube (Schulz-Ever) constituted the program, with generous encores. The concert was given in the Metropolitan Theatre.

Mrs. Lily van Ogle is giving a series of her invaluable lectures, taking the Slav composers as her subject.

A twelve-year-old pupil of Vaughn Arthur, little Miss Eldridge Byrd Elliot, appeared in a violin recital recently in Montellius Recital Hall, winning laurels for her fine rendition of Tartini's Trille du Diable, two Wieniawski Caprices and other lesser compositions.

Tacoma has given to the world of music a prodigy in eleven-year-old Robert Murray, a boy soprano with a range of five octaves. He was "discovered" by Madame Alda who heard him sing through the instrumentality of Miss Nellie Cornish of the Cornish School, and young Robert is now in New York making music his serious study in preparation for a career.

Recent Pupils' Recitals have been given by the pupils of Miss Ella Purcell (violin and piano), and pupils of Marie Wernil Beebe in conjunction with those of Mrs. Gertrude Drumm.

On December 2nd a benefit program will be given in the Henry Art Gallery under the auspices of the Broadway Guild of the Orthopedic Hospital. Songs of all nations will form the program and Mrs. H. M. Hug will preside at the piano.

The Fine Arts Gallery was re-opened to the public on Sunday afternoon, November 28th, the musical program being given by the Cornish School Symphony Orchestra of sixty pieces under the direction of Mr. Francis Armstrong. Numbers given were: Suite for Orchestra (Luigini); Ballet Egyptienne, (four movements), Meditation from Thais (Massenet), the latter a violin solo played by Miss Edith Rogers.

Claude Madden, the well known violinist and pedagogue, will present Miss Abbie Howard, soprano, in recital on the evening of December 6th at the First Methodist Church. Besides four groups of songs by Miss Howard, there will be violin solos by Mr. Madden with Mr. Arville Belstad at the piano, and two groups of piano numbers by Mr. Belstad. A fine program is promised.

A recent letter from Jack Hillman tells of rather arduous activities in view of a busy season to come. Mr. Hillman has two lessons a week from one teacher, four lessons from another, two with a coach and practice with an accompanist. No one who knows Mr. Hillman and his work can doubt that he has the equipment for his chosen profession and I think we are going to hear big things in the near future concerning Mr. Hillman's development along musical lines.

The death of F. W. Martius, president of the Pioneer Music and Piano House, 1009 First Avenue, this city, came as a severe shock to the music public of Seattle. Recent letters from Mr. Martius to his friends here having been indicative of more than ordinarily good health consequent upon having taken the baths at Gastein in the Tyrolean Mountains. His death was due to a stroke of apoplexy. His loss will be deeply felt as beside his business connections Mr. Martius had a host of friends who mourn sincerely his sudden passing from their midst.

Mr. Martius was born in Mecklenburg, of Danish ancestry, seventy-three years ago and came to the United States as a young man. He established his business in music thirty years ago. He was unmarried.

## SALZEDO HARP ENSEMBLE

Beautiful music at its most beautiful development is the way the glorious melodies and harmonies of the Salzede Harp Ensemble have been described. If the harp is, as has been claimed, the most beautiful of all musical instruments, it is but reasonable to assume that seven harps are seven times more beautiful than one harp.

The Salzede Harp Ensemble is unique in its sphere. It has no compatriots, it stands alone. Carlos Salzede is accepted the world over as the foremost exponent of the instrument of heaven, and in the little organization which he is bringing to San Francisco are six young ladies, each proficient in the playing of the instrument.

Besides these is the noted Danish dramatic soprano, Povla Frijs, who is making a joint tour with the harpers. The combination will appear under Selby C. Oppenheimer's management in a half dozen Northern California cities and will be the next event of the Bem-Sekels Matinee Musicale Series in the ballroom of the Hotel St. Francis, where a wonderful program will be presented on Tuesday afternoon, January 11th next.

## SAN DIEGO LETTER

BY BERTHA SLOCUM

San Diego, December 1, 1920.—The last two weeks have been strenuous for those who try to keep pace with the affairs of local music circles.

Since my last letter we have had the pleasure of hearing Alice Gentle in the first of the Kielling Concert course. She gave an excellently chosen program, which was received with great enthusiasm, and she once again demonstrated her right to the popularity which she has achieved in the past two years. Her voice is most pleasing throughout, and she made all her text perfectly clear by her excellent enunciation and her powers of dramatic expression. She responded to insistent demands for encore and concluded by delighting her audience with the Hahanara, which was tumultuously received.

Kajetan Attl, who appeared with Miss Gentle, shared the enthusiasm of the audience and gave genuine pleasure with his harp selections, responding to numerous recalls and giving extra numbers. He shows a thorough understanding of his instrument and plays with evident enjoyment, both in his solos and in his numbers with Miss Gentle.

Mr. Kielling announces Serge Prokofieff, Russian composer-pianist, for the second concert of his Course on December 22nd.

The local artist concert of the Amphion Club occurred the afternoon of the same day as the Gentle-Attl concert, and was given at the Unitarian Church with Dorothy Cranston Staat, violinist, and Miss Marguerite Barkeley, soprano. The usual audience, filling the auditorium and adjacent rooms, was in attendance, and showed genuine appreciation for the program which these popular artists presented.

Another concert soon to be given by local artists will be a Testimonial Concert for Miss Emma Maynard, a blind musician of the city, who is prevented from pursuing her profession by the attention which she is called upon to give to the care of her invalid mother.

This concert is the joint undertaking of the Music Teachers' Association and the Professional Musicians' Guild of San Diego, and the program will be furnished by members of these organizations. Those appearing will be Mesdames W. H. Porterfield, L. L. Rowan, Alfreda Beatty Allen, Carl Morris and La Rue Hewes, vocalists, Miss Nell Cave, Mrs. Maurice Hesse and Ethel Widener, pianists, Max Youngman, harp, and Merrill Baldwin, cello, with one group of organ solos by Miss Maynard and a number by the Congregational choir, the concert to be given in that church.

The Music Teachers' Association held their November meeting at the home of Mrs. L. L. Rowan on Monday evening and attended to the matter of the nomination of the officers for the coming election and listened to an appeal from Frederick Reyer, head of the music department of the San Diego High School for the teachers to help in keeping up the reports of the work done outside school for which credits are desired. The discussion was general and no doubt will be the means of greater co-operation to the end of obtaining greater school credits for outside music study.

Guests of the Association on this occasion were Nino Marcelli, newly elected to the post of orchestra director for the local high school, and Madam Leda Carnahan, soprano, recently selected to teach the choral classes of the Bishop School for young ladies, at La Jolla, Calif. Madam Carnahan expects to locate permanently in San Diego as soon as circumstances will permit. La Jolla is easily reached from San Diego and she will continue her work there as well as conduct a studio here.

The first of a series of concerts announced by the San Diego Symphony Orchestra was given at 12:15, Saturday, November 27th, with B. Roscoe Shryock directing. There were forty-five musicians on the stage and they played remarkably well considering the short time rehearsals have been given. There was generally a good ensemble, although at times the attack was uneven, and the strings were outdone by the brass. However it was a good beginning and shows that San Diego has material for a Symphony and with the proper financial backing will be able to keep pace with the times and have a first class Symphony organization.

At a recent performance of the Community Players a most artistic presentation of Maeterlinck's Madalene was given at the Wednesday Club. The incidental music was arranged by Dr. Humphrey J. Stewart and executed by Miss Elizabeth Marsden, violinist, Miss Frances Garland, pianist, Mr. La Rue Hewes, tenor, with harp accompaniment by Max Youngman.

A feature of the performance was the playing of Miss Gladys Page, pianist, at the opening of the first scene. The number chosen by Dr. Stewart for this was the Liebestraum of Liszt, and Miss Page gave it with the proper interpretation to place the audience in a mood for the scene which followed. She is an artist pupil of Mrs. Howard Kutchin and is studying to make music her profession, and shows evidence of the necessary qualifications for the gratification of her ambition and ultimate successful career.

The third of the Amphion Artist concerts was given tonight to an audience which completely filled the Spreckels Theatre, when Pasquale Amato charmed with his interpretative art and Kitty Beale with the double attraction of beauty and the freshness of her crystal-clear coloratura.

Both artists were recalled again and again, and generously added many numbers to their program. Amato received an ovation for his Largo al Factotum, and gave as extras the Toreador, which called forth another outburst of enthusiasm. Miss Beale was also tremendously applauded for her Shadow song.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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Fourth Concert

TUESDAY EVENING,

January 4th

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Op. 30, for piano,  
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2. Domenico Brescia...  
Three Eclogues, for  
flute and string  
quartet.
3. Schumann... Quartet,  
A minor, Op. 41,  
No. 1, for strings.

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## OPPENHEIMER'S SUNDAY CONCERT SERIES

The most pretentious constellation of music stars  
ever assembled on any series program will be a distinctive  
part of the 1921 concert enterprise of Manager  
Selby C. Oppenheimer of San Francisco. At the Columbia  
Theatre for special Sunday afternoon events the  
intrepid impresario will bring in rapid succession seven  
of the world's most famous vocalists and instrumental-  
ists with a supreme dance attraction added.

On the Sunday afternoons of January 23rd and 30th  
Emilio de Gogorza, premiere concert baritone, and finest  
of all recitalists, is scheduled for two superb programs  
of song; February 6th will bring to San Francisco the  
only concert of Emmy Destinn; February 20th will signal-  
ize the only appearance of the beautiful soprano,  
Anna Case; on February 27th and March 6th we are to  
hear Josef Hofmann, the giant of all pianists, while on  
March 27th and April 3rd, the newest Russian pianistic  
sensation, Mischs Levitzki, is announced to play; on  
April 10th will come Margarete Matzenauer, foremost  
contralto of the Metropolitan Opera Company, and one  
of the world's greatest voices. May 1st and 8th will  
bring this unusual series to a glorious end when the  
Adolph Bolm Russian Ballet appears in conjunction  
with George Barrere's Little Symphony Orchestra.

Manager Oppenheimer has arranged that subscribers  
to this series may have the privilege of securing the  
same seats for each event. Further information may

be had by inquiring at the Oppenheimer ticket office  
in Sherman, Clay & Company store. In addition to the  
series of concerts enumerated above Oppenheimer will  
also bring to San Francisco during the coming winter  
and spring season Pavlova and her Ballet Russe, the  
Philharmonic Orchestra of New York, the peerless violin-  
ist Kubelik, and other big attractions.

## POPULAR SYMPHONY CONCERT

Tomorrow afternoon in the Curran Theatre the San  
Francisco Symphony Orchestra will give another of its  
"Popular" concerts, the last one until after the first  
of the new year. For this concert Alfred Hertz has  
selected a most inviting programme which contains two  
of the brightest and most popular overtures, The Bar-  
tered Bride, of Smetana, and Nicolai's Merry Wives of  
Windsor. Two new numbers will be presented in the  
Suite of Characteristic Dances from Rimsky-Korsakov's  
Mlada and Weber's Memento Capriccioso, orchestrated  
by Bodanzky. The orchestration of the Mlada suite is  
most elaborate, calling for two very rarely used instru-  
ments, the bass-flute and the piccolo-clarinet. Other  
numbers will be Bizet's L'Arlesienne Suite, two of  
Brahms' Hungarian Dances, Beethoven's Menuet, and  
the Liebesfreund of Kreisler.

At the next pair of regular symphony concerts, to be  
given next Friday and Sunday afternoons, a special

Beethoven program will be presented in commemoration  
of the 150th anniversary of the great master's birth,  
December 16, 1770. The soloist is to be Louis Per-  
singer, who will play the violin concerto in D major.  
The seventh symphony and the Egmont overture con-  
stitute the remainder of the program.

## CHRISTMAS ORATORIO AT STANFORD

On Sunday evening, December 12, 1920, at eight  
o'clock in the Memorial Church at Stanford University,  
the Christmas Oratorio of Saint-Saens will be given by  
the University Choir and Orchestra, Glee Club and  
Schubert Club, under the direction of Warren D. Allen,  
University Organist, assisted by the following soloists:  
Mrs. Ruth May Friend, soprano, Mrs. Alfred Edwards,  
soprano, Philip H. Richards, tenor, Frederick Preston  
Search, 'cellist, Mrs. Esther H. Allen, contralto, W. J.  
Schindler, bass, Hother Wismer, violinist, Kajetan Atli,  
harplst. The other numbers on the program will in-  
clude: Organ Prelude—Fantasy on Old English Christ-  
mas Carols (W. T. Best); Hymn—Hark, the Herald  
Angels Sing (Mendelssohn); Carol, The First Noel, Glee  
Club and Orchestra, Dream Song (Schubert); Trio for  
violin, cello, harp and organ; Carol, What Child is This?,  
Schubert Club, with the accompaniment of harp, violin,  
and violoncello, arranged by Warren D. Allen, Jacob's  
Dream (Paul Held), for violin, violoncello, harp and  
organ; Hymn.



## ERNST WILHELMY TO LEAVE FOR EUROPE

After Conquering for Himself an Envidable Position on the Pacific Coast Distinguished Baritone and Recitalist Seeks a Wider Field

No doubt the numerous friends and admirers of Ernst Wilhelmy will hear with deep regret of his decision to leave for Europe, where he expects to remain for an indefinite period. Mr. Wilhelmy during a number of years has established for himself an enviable reputation on the Pacific Coast, because of his consummate art and his unquestionable thoroughness and efficiency both as pedagogue and executive artist. The departure of Mr. Wilhelmy, even though it is but temporary, will leave a vacancy that will be almost impossible to fill.

After the close of last season, which was a specially active one for Mr. Wilhelmy, the distinguished artist took a well earned rest during four months, spending his vacation in the Yosemite Valley and Southern California. He returned during the middle of October and immediately began his artistic activity by presenting a cycle of four dramatic recitals at private residences of leading society people and music patrons, among them some of San Francisco's foremost families. Among the excellent dramatic works interpreted by Mr. Wilhelmy were: The Sealskin (Gerhardt Hauptman), Farewell from the Regiment (Otto Erich Hartleben), Episcide and Anatol's Wedding Morn from Arthur Schnitzler's Anatol, The Tune of the Love and Death of Christoph Rilke's Cornet (Rainier Marie Rilke). This last named work is worthy of special commendation. It is a splendid literary creation quite new here. R. M. Rilke is one of the stellar attractions on the



ERNST WILHELMY

The Distinguished Baritone and Recitalist Who After Seven Years' Success in California Will Leave for Europe Next Week

literary firmament of Europe, a lyric poet of real distinction. The work made an excellent impression upon Mr. Wilhelmy's audience which crowded the large salon to the doors. Other works presented by Mr. Wilhelmy included Life's Sternness (Felix Saltur). On October 22nd Mr. Wilhelmy gave a dramatic evening devoted to the merrier side of his genius when he recited The Festival of Reconciliation and The Fly, by R. Presber. The large audience was exceptionally enthusiastic and rewarded the artist with repeated ovations.

On November 19th Mr. Wilhelmy gave a farewell evening which attracted an extraordinarily large audience that packed every available space and made it necessary to add more chairs at the last moment. The success was really exceptionally brilliant. The artist was obliged to repeat much of the program, for instance, the duet with Elsie Volkman, who sang excellently and who looked exceedingly charming in the neat old-fashioned hoop skirt. After his fifth number, which consisted of Cabaret Poetry, Mr. Wilhelmy was presented with a magnificent floral piece, consisting of a horseshoe nearly six feet high compiled of violets and yellow chrysanthemums. The floral piece was a token of esteem from friends. The entire event was excellently arranged, artistically presented and carefully prepared as everything is in which Mr. Wilhelmy takes part.

On Tuesday evening, December 7th, Mr. Wilhelmy gave a musico-dramatic evening at the residence of Mrs. G. L. Huster, where the program included: Count Walter and the Forest Woman, a recitation with music by F. Dahn and von Ritter, Apprentice Song (Hugo Wolf), Weary by Oskar Strauss, poem by Detlev von Liliencron, The Thunderstorm (Detlev von Liliencron), Jan Bart by Th. Fontaine, At Home Music by Hugo Kaun and others.

Mr. Wilhelmy will leave San Francisco on December 20th on his way to Europe. He will give two concerts in Batavia, from where he will leave for Holland

and later for Germany. Mr. Wilhelmy's art consists essentially of a phase of dramatic expression that is singularly like the wonderful declamatory style which Dr. Wullner introduced in this country and of whom Mr. Wilhelmy is an apt pupil. During his seven years' residence here Mr. Wilhelmy really contributed more to the educational phase of our musical life than any other artist of his forceful style, for he was the first to insist upon thoroughness and artistic finesse in his own work as well as that of his pupils, of whom he had a large and unusually talented and intelligent class. His almost innumerable cycles of dramatic recitation, frequently interspersed with musical readings, made us acquainted with some of the world's foremost literary geniuses whose efforts we would perhaps never have been able to admire were it not for this artist's enterprise and energy. And this healthy artistic influence which Mr. Wilhelmy exercised in San Francisco naturally created its echoes in other parts of the Pacific Coast until now, when he leaves us, it may be said that he certainly has the satisfaction to know that his stay among us was not in vain. We sincerely hope that sooner or later he will return.

## ZECH ORCHESTRA GIVES FINE CONCERT

Splendid Amateur Organization of Sixty Musicians Gives an Excellent Account of Itself in First Program of New Season

The Zech Orchestra, consisting of sixty clever musicians, under the direction of William F. Zech, gave its first concert of the season 1920-1921 at California Hall on Wednesday evening, December 1st. Notwithstanding the rainy night the auditorium was practically crowded with a large and appreciative audience which gave evidence of its pleasure by frequent outbursts of prolonged applause. The program was an exceptionally ambitious one, if it is considered that the orchestra consists of young musicians who have not as yet adopted a professional career, but who nevertheless are efficient in their work.

The opening number of the program consisted of Beethoven's Leonore Overture No. 3, which was played with unexpectedly fine precision and phrasing. The second number consisted of the first movement of Raff's Symphony No. 2 in F major (In the Forest), which was conducted by Mr. Zech in a manner to emphasize its romantic character. The string sections did here specially praiseworthy work. Miss Ruth Sterner, concert master of the orchestra, played Vieuxtemps' Fantasie Appassionata in a manner to gain her the respect of her audience. Technically she overcame easily the various difficulties and musically she obtained fine tone, expressive phrasing and excellent rhythm. She certainly proved to be an artist of whom great things may be expected.

Mendelssohn's Midsummer Night's Dream overture furnished the orchestra another opportunity to show the excellent training it received under Mr. Zech's direction, the woodwind showing that it is in the care of capable musicians. Miss Edna Mae Stanton played Svendsen's Romance with fine musical instinct, flexible tone and ease of execution. The final number consisted of Wagner's Tannhauser's March, which was played with fire and precision, showing how splendidly Mr. Zech had imparted the musical value of the work which is quite an ambitious undertaking for an orchestra of non-professional musicians.

Miss Myrtle A. Franzen played the piano part of the Vieuxtemps Fantasie with Miss Sterner in a manner to show her well developed sense of artistic proportions. Her pianistic art appealed because of her sensitive touch and intelligent phrasing. The entire event was quite an achievement and Mr. Zech and his orchestra are entitled to sincere congratulations.

## ALCAZAR

Watch My Smoke, to be given its premier at the Alcazar Theatre the week starting next Sunday matinee is the second successful play produced by its author, Walter A. Rivers, dramatic editor of a San Francisco newspaper. Rivers is the author of Clean Hands, a drama of present day politics, purchased recently by a New York theatrical producer for presentation next season. Rivers may have two Broadway presentations at the same time as Watch My Smoke is also in the hands of New York producers for presentation in the near future. Watch My Smoke concerns the adventures of David Hamilton, a "wage slave" who feels the impulse to be more than that. He gets a little "nest egg" unexpectedly and proceeds with unbridled enthusiasm to revolutionize the business of his "boss." The vim with which he asserts himself in the interests of his employer precipitates an avalanche of comedy situations involving a deceitful nephew of the boss, a big deal to control a valuable oil property and a budding romance that has its beginning in a New York boarding house. The Alcazar will provide a lavish production. This appealing comedy-drama, as human as life itself, will afford Dudley Ayres one of the best acting roles he has had in a long while. Miss Elwyn Harvey likewise will find exceptional opportunities. All the Alcazar favorites including Ben Erway, Charles Yule, Rafael Brunetto, Edna Peckham, Al Cunningham, Henry Shumer, Walter Emerson, Fred Green, Edith Searles, Walter Belasco and others have been fitted with congenial roles.

In preparation for December 18th is the merry Christmas play of laughter, pathos, melody and holiday coloring, The Things That Count, in which Alice Brady scored great success for seven months at Wm. A. Brady's New York Playhouse.

## ALICE FRISCA'S DEBUT IN PARIS

Alice Frisca, better known to San Francisco as our Alice Mayer, made her debut in Paris as a piano virtuosa in her own recital on November 17th, at the Salle des Agriculteurs. From her letter written to her teacher, Pierre Douillet, we reproduce her own account of the affair: "I know how happy you will be to know that my debut was a very, very great success. You can hardly imagine how happy I am about it and how thankful I am to you. Now as to details: The hall with a capacity of 750 was very well filled. I had a fine Pleyel, which was a great asset. As to applause—not much for Bach, but 'Ah' and 'Oh' for the 'Caucou by Daquin'—so there you are! The Carnaval (by Schumann) was well liked, and after the number in it (Chopin) many shouted 'Bravo,' which would prove that they were more pleased with pieces of a delicate type.

"I wish I could prove to you in print how much 'The Fountain' (composition by Pierre Douillet) was liked. I shall merely ask you to take my word for it, that it received vigorous applause in comparison to the others on the program, and I was compelled to stand and bow again and again, after having seated myself. Not only the composition itself pleased, but it was something new, and they like novelties. As an encore I played the Shadow-Dance by MacDowell."

The New York Herald, Paris Edition of November 18th, which reached us first, gives the following account of Miss Frisca's recital:

"American Pianist Has Paris Debut—A large and highly appreciative audience greeted Miss Alice Frisca, the young American pianist, when she made her first appearance in Paris last night at a concert in the Salles des Agriculteurs, given under the patronage of and for



ALICE FRISCA (MAYER)

Who Scored an Artistic Triumph in Paris, France, Recently, Where She Made Her Debut at the Salle Des Agriculteurs

the benefit of 'Les Amis des Artistes.' If this recital be taken as a criterion, there is little doubt that Miss Frisca has a promising future. Miss Frisca played without any sign of affectation, a quality worthy of special commendation. Note should also be made of the high degree of perfection with which she mastered her runs and trills.

"She was happy in the selection of her program. In the three numbers by Chopin—Ballade in A flat, Nocturne in F minor and Valse in A flat—she was at her best. The rendition of Schumann's Carnaval showed the qualities of a remarkable student. Liszt's Reve d'Amour was also well executed. Miss Frisca will appear in Paris on several other occasions this winter. The program was as follows: Toccata et Fugue en re mineur (Bach-Tausig), Le Coucou, Rondeau (Daquin), Capriccio (Scarlatti); Carnaval (Schumann); Ballade en la be mol majeur (Chopin), Nocturne en fa mineur (Chopin), Valse en la be mol majeur (Chopin), Clair de Lune (C. Debussy), La Fontaine (Pierre Douillet), Reve d'Amour (Liszt), Polonaise en mi majeur (Liszt)."

(Editor's Note—It is gratifying to note that our many articles written in behalf of arguments concerning studying abroad, proved as we maintained that it is not essential and in many cases unnecessary and unprofitable. Miss Frisca was taught in San Francisco from beginning to end, and the Paris audience as well as critics are not slow in recognizing the merits of musicians no matter where they come from. We repeat again our advice to students: Select a good teacher, of which we have many in our own country, complete your studies with them and be glad to give them the credit for the success you will meet with in the world!)

Len Barnes, the prominent young baritone, is making an enviable reputation for himself throughout California due to his excellent artistic qualities. At the Christmas Meeting of the San Francisco Musical Club Mr. Barnes will present a new composition written by George Edwards, especially for this occasion. It is entitled, Oh! Little Town of Bethlehem. Mr. Barnes says: "It is an exquisite number, very modern in style and one which is bound to make a distinct impression on all who hear it."



## KALOVA'S BRILLIANT SUCCESS IN MERCED

Mme. Kalova, the distinguished Russian violin virtuosa, recently appeared in Merced and scored a distinct artistic success, and we know of no better way in which to convince our readers of the extent of the same than by quoting the following comment from the Merced Express of November 20th:

"Merced is placing herself among the progressive cities of California, in many ways, but her greatest achievement in an artistic field was the triumph Tuesday evening when such a noted personage as Kalova, the Russian violinist, appeared at the Central Presbyterian Church in the second concert of the artists' concert series. It is not often the mountain is brought to Mahomet, and the women of the Merced Musical Club are to be congratulated upon bringing so fine a musician to our town. There may have been some in the large audience who could not appreciate music of that class, but the real music lovers of Merced realize an opportunity of unusual magnitude was presented to them by Kalova, and she was greeted with tremendous enthusiasm and applause.

"Madame Kalova charmed her audience by her mastery of her wonderfully fine violin, her splendid interpretation of her selections, especially those of her fellow-countrymen's compositions, among which was the supreme master, Tchaikowsky's Melody, op. 42, and the Hungarian Dance by the famous Rachmaninoff, now touring the United States on the concert stage. It was a revelation to hear the Russian masters interpreted by one who understands their moods, for the Russians are fast becoming the greatest composers in the world."

## PASMORE UNIVERSITY STUDENTS' RECITAL

The recital by students of the University of California, who are studying singing with H. B. Pasmore, proved to be one of the most interesting and delightful evenings ever given by Mr. Pasmore and his pupils. Suite 506 of the Kohler & Chase Building was scarcely large enough to accommodate the guests and one thought of the large old studio on Washington street. But the lovely surroundings and the perfect acoustics of the new studio made amends and the audience expressed its appreciation of the solid work done by the students.

Gwen Howe, Nina Alderton, Lettia Little, Esther Lindsey, Helen Knapp, Gladys Campbell and Herbert Riley (J. C. Howell and John Pasmore being absent on account of taking their final examinations) were the participants. At the close of the program Miss Althea Wyman Burns sang a group of arias and songs which she rendered in a splendid and artistic manner. Early in January Miss Burns will give a recital.

## MME. KALOVA TO PLAY AT RUSSIAN CONCERT

Mme. Kalova, the brilliant Russian violin virtuosa, who is at present concertizing on the Pacific Coast, and whose stay is limited until the middle of April, when she will go East to continue her concert engagements, will be one of the soloists at a Russian concert to be given on Friday evening, December 17th, in connection with the Christmas Sale and Russian Tea which will take place on that day at the Fairmont Hotel under the auspices of the Orthodox Ladies' Endeavor Society and Russian Club of San Francisco. Albert King, who has won brilliant success as Mme. Kalova's accompanist and pianist during her present tour, will assist the distinguished artist on this occasion. The program to be rendered and the other soloists will be:

Violin Solo—Madame Kalova, (a) Deux Melodies (L. Nicolalev), (b) Dance (S. Rachmaninoff); Contralto Solo—Madame Popova, (a) Aria Lelia from Russian opera Snegurochka (Snow Baby) (Rimsky-Korsakoff), (b) Ne ver (Do not believe) Russian romance (Petrowa); Piano Solo—H. Lanz, (a) Prelude in C flat (S. Rachmaninoff), (b) Allegro from Sonata, op. 57 (Beethoven); Soprano Solo—Mrs. Richard Rees, (a) The Little Gray Dove (Saar), (b) Petites Roses (Cesek), (c) Si j'avais vos ailes (Messenger); Violin Solo—Madame Kalova, (a) Nocturne, op. 72 (Chopin) (arranged for violin by Auer), (b) Hungarian Dance No. 7 (Brahms) (arranged for violin by Joachim), (c) Hejre Kati (Jeno Hubay); Duet—Miss N. Mitropolsky and Madame Popova, (a) Ouj vetcher (The Evening), (b) Moi milenny droujok (My Sweetheart), from Russian opera Dame de Pique (Tchaikowsky). Accompanists, Miss H. Wilson, A. Morse and Albert King.

Marie Hughes Macquarrie, the successful young harpist, scored quite an artistic success in Merced recently when she appeared in a concert before the Merced Musical Club together with Mme. Kalova, the Russian violinist. The Merced Express said of her: "The harpist, Marie Hughes Macquarrie, won the hearts of her audience by her captivating smile

## MOLLENHAUER DIES IN SAN DIEGO

Bernhard Mollenhauer, one of the best known violinists and teachers as well as orchestra musicians residing on the Pacific Coast, died in San Diego on December 3rd after a brief illness, at the age of seventy years. Mr. Mollenhauer is well known in San Francisco, where he belonged to the musical colony for a number of years prior to the fire of 1906 and where he figured as one of the most prominent artists of the time. He was a member of the famous Scheel Symphony Orchestra, played frequently in chamber music concerts and also as soloist, had a large class of pupils and, indeed, was one of the most active and most competent musicians residing in the community.

After the fire he left for the South, where he conducted a large orchestra in Venice for quite a time and became associated with Los Angeles musical activities. Later he returned to San Francisco for a brief time, renewing old acquaintances and teaching for a while, and finally left again for the South, locating in San Diego, where he has been since that time. As a child Mr. Mollenhauer appeared with brilliant success in Europe, America, South America and Mexico. He leaves a widow who was formerly Miss Fanny Burton, daughter of a California pioneer, and two sons, Carlos and Bernhard Jr.

## EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium, beginning at 8 o'clock, is as follows: Marche Nuptiale (Guilmant); Slavischer Tanz (Dvorak); Sing, Smile, Slumber (Gonnod); Prelude Parsifal (Wagner); Improvisation on brief theme; Toccata in F (Widow). The audience contributes themes not more than three bars long when Lemare gives an improvisation, and such themes will be received at this recital, the most suitable one to be used by the organist.

The Music Department of the Public Library has reason to feel much gratified with the excellent educational work that is being done by those who give the bi-monthly lecture recitals regarding the symphony programs of the San Francisco Symphony Orchestra under the able direction of Alfred Hertz. On Friday afternoon, October 29th, Ray C. B. Brown was the lecturer who had as his subject Tchaikowsky's Fifth Symphony, Bloch's Schelomo and Mendelssohn's Fingal's Cave Overture. Mr. Brown showed himself thoroughly conversant with his subject and discussed the various phases of the works which he explained most intelligently and interestingly. He was assisted by Ada Clement, pianist, Hazel Nichols, pianist, and Hother Wismer, violinist.

On Friday afternoon, November 12th, Victor Blondeau was the lecturer, and he spoke on Brahms' First Symphony, Sibelius Swan of Tuonela and Beethoven's Emperor Concerto. Of this event the San Francisco Call had this to say: "Victor Blondeau's lecture drew a capacity crowd to the Public Library auditorium and was followed with wrapt attention. Ada Clement illustrated the Brahms' Symphony No. 1, and also the Finnish mythology behind Sibelius' Swan of Tuonela and in addition to excerpts from that work Miss Clement played the solo part of Beethoven's E flat concerto, with accompaniment on another piano interpreted by Ethel Palmer."

On Friday afternoon, November 26th, Hedfern Mason, who already so ably presided at one of these events, was chosen as the lecturer with George Stewart McManus as the pianist. The program discussed was Chausson's Symphony, Variations on a Theme by six Russian composers, and Wagner's Prelude and Isolde's Love Death.

On Friday afternoon, December 10th, H. B. Pasmore has wisely been chosen to interpret the Beethoven anniversary program, and Suzanne Pasmore-Brooks will be the pianist. These lectures are free to the public and are a source of great opportunity for those eager to understand the symphony programs. It is indeed pleasant to hear that so many people are taking advantage of these lectures to add to their musical knowledge, and we congratulate the music department of the Public Library for its foresight in arranging these events.

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## MME. KALOVA TO PLAY AT RUSSIAN CONCERT

as much as her delicate touch on the celestial strings and was particularly pleasing in the Mazurka di Concert, op. 12, by Schuecker, and Spanish Dance by Tedeschi, although all her selections on this little known instrument brought generous applause."

Albert King, the well known California pianist, recently appeared as associate artist with Mme. Kalova, the Russian violinist, in Merced and created an excellent impression. Here is what the Merced Express had to say about him: "Although Mme. Kalova was the special attraction of the evening, her accompanist, Albert King, deserves a word of praise for his skillful work at the piano, especially in the first number, Sonata, op. 9, by Oscar Nedbal, when piano vies with violin for prominence."

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By BRUNO DAVID USSHER

Los Angeles, December 5, 1920.—Musical Los Angeles paid homage yesterday afternoon to Walther Henry Rothwell, the conductor, and to Madame Elizabeth Rothwell, soprano-soloist with the Philharmonic Orchestra. Sincere applause and a mass of floral tributes marked the reappearance of the singer. Mr. Rothwell's conductorship, too, found emphatic approval from an audience that seemed of little less than capacity size.

A Mozart performance may well be considered a test case (and that is probably the reason why one hears so little Mozart music nowadays). Suffice it to say that orchestra and conductor rose to the occasion in playing the E flat symphony No. 39 by this composer. Particularly the second and third movement were delightfully Mozartian in spirit. The reading of the first movement seemed not to have the poised gracefulness that characterizes this music, but on the other hand, Mr. Rothwell's manner of entering into the Allegro part of the movement which opens with an Adagio was done beautifully as regards phrasing and dynamic values. The ensemble was duly decreased whereby the transparency of Mozart's tonal fabric was much enhanced.

The weird humor of the symphonic scherzando L'Apprentice Sorcier, by Paul Dukas, found a spirited and technically brilliant reproduction. Svendsen's Norwegian Artist's Carnival, a colorful but thematically not impressive work, was also performed with fine elan and an abandon that, as in the Dukas number, demonstrated the excellent ensemble work of the orchestra.

Madame Rothwell sang Elsa's Dream, from Wagner's Lohengrin, Dreams by Wagner, Mediaeval Hymn to Venus by D'Albert, and in response to enthusiastic applause Birth of the Morn by Leoni, the composer of L'Oracolo. Mrs. Rothwell's voice is of distinguished beauty, commanded by great technique and an extraordinary sense of interpretation. Her high notes were not quite smooth enough in the Lohengrin number, but vocally she seemed at perfect ease in Dreams and the Mediaeval Hymn. What Madame Rothwell lacks in distinctness of enunciation she supplements by intimate detail of most sympathetic expression. Her singing of Elsa's Dream showed soul psychology and a wealth of feeling. She proved also her fine sense of style in the two songs with orchestra, emphasizing the Tristan element in Dreams and lending a Dionysian note to the Hymn to Venus. Noteworthy also is her unflinching musical style of phrasing. Madame Rothwell used translations of her numbers that apparently are superior to those used often, both as regards musical diction and literary value.

Conductor Rothwell and the orchestra accompanied with much care and dramatic effectiveness.

Since writing the above it was my good fortune to hear the evening performance of the concert which was delightful from every angle. The Mozart Symphony again was played with excellent style. Compared with the afternoon performance the last movement had waxed in animation. It was a little rigid in phrasing the day before which gave way now to joyful elegance. The Dukas work was startling in virility and exhilarating, thanks to a sarcastic verve with which it was played. Technically it was an eminent performance. Madame Rothwell gave more of her musical powers than in the afternoon. Her enunciation was clearer and her dramatic appeal stronger. Space does not permit to go into detail as to her appealing interpretation of the Elsa's Dream-Prayer. The singer sympathetically emphasized the unfoldment of the child-maiden Elsa into the woman, as Elsa exclaims:

"As Lord I will declare him  
And glory in his fame  
To him my life I'll offer,  
culminating it with the promise:  
"I'll give him all I am."

Madame Rothwell's high notes seem not to rise with the same ease as those of the middle and lower register, which is probably a matter of tone production. They apparently sound "tight" at times. Madame Rothwell received an ovation after the D'Albert song which is gorgeously orchestrated.

The following program has been selected for the Sunday Pop Concert, Miss Marion Woodley, contralto, being chosen as soloist:

Borodin.....March from Prince Igor  
Tchaikowsky.....Andante from Fifth Symphony  
Aria

Marion Woodley

Wagner.....(a) Introduction to Act III from Tristan and Isolde  
English Horn, P. Gerhardt

(b) Introduction to Act III from Lohengrin

(c) Elgar.....Chanson de Nuit

(d) Holmesberger.....Storm Scene After an Etude by Mayseder

String Ensemble

Songs

Marion Woodley

Weber.....Overture to Der Freischütz

The concerts on the 17th and 18th will be all-Beethoven with Concertmaster Sylvain Noack as soloist.

The tonal charms of a male choir were revealed Thursday night at the Gamut Club Auditorium during the concert of the Orpheus Club. It was the first appearance of the club this season, Joseph Dupuy con-

ducting, and will be repeated tonight in order to accommodate the large number of season ticket holders. The auditorium was crowded. Generous applause followed number after number, several of which had to be repeated.

There were fifty singers on the stage who sang with good precision, fine intonation and a pronounced sense of tone quality. Several of the compositions contained sotto voce passages, echo effects and subtle shadings which were well brought out. Rhythmically too the choir is virile, in which connection the firm leadership of Will Garroway, accompanying at the piano must be commended.

The program consisted of the Hunting Song (Hedley) Broken Melody (Sibelius), De Boogah Man (McCoy), Mother o' Mine (Burleigh), The Lamp in the West (Parker), Close Thine Eyes (Scott), and O Holy Night (Adam). The well worked out performance of Dronthei or King Olaf's Christmas (Protheroe) indicated that much serious rehearsal work must have preceded the concert.

Miss Frieda Peycke, melodramatic reader, who accompanied herself at the piano, playing her own tone settings to the poems, was repeatedly encored. Likewise could the Gamut Club Quartet, Messrs. Freeman High, Albert Maccolliveray, Lawrence Tibbett and Gerald Goldwater record new vocal honors.

The Gamut Club of Los Angeles, one of the best known organizations of musicians and music lovers in the United States, commemorated the 150th anniversary of Beethoven's birth musically and festively in a fashion that will not be rivalled by many music clubs of the country. A very large gathering congregated in the banquet hall of the club house, with a number of the leading resident artists as guests of honor. Among the notable visitors was also the Hon. Cecil Maples of Liverpool, England, who has received several decorations from his government and from the King of Belgium in recognition of his war services which he devoted mainly to the formation of field hospitals. The Hon. C. Maples gave an interesting account of his war experiences. L. E. Behymer, President of the Gamut Club, acting as toastmaster.

The musical program, devoted entirely to Beethoven compositions, was of special artistic merit and historically interesting. Miss Ann Thompson, pianiste, played the Gavotte in F major, the Rustic Dance No. 3 and the Azalea Waltz. The first named number has been played only by one other pianist in this country, Harold Bauer, and formed therefore a novelty of special value. It was originally ascribed to Mozart and found among a number of manuscripts presented by the Emperor of Austria to the Sultan of Turkey. From the hands of the Turkish ruler the alleged Mozart compositions passed into the hands of the Turkish Chief Bandmaster of the Army who in turn gave them to a British officer who again sent them on to the British Museum. There they were identified as lost Beethoven manuscripts. Harold Bauer then was the first to introduce the lost Beethoven composition in America and has been followed since only by Miss Thompson.

Other Beethoven compositions heard at the Gamut Club were the great quartet from the first act of the opera Fidelio, sung by Ruth Hutchinson, soprano, Anna Ruzena Sprotte, mezzo-soprano, Leon Rice, tenor, Chas. de La Platte, basso, with Mrs. Gertrude Ross at the piano. Basil Ruysdael, from the Metropolitan Opera House, New York City, sang Rocco's Aria, also from Fidelio. A solo by Madame Anna Ruzena Sprotte, Joyful and Woeful, and a performance of the B-flat quartet opus 18, played by the Noack String Quartet, consisting of Sylvain Noack, Henry Svedrafsky, Emile Ferir and Walter Ferner, concluded a recital that will remain memorable to the audience, both as to artistry of execution and character of selections.

The remainder of the evening was taken up with addresses that dwelt on musical matters in general and on the memory of the immortal composer in whose honor the brilliant artistic and social event had been arranged.

F. W. Blanchard is exhibiting a certain watch and chain. He also feels today recompensed for a 21-year career as a "non-rent-raising" landlord. Mr. Blanchard, who recently announced the expiration of his lease on the Blanchard Hall Studio building, was called to a meeting of 250 tenants of the building, who hailed him as the "landlord who knows not greed." Through a speech of Carl Bronson, the retiring landlord was presented a watch and chain as a token of the high regard in which he was held by the several hundred tenants of the building. Mr. Blanchard will hereafter devote his time to the Richfield Consolidated Oil Company.

Last minute news just received is to the extent that Arthur Kay, successful conductor of the Grauman Sunday Morning Concerts, will be heard in a similar capacity at the Coliseum in Seattle, Wash. Mr. Kay is on his way to the northern city.

A delightful accompaniste one would like to hear more frequently, and if possible in solo work, is Mrs.

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Celeste Nellis Ryus, who reaped much applause in a group of classic and modern viola and piano numbers during a musical program of the Ebell Club this afternoon.

Gertrude Ross, the composer, will be honored in two recitals in which she will present programs made up exclusively of her works. The first will be heard at the lovely music room of Mr. and Mrs. Frederick Stearns Kimball at Beverly Hills on December 10th, when a reception will be given for the Beverly Hills Woman's Club. Miss Linda Oriel, soprano, just arrived from New York, will sing Miss Ross' songs. Another Ross composition program is planned by the Monrovia Woman's Club on the 15th with Fanny Lott as soprano soloist.

Madame Anna Ruzeau Sprotte, popular mezzo-soprano, was heard in a group of songs by Gertrude Ross at the Open Air Thanksgiving Festival given by the Hollywood Community Arts Alliance.

A newcomer from New York to Los Angeles is Henri de Busscher who is here to fill the position of solo oboist of the Philharmonic Orchestra. Mr. de Bus-



ALFRED KASTNER  
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scher will also continue to teach singing as he has done successfully in Brussels, London and New York. Several of his pupils have come from New York to take advantage of his method.

Mr. de Busscher who ranks among the foremost oboe players of the musical countries, is also a vocalist of long standing and enjoys a brilliant career. He started singing at a very early age and was only twelve years old when appointed soprano soloist at the famous Cathedral de St. Godelu, Brussels. Owing to his exceptional musical ability he was able to accept important parts at very short notice. At one occasion Mendelssohn's Athalia was to be given in Thouront, Belgium. The boy who was to sing the soprano part suddenly lost his voice the day before the performance. It was a serious question as to how to replace him, for no one else had studied the part. Young Henri de Busscher, famous for his sight reading, was called from Brussels to sing the part, which he did most successfully after

only one rehearsal. He and his brother Albert de Busscher often sang duets before the Royal family of Belgium and the nobility.

Henri de Busscher studied music at the Conservatoire at Brussels and was awarded the first prize for solfeggio at the age of sixteen. Two years later he won the first prize with honors for oboe, transposition and harmony under the tutelage of the famous Professor Gulde, now Director of the Royal Opera, Theatre Monnaie, Brussels. Piano, singing and dramatic art he studied under the noted instructor Von Dum, and the professors Demest and Vermandele.

At fourteen Mr. de Busscher made his debut at the Theatre Royal Galeries, Brussels, as first oboe, and was at the same time pianist with an orchestra at Middlekerke, near Ostende. At sixteen he was playing first oboe in Eugene Yaay's orchestra. Soon afterwards one of his compositions, a musical play, was put on at a Brussels theatre and had a run of 250 performances.

His reputation as singing teacher spread and he was offered the conductorship of two important choral societies in Brussels and Antwerp, although only twenty-four years old. Instead he joined the Queens Hall Orchestra under Sir Henry Wood, London, as first oboe player where he remained ten years. Immediately upon his arrival in this country Walter Damrosch engaged him for the New York Symphony Orchestra. For six seasons he played under this noted conductor and at the same time in the New York Chamber Music Society.

In New York, too, Mr. de Busscher conducted a vocal studio with such result, that, as already mentioned, several of his pupils have joined him here to continue their studies under him.

## MOTION PICTURE MUSIC

**Grauman Theatre, Los Angeles**—The ever-popular overture to Rossini's William Tell sounded the keynote for yesterday morning's concert at the Grauman theatre. Conductor Guterson directed this dramatic composition with an animation that marked the complete program. Luigini's Egyptian ballet suite is rich in contrasts that were well brought out. The Polonaise at the close of the selections from Eugene Onegni by Tchaikowsky was played with characteristic lilt, as was the Ziehrer waltz, Maids of Vienna. The program featured two soloists. Miss Lucia Larala, the gifted harpist of the orchestra, pleased her audience most decidedly both in the solo and the encore. The vocal soloist was a novelty to Los Angeles in the person of Madame Roumella Ena, Hawaiian contralto, whose rich voice was heard to good advantage in the Bach-Gounod Ave Maria. Madame Ena, too, was warmly applauded by the capacity audience, which insisted on an encore.

**California Theatre, Los Angeles**—Colorful music is being played with the feature, Godless Men, in the California Theatre. The story, centering around a man who thinks he alone is master of himself, is afforded appropriate atmosphere by Huhn's Invictus, very familiar to singers but not used as frequently as it deserves. For tropical island scenes Carli D. Elinor has used the ballet music from Aida, while to relieve the gripping tension of the more serious parts of the photoplay, Mr. Elinor has interpolated that popular waltz, Sweet and Low. The liltng Sailing and A Life on the Sea are also played by Elinor's musicians. Especially appealing is the manner in which this ingenious maestro has scored the vision scenes of Capt. Paul with Forsaken, Down the Trail to Home Sweet Home and Dear Little Boy of Mine. These harmonize attractively with the screen action.

**Mission Theatre, Los Angeles**—The most notable event to be reported in this column was the opening of the Mission Theatre, the most beautiful house in the city. From a musical standpoint the first appearance of Dr. Carlos de Mandil, until recently at the T. and D. Theatre, Oakland, was of special interest. Dr. de Mandil has about 30 picked players in the orchestra and created a fine impression with Liszt's Second Rhapsodie as main orchestral feature. He made also his debut as solo violinist and was heartily applauded. His brilliant technique and temperamentally playing won him many friends. Jess Crawford re-established his enviable reputation in several organ soli.

## HOWELLS-MACQUARRIE CONCERT

Miss Christine Howells, flutist, and Marle Hughes Macquarrie, harpist, will appear in concert next Tuesday evening, December 14th, at the Hotel St. Francis in the Italian Room. The Trio Modern will give music lovers the opportunity of hearing a rare combination of instruments in trios with flute, harp and cello. It will be the premier of this combination and they will present works never before given in San Francisco. Miss Grace Becker, cellist, will appear in this combination. Miss Jessie Moore will preside at the piano. The following pleasing program will be presented: Siciliano (J. S. Bach), Vogel als Prophet (The Prophet Bird) (Schumann), Miss Howells; Allegro—concerto for Harp and Flute (W. A. Mozart), Mrs. Macquarrie, Miss Howells, Miss Jessie Moore; Am Springbrunnen (Zabel), Berceuse (Hasselmans), Spanish Dance (Tedeschi), Mrs. Macquarrie; Chanson (Augusta Holmes), Elegie (Donjon), Il Vento (The Wind) (Bricelalida), Miss Howells; Arabesque (Debussy), Romance (Debussy), Poem (Omar Khayyam) (Arthur Foote), Mrs. Macquarrie, Miss Howells, Miss Grace Becker.

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## GEORGE S. McMANUS SOLOIST AT CALIFORNIA

Prominent California Pianist Gives Excellent Account of Himself When Interpreting Schumann's Famous A Minor Concerto

By ALFRED METZGER

The thirty-eighth grand concert of the California Theatre Orchestra took place last Sunday morning and the soloist was George Stewart McManus, the distinguished California pianist. Ever since the California Theatre management has announced its new arrangement with Selby C. Oppenheimer, regarding the engagement of artists of national and international reputation, the editor of the Pacific Coast Musical Review has received telephone messages, letters and verbal complaints about the fact that the California Theatre and Mr. Oppenheimer had betrayed the interests of the California artists and had deliberately and with malice aforethought betrayed the interests of the resident artists in favor of outsiders, after the California artists had pleased and delighted the public.

The Pacific Coast Musical Review in every instance told the complainants that they misunderstood this new arrangement with Mr. Oppenheimer and the California Theatre management. That there was not the slightest idea of supplanting the California artists with outsiders. That the only intention of the managers was to retain the interest of the public by announcing new and progressive plans and that the fact that artists of national and international reputation are to be engaged in addition to resident artists only gave these concerts so much more prestige and placed the really competent and efficient artists who reside among us upon a level with artists of equal efficiency who have already made their mark in the musical world. Since the really deserving soloists residing in California are necessarily limited, and since Eastern artists of national reputation willing to appear at one concert in San Francisco are also limited, it follows that the California Theatre management in order to engage a new artist every week—and it is out of the question to engage the same artists all the time—must resort to this method to keep its audiences constantly interested.

And so the engagement of George Stewart McManus as soloist at last Sunday's concert proves that our estimate of the situation has been correct, and that the California Theatre will continue to engage California artists while it will also engage artists of wider reputation than some of our California artists have been able to achieve. Mr. McManus acquitted himself most creditably of a task the difficulty of which was greater than the mere interpretation of the Schumann Concerto—in itself a most stupendous task—placed upon the shoulders of the artist. Mr. McManus evidently had studied the concerto thoroughly, applied to it every particle of energy and mental concentration at his disposal, and showed by his technical proficiency that he can cope with the difficulties of a classic composition of unusual difficulties and intricacies. The veritable ovation extended to Mr. McManus by his responsive audience was in itself the best evidence for his artistic triumph. Indeed, the audience was not willing to permit Mr. McManus to leave the stage without playing an encore, which he did with his usual skill. He earned in every way the hearty approval of his audience.

The rest of the orchestra program, which was as usual most enjoyable, consisted of: Joyeuse Marche (Chabrier), Gold and Silver Waltz (Lehar), Selection from Lakme (Delibes), and Husitka (Dvorak). The latter was heard here for the first time, but, while exceedingly dramatic, is not sufficiently original in conception or treatment, even for Dvorak, to be considered a valuable addition to musical literature. It was, however, splendidly interpreted, and Mr. Heller was entitled to the hearty approval accorded him.

The California Theatre will offer the patrons of its Sunday morning concerts one of the best dramatic sopranos in the country tomorrow, when Christine Langenhan will appear as the soloist. The dramatic abilities of this singer are very dominant. In fact, they are a great part of her ability. She enters into the spirit of her songs and has a well developed and full-toned voice that is heard to the furthest corners of the largest auditoriums.

Miss Langenhan, who comes to the California under the management of Selby C. Oppenheimer, San Francisco impresario, will sing Elsa's Dream from Lohengrin (Wagner) and Rusalka aria in Czech (Dvorak). The California orchestra, which will accompany Miss Langenhan, will also play the following numbers under the leadership of Director Herman Heller: From the Highlands (Gade); Voice of Spring (Strauss); Slavish Rhapsody (Dvorak); Gwendoline overture (Chabrier).

## STANFORD UNIVERSITY ORGAN CONCERTS

The organ recital programs given by Warren D. Allen, University organist, at Memorial Church of Stanford University, for the week beginning Tuesday, December 14th, at 4:15 p. m., and Thursday, December 16th, at 4:15 p. m., are as follows: Christmas Carol Program—Offertory on two Christmas Hymns (Alexander Guilmant); In dulci jubilo (an old Christmas cradle song of the 16th century) (J. S. Bach); Three Old French Noels (Alex Boely); Une vierge pucelle (Old French) (Nicolas le Begue); Fantasy on Old English Carols (W. T. Best). Sunday, December 19, 4 p. m. Last recital of the Autumn quarter. Special program in commemoration of the Pilgrim Tercentenary, 1620-1920: A. D. MDCXX (MacDowell); Sonata, No. 6, in D minor (Mendelssohn); Fugue in E flat (Bach).

## Gossip About Musical People

By CONSTANCE ALEXANDRE

The Pacific Musical Society considers itself most fortunate in procuring the services of Artur Arglewicz, the noted violinist and assistant concert master of the San Francisco Symphony Orchestra, who will render a sonata with Miss Ada Clement at the piano. Also on this program, which is scheduled to take place at the Fairmont Hotel on Thursday evening, December 16th, will be Ethel Johnson, soprano, and Lincoln Batchelder, pianist. On Wednesday afternoon, December 29th, in the Red Room of the Fairmont Hotel, a meeting of the Junior Auxiliary will take place to which all the members are invited to be present.

Paderewski, world-famous pianist, will return to America the middle of January, so the report states. After his arrival his intentions are to resume his concert activities in this country, where he has not appeared since 1917. Since then his political as well as professional engagements kept him on European soil.

Miss Olga Steeb, the well-known California pianist, who captivates audiences in whatever city she may appear, gave a recital very recently at Aeolian Hall, New York, and won the hearty approval of both the New York critics and the public. Before her departure for the metropolis she appeared at the Spreckels Theatre in San Diego demonstrating the Ampico piano.

Fritz Kreisler is proving to be as great a favorite in New York as he ever was and it is possible an even greater artist. His appearance there with the National Symphony Orchestra under the baton of Artur Bodansky was nothing less than a sensational triumph. On this occasion Kreisler played the A minor Concerto of Viotti and the Rondon Capriccioso of Saint-Saens.

Tristan and Isolde, with Margaret Matzenauer portraying the tragic Irish Queen Isolde, has again been reinstated in the repertory of the Metropolitan Opera House. While the opera is being sung in English, it has lost none of its superb beauty. Madame Matzenauer gave a dramatic and intensely emotional interpretation to what may be considered one of the greatest of all dramatic soprano roles. It is one part which is the desire for every singer of that type to essay as is Carmen the one big opportunity for the mezzo.

Anna Fitzu and Andres de Segurola have announced their engagement to be married. The ceremony will be celebrated next spring in Havana, Cuba, where Mr. de Segurola is to manage a new amusement enterprise supposed to be somewhat on the order of Monte Carlo. Both Miss Fitzu and Mr. de Segurola will be remembered here, where they gave a very interesting as well as novel joint recital last season.

Erno Dohnanyi, the Hungarian composer-pianist, will appear twice this season with the Cincinnati Orchestra, which is conducted by Eugene Ysaye.

Mrs. Eugene S. Elkus, widely known in San Francisco, where she enjoys great popularity as a singer of distinction, presided as chairman of the day when the Philomath Club gave their Thanksgiving program at the Century Club on Franklin street. Mrs. Elkus arranged that Agnes Kalman Rush and Dorothy Manners Dreyfus, exponents of the Florence Fleming School of Rhythm in New York City, should express in rhythm the development of the Universe and the sensations of the primitive human being. For the comprehension of this work Miss Edna Cohn wrote in blank verse an interpretation of what Agnes Kalman-Rush and Dorothy Manners Dreyfus were endeavoring to portray in rhythm. These exquisite lines which were beautifully composed by Miss Cohn, who by the way is also a well-known contralto, were read by Mrs. A. L. Gump. Carefully selected music corresponding to each episode, which in its entirety Miss Cohn has entitled, "Rhythm is the Language of the Universe," was under the personal and able direction of Hodion Mendelevitch.

This entertainment proved a genuine artistic success and was greatly appreciated by the club members and their guests. It is a work of inspiration on the part of the artists who rendered it and a creation worthy of presentation before other clubs and organizations, who should seize the opportunity for an early repetition. The Philomath Club is indeed greatly indebted to Miss Cohn for her efforts which earned for her a well merited triumph.

Mr. and Mrs. Stanislas Bem's home has been brightened by a visit of the stork, who left them a baby daughter. Little Miss Bem made her appearance on Monday, December 6th, and will be called Wanda. From what the proud father says she is a little wonder. Mr. and Mrs. Bem have not yet decided whether the baby will become a cellist or violinist, but judging from the quality of her powerful voice they predict an operatic career, and no doubt she will be booked under the exclusive management of Stanislas Bem. The Pacific Coast Musical Review extend to the happy parents its sincerest and heartiest congratulations.

Olga Block Barrett, the well-known pianist and teacher, and president of the San Francisco Music Teachers' Association, has issued invitations to an hour of music to be given by her pupils at her residence, 2626 Lyon street, on Saturday afternoon, Decem-

ber 18th. Some of Mrs. Barrett's most talented pupils will participate in this event, each giving a short program of five or six works. The variety of style represented in so many different works by these pupils gives ample proof of their careful training as well as the continued training of their memory. Among the pupils are Little Marie Cameron, 10 years old; Miss Phyllis Meyers and Miss Mary Rixford.

Miss Katherine Dorn, the sixteen-year-old artist pupil of Mrs. Noah Brandt, made a profound impression when she appeared as soloist of the Sequela Club on December 1st. This young girl is already a pianist of such superior attainments that her success, wherever she appears, is instantaneous. Her numbers were Prelude in C sharp minor (Rachmaninoff), and Caprice Espagnol (Mozzkowsky). For an encore she played the Larks by Leschetzky.

Mrs. Plyton McAllister Harbold, another artist pupil of Mrs. Brandt, was engaged as soloist for the most recent concert given by the Masens at Masonic Hall, and also met with similar success. She played the A minor Barcarolle of Rubinstein, A flat Valse of Chopin and C sharp minor Impromptu by the same composer. She is especially to be commended, as her studies cover a very short period of time.

Percy Grainger will play Carpenter's concertino for piano and orchestra when it receives its first New York hearing under the baton of Walter Damrosch and the New York Symphony at Aeolian Hall on November 28th. On this occasion Mr. Grainger will have the privilege of playing this composition before Mr. Carpenter, who will be in the audience.

Selma Kurz, famous prima donna of the Vienna Opera House, sails for New York December 6th, to fill a contract with the Metropolitan Opera Co. Madame Kurz is considered abroad to be one of the most remarkable artists of the day. It is claimed by all who have heard her that her coloratura singing is equal to her dramatic expression, thus causing her to be an unusual as well as a superior artist.

Kathleen Parlow just scored a well-merited success before the London concert goers, which is said to have even exceeded her first appearance at Aeolian Hall, where she was highly praised for her unquestioned violinistic ability. There is no other woman artist before the public at the present time who is able to divulge the secrets of the violin like Kathleen Parlow. This season Miss Parlow will give a concert in San Francisco under the local management of Jessica Colbert.

Julia Claussen, the famous interpreter of the Wagnerian roles and scheduled to appear in San Francisco this season in concert, has just undergone an operation in a New York hospital. Reports state that she is far on the road to recovery and this sudden illness will not interfere with her fulfillment of her many engagements. Madame Claussen's last appearance in California was at the Greek Theatre, Berkeley, when she appeared as Dalila in Samsen et Dalila.

Guimar Novaes, the young Brazilian pianist who creates a furor whenever and wherever she plays, is at present scoring triumphs in Paris, where she is appearing with La Societe du Conservatoire. Upon returning to America in the near future she will make her initial bow with the Philadelphia Orchestra, presenting the wonderful Mendelssohn Concerto in G minor. Following this appearance she will make a short tour and then fulfill recital engagements as well as solo appearances with the National Symphony Orchestra, New York, which is headed by Artur Bodansky, and with the Detroit Orchestra, conducted by Ossip Gabrilowitsch. Let us hope that Alfred Hertz of the San Francisco Symphony Orchestra may find it in his power to present Guimar Novaes with our orchestra or that one of the managers here will arrange for her appearance, as such a great pianist and artist most assuredly should be heard in California.

The Chicago Opera Association will open their New York season at the Manhattan Opera House on the evening of January 24th. This company can boast of a repertoire of the most modern French operas as well as works of all the latest composers. Included in this excellent organization which cannot be equalled anywhere, one finds such well known names as Mary Garden, Lucien Muratore, Alessandro Bonci, Rosa Raisa, Frieda Hempel, Amelita Galli-Curci, Giacomo Rimini, as well as many other names of equal prominence. Can any other company present operas with a better roster of artists in America?

Arthur Middleton and Paul Althouse, whom many will recall for their exquisite singing when they both appeared here at the Beethoven festival given by Alfred Hertz in 1915, will be heard here during the present season. This is an anticipated pleasure.

Miss Audrey Beer was the pianist who delighted the large audience who attended the musical and reception given by the Masonic Lodge of San Rafael on Saturday evening, November 27th. Miss Beer was assisted by her understudy, Miriam Linnell. The audience consisted of the elite of San Rafael, who demonstrated their approval of the artists by prolonged and enthusiastic applause. The entire program was as follows: Minuet L'Antique (Paderewski), Shadow Dance (MacDowell), Etude de Concert (Wollenhaupt), Miriam Linnell; Valse E Minor (Chopin), Melodie (Dalhausie Young), Polonaise (MacDowell), Audrey Beer.



## HACKETT-VIDAS CONCERT

(Continued from Page 1, Column 2)

any more about the other songs presented by Mr. Hackett. We would like to compliment him, however, upon the wise choice of his numbers. Unfortunately not all vocalists, even among the greatest, possess Mr. Hackett's taste. In their eagerness to sing songs by American composers they choose a great deal of trash which might just as well remain in obscurity. Mr. Hackett knows how to separate the wheat from the chaff and his program forms an example well worthy of emulation by other vocal artists.

We can not resist the temptation to mention the effective manner in which Mr. Hackett sang La Forge's beautiful composition The Message as an encore. He sang the impressive final phrase with a virility and individuality of style that brought forth one united shout of joy from the audience. The singer proved once more what a really splendid composition this La Forge song is. The songs interpreted so sympathetically and craftsmanlike by Mr. Hackett were: (a) Star Vaino (Da Rosa), (b) Gia il sole dal gango (Scarlati), (c) O, Sleep Why Doest Thou Leave Me (Handel), (d) Pastorale (Veracini), Aria: Che gelida manina from La Boheme (Puccini); (a) Come We'll Wander (Cornelius), (b) Les Pappillons (Chausson), (c) In The Forest (Ansorge), (d) Mandoline (Szulc).

During the interpretation of the La Boheme aria Mr. Hackett proved that his ideal lyric tenor voice is capable of decidedly dramatic effects, something which

that Mr. Vidas will be heard by us more frequently in future. He is among the greatest of the new violin virtuosi. He naturally will gain more maturity as he gains practical experience, being still very young. He is modest, of fine personality and a musician through and through. Any violinist who combines technical proficiency with musical taste to the degree which Mr. Vidas exhibited will unquestionably occupy his just position among the distinguished artists of the day. He undoubtedly is already considered among the great ones.

Really fine accompaniments, heard here during the course of a season in association with visiting artists, are most rare. Therefore, when we are justified to claim that two splendid accompanists appeared at this event we are stating something that is far above the ordinary occurrences at concerts. Seneca Pierce is a young genius as accompanist. While we always like to watch an accompanist who does not need his music we can not help but admire a pianist who understands the secrets of the accompanist's art like Mr. Pierce does. Before being told of the fact that Mr. Pierce is a pupil of Mr. La Forge we were involuntarily reminded of Mr. La Forge's unparalleled art, when listening to Mr. Pierce, and when finally Mr. Hackett sang an exceptionally clever song by Mr. Pierce entitled My Little House, our reminiscent mood changed almost into certainty. At this moment we were told that Mr. Pierce studied with La Forge thus proving that our presentiment was correct. Mr. Pierce is one of the finest accompanists we have ever heard.

Sol. Alberti is also an accompanist of rare faculties. He is more. He is an ensemble player of distinct artistic calibre. During the rendition of the Saint-Saens concerto with Mr. Vidas he proved himself thoroughly competent to cope with the difficulties and musicianly phases of the work in a manner worthy of the distinguished company he kept on this occasion. Anyone who missed this concert robbed himself of a brilliant opportunity to hear a splendid program rendered by artists such as are rarely heard in this community.

## SYMPHONY CONCERT

(Continued from Page 1, Column 4)

sian composers have joined in giving their individual impressions of a well-known Russian folk melody—well-known in Russia, of course. Thus it represents somewhat of a composer's trick. While it is interesting to watch the manner in which this theme is treated by every one of these masters, and while the careful hearer will be able to distinguish the characteristics of those composers with whose other works he is familiar, there really is nothing in the work to add to one's education concerning the development of Russian music. It is after all a work somewhat of the order of that German folk song which a clever musician arranged in a manner to show how Wagner would have written it, or how Verdi would have done or how Rossini would have set it to music. Of course in the latter instance the musician intended to make a musical joke, while in the Russian idea the composers themselves wrote the variations in a serious mood. Nevertheless it is a trick, even though it be a serious trick. We can not entirely rid ourselves of the idea that even these Russian composers must have considered this arrangement more or less of a lark. The poetry of Ljadov, the romanticism of Rimsky-Korsakow and the dramatic vigor of Glazounow represented the most impressive musical values of the work as far as the writer's taste is concerned.

To say that Alfred Hertz conducted the Prelude and Love Death of Tristan and Isolde means a great deal to music lovers. Among others it includes the fact that the performance proved one of the most enjoyable and thrilling phases of the concert. Here Mr. Hertz had another opportunity to reveal himself as a musical architect of the master type and in his construction of a climax, like this ideal one in Tristan, he has no superior and personally we do not know his equal. Every time Mr. Hertz conducts this work we find new beauties in it, and the San Francisco Symphony Orchestra showed itself at its best on this latest occasion. The ovation that followed was accentuated by the reluctance which the audience revealed in leaving after the conclusion of the program.



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few lyric tenors are able to attain. Another proof of Mr. Hackett's splendid artistry was his truly excellent interpretation of Chausson's difficult and beautiful song Pappillons.

The greatest surprise of the concert, however, was Ranul Vidas, for, while we did expect Mr. Hackett to be a first class vocalist, we had not heard sufficiently of Mr. Vidas to form an anticipatory opinion. We are glad to say that he impressed us as being fully equipped to take his place among the foremost violinists of the day. His tone is big, although not unusually so, while its quality is smooth and flexible. He plays with fine musicianship, technically as well as emotionally, and he sinks his entire individuality into the expression of his playing. From the very beginning when he interpreted the interesting Foiles d'Espagne by Corelli until his virtuoso-like reading of the Saint-Saens concerto he left the impression of being an artist of the first rank. He possesses that knack to extract life from his instrument which marks the dividing line between genius and ability or talent, and he also is able to extract that fire of soulful expression which only artists of renown are able to create. We certainly never enjoyed any performance of this unusually difficult and rarely heard Saint-Saens concerto that impressed us quite so forcibly as the one Mr. Vidas presented. In a group of shorter compositions Mr. Vidas played (a) Melodie Orientale, (b) Danse Villageoise (Dimitresco), (c) A composition by Mr. Vidas in place of the Chopin Canonetta, (d) Prelude—Allegro (Pugnani-Kreisler).

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# DE GOGORZA, KUBELIK AND STEEB IN NEW YORK CONCERTS

Eminent Baritone Enthuses Music Lovers As Much As Ever—Violin Virtuoso Scores Artistic Success at His First American Appearance Since His Return—Distinguished California Pianist Secures Endorsement of Critical New York Audience—Carmen, Boheme and Mefistofele at Metropolitan

By ROSALIE HOUSMAN

New York, November 28, 1920.—Kerekjartor, who gave a second recital at Carnegie, and had his usual phenomenal success, is to be heard again in the near future, and this time will play several selections to his own accompaniments, which he has made for the Ampico.

When Mr. de Gogorza gave his recital Sunday afternoon he proved again the incomparable artist he has always been. Young musicians will do well to pattern their programs on his, and to listen to his vocalism is a liberal education. Not the smallest detail of text or music escapes his penetrating vision, and the whole is sung with the simplicity of great art. He did six Basque folk-songs, Franck's Procession, Debussy's Voix le Printemps, a Russian, and as always, a Spanish group. Homer's requiem has never had a nobler rendition.

Kubelik (magic name), appeared with Bodansky's orchestra, playing the Mendelssohn concerto. The Hippodrome was packed, the charity benefiting gained \$15,000, and the audience was wildly enthusiastic. In some of the shorter things, he was again the magician of the hour, and with this phenomenal dexterity, he commands a musical maturity few attain. In these days when there is a fiddler on every bush, it is a delight to acclaim the real artist.

Mme. Birgit Engel, a Danish soprano, made a very successful debut and won her audience by a lovely voice, with her charm of manner, and delightful interpretations. Every word carried, without effort, and her high tones were free and ringing. There were Italian airs, some Danish songs, Brahms, and several American things on her well arranged program, in which Conrad Bos shared the honors.

Vasa Prihoda, a Czech-Slovak violinist, had his first American recital Monday evening, and true to the stories which have been circulating around him, was a very unusual performer. His program was rather conventional, Tartini's Devils Trill—Paganini's D major concerto, and the kind of tid-bits we are accustomed to by now to complete it. In spite of the technical demands, he has a truly musical feeling and an elegance of style rare in so young a player. I hear he is just 29. His playing is significant. He will go far.

Tuesday evening the Flonzaleys opened their season with a Mozart quartet. It is gratifying to know that the entire house has been sold by subscription. They also played the Schumann A major, but between the charm of the Mozart and the romance of the Schumann they did a new work, by Igor Stravinsky, Concertino. This was the first performance anywhere. The music is dedicated to the quartet. It is difficult to describe it. It has no design, no thematic material, and of course no development. It is unrelieved noise, and doesn't last long. It was received with laughter, hisses, and polite applause for the men who played it. I spoke to Mr. Betti later, and he said it was the most difficult moment in his life to go out and play in it. The other men felt the same. Mr. Bailly was even more emphatic in his dislike. They had to do it once, as it was literally wished on to them, but I don't believe they will play it again. It is the ugliest thing I ever heard, and all the musicians I spoke to agreed. There was nothing to justify its existence as music, and its lack of ideas was painfully visible in the nakedness of a string quartet.

Zimbalist was soloist with Bodansky Wednesday afternoon, playing the Glazounov concerto with great tonal beauty and noble style. It is grateful music, not very deep in concept, and the melodies and rhythms are characteristic. D'Indy's Symphony, Summer Day On the Mountain, and Smetana's overture to the Bartered Bride completing the program. The orchestra was in fine form, and responded to Mr. Bodansky's leading beautifully.

At the MacDowell Club, Wednesday evening, November 24th, the committee on music held a memorial concert in honor of Chas. T. Griffes, the young American composer who died early this year. The program was devoted to his works, and the proceeds will go toward establishing a Griffes memorial at Peterboro, N. H. The charming club rooms were crowded with famous musicians and others alive to the new voices in American art. Those who participated were the Flonzaley quartet, playing two Indian sketches, Mme. Eva Gauthier, who sang the group of songs of Old China and Japan, and later two others, Nicholas Kouloukiss, flutist, with Walter Golde at the piano playing the poem for flute, which Barrere did last season with Damrosch. Chas. Cooper, chairman of the club's music committee, presented the piano contributions, playing three in splendid fashion. All the artists played as a labor of love, and they, as well as many present, were friends and admirers of the great talent of Chas. Griffes. Shortly before his death Mr. Griffes recorded The White Peacock for the Duo-Art, and at the end of the evening, through the courtesy of the Aeolian Co., that record was played. To those of us who had heard him play it seemed as if he had come back to us again, and the audience gave it the applause of silence, the only

tribute possible. At the beginning of the program, Marion Bauer, to whose tireless efforts the program was due, read a short tribute to the dead composer by Lawrence Gilman, speaking of his orchestral works which have been played by America's biggest orchestras. It is to be hoped that wide-awake musicians, singers, pianists, etc., will interest themselves in this new and personal note, which has been given to us, alas for so short a time.

Olga Steeb played the Waldstein Sonata of Beethoven magnificently at her Aeolian recital this week, winning a critical audience by her largeness of musical vision. Her interpretation had clearness, and power, and a full scale of dynamic colors. In a Chopin group and in the smaller things of Fannie Dillon and Liszt, she showed a more sensitive and poetic side, rather more feminine than her playing of the Beethoven had led one to expect. It is doubly delightful to record her personal and artistic success, as she is a Californian of whom we are all very proud.

Thanksgiving Day at the opera had Miss Farrar in her popular performance of Carmen at the matinee, and La Boheme in the evening. Farrar gave her usual colorful performance, with Sundelius, Martinelli, and Whitehill in the cast, and the papers commented on her unusually good vocal condition. The cast in Boheme was also the standard one. Alda and Harrold were in their familiar roles, with Scotti, Romaine, etc., and Papi conducted. Both operas were sung to sold out houses.

Mephistofele, of Boito (an Italian's version of Faust), was the revival on Friday evening. It was superbly cast and scenically stunning. The name part was to have been sung by Mardones, but illness obliged him to turn it over to Didur, who was in fine voice and sang with a keen dramatic appreciation of the part. Alda was an appealing Marguerita, Easton a thrilling Elena. The tenor role was in the hands of a new member of the company, Beniamino Gigli, who seemed very much at home in the part, and displayed a voice of lyric quality and freshness—the upper notes were freely produced, and he acted well. The audience liked him and he surely will be a valuable addition to the company.

The Philharmonic presented a symphony by Sweden's most representative composer, Hugo Alfvén, which was musically disappointing. The thematic material seemed commonplace, and the orchestration feeble. Stravinsky did his best but it was not worth the efforts expended. Liszt's Les Preludes, and the Siegfried Idyl went better and shone doubly in contrast.

Moiseiwitch returned to New York, via Australia and the Pacific Coast, where his playing earned him a well deserved success. Carnegie Hall was crowded to welcome him back. The program was lavish, as usual, beginning with Liszt's arrangement of Bach's A minor Organ Prelude and Fugue. The different voices were clearly played and in fact, there was daylight in the fugal interpretation, as is seldom done.

The reserve and poetic side of his art were apparent in the Moonlight Sonata (his tribute to the anniversary), and in his Chopin group. I personally do not share his audience's enthusiasm for his Brahms, not that he does not do it beautifully, but that the deeper side is not touched, and I miss it. Of his playing of the Chopin F minor Fantasie I cannot say enough, here was power, great interpretation and big design. In that heavenly page, between the storming rushes of arpeggios, I felt unshed tears and a sorrow no words could express.

Two Metner pieces, of which Conte was the most interesting, and two frankly sensational Liszt transcriptions completed the afternoon's program. Why will artists like Moiseiwitch stoop to that sort of music? The Don Giovanni is not Mozart, or Liszt, but is really, I think, an insult to both men. It may prove a prodigious technic, but who cares? When I left, there was the usual stage mob, still demanding, and hearing encores.

Albert Coates, the British conductor, who is to visit this country on the invitation of Walter Damrosch as the guest conductor of the New York Symphony Orchestra, will sail from England December 11th on the New Amsterdam. Mr. Coates will conduct three concerts of the symphony men including the British program in the Damrosch historical cycle at Carnegie Hall.

At the Sunday afternoon concert in Aeolian Hall Mr. Grainger will play John Alden Carpenter's new work, Concertino for Piano with Orchestra, which will be heard for the first time in New York. The orchestra will perform Liszt's Symphony on Goethe's Faust, and four movements from suite, Op. 39, by Dvorak.

Beethoven, who was born 150 years ago, will be represented in the Damrosch historical cycle concerts for Thursday afternoon and Friday evening in Carnegie Hall by the performance of three symphonies: No. 1, No. 7, and No. 5.

## ALICE GENTLE TRIUMPHS IN THE SOUTH

Appearances of Alice Gentle in Southern California Are Simply a Triumphant Repetition of All Other Recitals

It is quite evident, judging from the following press comments, that the critics and music lovers of San Diego and Los Angeles are of the same opinion regarding the art of Miss Alice Gentle in song recital as those of the North. For the past two weeks Miss Gentle has been singing her way into the hearts of the musical public in the southern part of the state, who are convinced that she need not rely on her famous Carmen and other operatic interpretations to win favor with her audiences. Her reputation as one of the leading concert singers of the day has only been more firmly established and more keenly pronounced. The ensuing remarks are quoted by:

R. H. Lyman, Pomona: From the first ringing note Alice Gentle, who by the way does not live up to her name, had her audience completely mastered. It was hard to tell who was enjoying the program most, Alice Gentle or her hearers. Her wonderful expressive face, and great dramatic ability, made it possible for her to get effects not often obtained on the concert platform. Undoubtedly her operatic training stood her in good stead and no one could fail to see why she has made her Carmen famous, especially after hearing her sing the Habanera. . . . The enthusiasm with which Miss Gentle was greeted can best be indicated by the fact that besides the numbers she had to repeat, she was forced to respond to no less than five encores coming after the close of her program. . . . Rarely has an artist gained such enthusiastic and whole-hearted approval of a Pomona College audience.

Daisy Kessler Bierman, San Diego Star: Miss Gentle is an artist of vivacious personality, as well as the possessor of a voice of brilliant dramatic quality, and her program offered opportunities for both these qualities. Her opening number was the usual operatic aria, this time from Verdi. Her other groups were modern compositions and Irish folk songs which the singer gave with charming characterization. This same gift of clever dramatic interpretation was also evident in three negro spirituals, while her versatility was shown in the L'Heure Silencieuse (Staub), sung almost entirely mezzo-voce with such rare feeling that the audience showed its appreciation by calling for a repetition. . . . At the close Miss Gentle was recalled twice before the audience would leave their seats.

San Diego Sun: Miss Gentle's personality, her wonderful range and the smooth mellow tones of her voice as well as the choice numbers of her program made the evening a perfect one musically. Her folk songs, the little Irish songs, and the Negro Spirituals with which she brightened the program were charmingly rendered, while the Pace, Pace mio Dio, by Verdi, and the Song of the Blackbird with harp accompaniment showed the depth and brilliancy of her voice. The singing of the charming song, Hauntings, by Mary G. Payson, of this city, gave added interest to the program, and both song and the rendition of it won the approbation of the audience.

Inez Anderson, San Diego: Without doubt one of the finest concerts ever given in San Diego opened the Kielling concert course last night. A gorgeous voice, whose glorious tones must have made even the sculptured nymphs of the beautiful Spreckels Theatre "sit up and take notice"; a vivid, scintillating personality, a superb physique and the marvelous dramatic ability of a great actress were the attributes which Alice Gentle, famous mezzo-soprano, brought to her concert last night. The privilege of hearing Miss Gentle present three Negro Spirituals was worth three times the price of admission. The rendition of the exquisite L'Heure Silencieuse, by Staub, was given with a sublime repose of tone and a selfishness that places Miss Gentle indisputably on the list of the great. . . . Miss Gentle and her tremendously vital art will live in the memories of her fortunate hearers long after less gifted artists have faded irrevocably.

Visalia Times: Miss Gentle's opening number, O don Fatale, from Don Carlos, afforded the singer a wide scope in which to display the powers of her voice. Subsequent numbers showed charming artistry and her ability in presenting a program of wide variety. Miss Gentle possesses a charming personality which instantly accords her a feeling of oneness with her audience.

Visalia Delta: Alice Gentle, beautiful mezzo-soprano, scored a new success for herself. In addition to a wonderfully sweet voice, Miss Gentle has a charming personality which blends beautifully with the numbers she chooses to entertain her audiences with. One of Miss Gentle's most popular numbers Sunday was O don Fatale, from Don Carlos. The full scope of her ability was here brought forth and held the assemblage spellbound from the beginning of each sweet tone until the finish. Other numbers, including the Song of the Blackbird and I Know Where I'm Going, were equally as pleasing.

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Arthur Middleton, January 2nd—3:00 P. M.  
Leopold Godowsky and Max Rosen, January 16th—3:00 P. M.

Julia Claussen, January 30th—8:15 P. M.

Paul Althouse, February 13th—8:15 P. M.

Kathleen Parlow, March 27th—3:00 P. M.

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## MADAME CAILLEAU'S STUDIO RECITAL

At the attractive studio of Madame Rose Relda Cailleau a very delightful afternoon was passed in listening to several promising voices. On Saturday afternoon, December 4th, Madame Cailleau presented thirteen of her young students in a recital "Intime," and while the number of participating singers was an unlucky one it was most assuredly not the case artistically. The program rendered was a worthy one, excellently balanced by only the best songs and voices of various types.

Two lovely songs were beautifully given by Miss Margaret Mack, who, in addition to her fresh and clear soprano voice, sings with a spirit and enthusiasm which is a valuable asset to her work. Her numbers were the Robin Song of Howard White and Puccini's Mio Caro Babbino, from Gianni Schicci. A young contralto who possesses a splendid natural voice, which she produces evenly, is Miss Marcelle Lehman. She afforded her audience a great amount of pleasure with her intelligent interpretations.

It is seldom that young singers are able to cope with such numbers as Floods of Spring by Rachmaninoff and Do Not Go My Love by Richard Hageman. They are musically most difficult both in vocal structure and rhythmically. Besides this, it takes a singer with absolute vocal control to sing Rachmaninoff's song of spring and a certain interpretative skill so that the manner in which Mrs. J. Golden displayed her dramatic soprano voice in these two intricate numbers is deserving of an unusual amount of praise. They were well done with dramatic intensity and tonal color.

Miss Corinne Keefer who has been heard on more than one occasion at these studio concerts, never fails to charm with her deep and luscious contralto. She sang with marked feeling for style and her rendition of Fontenailles' Obstinatness revealed finish as well as good, clear French enunciation.

However, the surprise of the afternoon came when an unknown young tenor enthused his entire audience with the real charm and rare beauty of his voice. Richard Hunter, owner of a voice, if the Fates do not predict otherwise, which is bound to be heard and heard with distinction. It is lyric in quality, of real sweetness and lovely timbre. He uses his voice with discretion and sings with emotional eloquence. In the Caro mio ben of Giordani, a test number for any artist, Mr. Hunter disclosed to the best advantage his breath control, musically phrasing and the flexibility of his voice. We will watch the development of this young man's career with interest.

Miss Elizabeth Magee is an attractive singer who pleased her audience with her personal charm as well as her sweet soprano voice of ample compass and sincere interpretations. Mrs. Carolyn Graham never fails to arouse admiration with her mezzo-soprano of lovely tone quality and noteworthy execution. She sings with ease which brings out the richness and warmth of her splendid organ to its fullest beauty. A mellow, and resonant voice is Mrs. B. Williams' who sang the Nymphs and Fauns by Bemberg with all its intricate trills, runs, and staccati without the slightest efforts. And not only is her voice unusually flexible but she sings with correctness as to pitch and good diction. Her Pagliacci aria was rendered both with dramatic fire and style that brought her a well earned success.

Mrs. J. Baalman accompanied with her usual technical skill and never failing poesy and warmth.

Sir Henry Heyman has recently been elected a member of the Bohemians of New York, a musical club of which New York's most famous musicians are members. This is quite a distinction for Sir Henry, and should be doubly valued by him inasmuch as it is not easy to become a member of this exclusive musical society. This, together with Sir Henry's honorary life membership at the Bohemian Club of San Francisco, constitutes a gratifying recognition of Sir Henry's national standing in the musical profession.

## HOFMANN COMING

The next great pianist to visit San Francisco will be Josef Hofmann, whom Pierre V. R. Key, the critic of the New York Sun, has styled "the master of them all." Hofmann is now enjoying a series of wonderful triumphs in London and will come to San Francisco direct from the British capital.

## MESSIAH NEXT WEEK

Paul Steindorff, whose oratorio productions in California for the past twenty years have made him an international figure in music is making the most elaborate preparations of his career to give a thoroughly complete performance of the great Haendel oratorio The Messiah, in both San Francisco and Oakland soon. The mammoth ensemble headed by four famous soloists, a mixed chorus in excess of 200 voices, a symphony orchestra of 60, and the popular Uda Waldrop at the organ, will be heard in the Exposition Auditorium, San Francisco, next Saturday night, December 18th, and in the Auditorium Arena in Oakland on Tuesday night, December 21st.

George P. Walker, the eminent bass-baritone, is coming to these cities especially to sing the role of The Messiah, a part in which he has starred most successfully in many metropolitan music centers, and a role in which his glorious and resonant vocal equipment best reveals his matchless art. Walker is famous the country over as one of the foremost interpreters of the name part of the wonderful Haendel work.

Madame Anna Ruzena Sprotte, than whom there is no more reliable or pleasing contralto anywhere, is also

coming especially for these performances, and many friends and admirers of this sterling artist in the bay section are looking forward to hearing her sing the beautiful Haendel music.

Lawrence Strauss, whose liquid tenor established itself as the outstanding feature of last year's Messiah performance in Oakland has been re-engaged by Steindorff for the tenor part, and the extraordinary coloratura voice of Stella Jelica will lend distinction to this sterling quartette in the soprano role. Uda Waldrop will preside at the great municipal organ and the big ensemble will respond as a unit to the experienced Steindorff baton.

Both of the Messiah performances which are an annual event in the music life of this district will be given at popular prices, and under the management of Selby C. Oppenheimer. Tickets can be purchased in advance at Sherman, Clay & Co. stores in San Francisco and Oakland.



CHRISTINE LANGENHAN

The Excellent American Dramatic Soprano Who Will Be Soloist at the California Theatre Tomorrow (Sunday) Morning

John A. Patton, who will be remembered from his excellent singing in the cast of Samson and Delilah at the Greek Theatre under the direction of Paul Steindorff, with Julia Claussen as Delilah, and later scored a decided triumph as soloist at the Pacific Musical Society concert, is actively engaged in completing a thorough concert repertoire suitable to appearance before clubs or at concerts. It is a mystery to us that a vocal artist of such finish, such excellent vocal material, such intelligent artistry and such delightful faculty for phrasing, should not be constantly before the public. What is the matter with our managers, music clubs and other organizations that they cannot see the artistic merit of some of our distinguished California artists? Recently it seems to have become the habit of preferring second rate Eastern artists to first rate California artists. It is disgusting. One of these days we shall begin a militant campaign against this despicable treatment of our California artists.—A. M.

## THE GIRL IN THE LIMOUSINE AT CURRAN

The Girl in the Limousine, which opens an engagement at the Curran Sunday evening, is a new farce in three acts, written by Wilson Collison, author of Up in Mahel's Room, and Avery Hopwood, who is distin-

guished at the present time as the author of four plays running successfully in New York City. It is produced under the direction of that firm friend of the bedroom farce, A. H. Woods. It deals with a group of extremely respectable society people, who are thrown, through no fault of their own, into circumstances which cause them extreme embarrassment and misunderstanding.

John Arthur, who was misunderstood in Parlor, Bedroom and Bath, Fair and Warmer, and Up in Mahel's Room, last season, is infinitely more misunderstood in The Girl in the Limousine than ever before, through no fault of his own, either. He is on his way to a fashionable society function, when his car is held up by a number of thugs. After humping him into unconsciousness, they despoil him of all his possessions, including his clothes, and then deposit him unceremoniously in the bedroom of a young married woman who was once his fiancée, and is now the wife of a friend. Of course he is discovered, and then the embarrassments, misunderstandings and complications follow. It is great fun for the audience, and that is evidently what most theatre-goers want in their theatrical farce.

## HARD WORK ESSENTIAL, SAYS MAY PETERSON

"Hardly a day passes but my mail brings me letters from aspiring young singers, asking me for advice on their prospective careers," says May Peterson, the charming young concert star of the Metropolitan Opera Company, who sings here early next year, and through her own hard work has won an enviable place on our concert stage. "To all of them I have one and only one answer to give—WORK."

"I am almost invariably asked, 'How long should I practice?' Since every one's need is individual, this is a question you must decide for yourself. Do not practice when you are tired; this does more harm than good. Since the voice is the most personal of instruments, care must be taken to keep the body in good health. If you are overtired or nervous or ill it will immediately show in your singing. Always practice in a well-ventilated room, and of course you know that you must have the clothing loose so that you may breathe deeply when you do your practicing; your diaphragm will be cramped if you sit down."

"In addition to your singing, it is necessary to study the languages—French, Italian and German—and take lessons in harmony and sight reading. Later you must study interpretation and finish. But these can wait. Most important of all is to build a good foundation and perfect yourself in voice production."

Miss Peterson won her own way to fame by hard work and her example should help others.

## ORPHEUM

Victor Moore and Emma Littlefield, again in the spoken drama, are to be at the Orpheum next week. Vaudeville always reclaims its own and what else should this well known couple have for their offering but a revival of their famous back stage skit, Change Your Act or Back to the Woods? A classic is a classic whether written or played and Mr. Moore certainly has made of the "hick" variety of comedy one of vaudeville's classics. It was this part which caused George M. Cohan to write 45 Minutes from Broadway, in which Mr. Moore scored heavily as the rural type. The screen offered Moore a salary with as many digits as a duke's ransom, so he became a film star for a short time. Their return to vaudeville will be in the nature of an ovation for them from the "old-timers" and the signal for the same hearty laughs from the new generation which greeted Moore and Littlefield on their first appearance here many seasons ago.

Hello Husband, a satirical comedy dealing with the somewhat prevalent domestic idea that the average husband requires an introduction to his wife, will be another of next week's laugh provokers. The sketch is the work of William Anthony McGuire, author of many vaudeville successes and some plays. Hello Husband is played by Lulu McGuire and Hamilton Christy, who assume the roles of the two halves of the domestic partnership. Likable Lads Loaded with Laughs is the alliterative way in which Ole Olsen and Chic Johnson describe themselves and the act which they will contribute to next week's bill. They are said to furnish a fine example of clean clownery and to offer a choice blend of piano, song and monkey shines.

Jack LeVier, combination monologist and trapeze performer, will entertain with his twin accomplishments All in the Spirit of Fun. He is described as a red headed, pink chap who looks sort of foolish when he makes his appearance, says some foolish things and finally gets down to business and gives one the surprise of one's life. Thomas and Gertrude Kennedy, formerly feature dancers of Weber and Fields All-Star Jubilee, will give an example of their terpsichorean prowess in a few of their own creations. They are described as having an attractive program, attractively executed.

Original presentation of original songs will characterize the act of Irving Goslar and Rhea Lusby. They term their offering Artistic Bits of Vaudeville. The special songs in this number were written by Goslar. Both he and his partner sing and dance well. Petty Reat and Brother "assisted by 20 11" bottles," to quote their own descriptive phrase, will play difficult musical selections on ordinary bottles. Their musical execution is described as technically and musically as fine as though standard instruments were employed. Mme. Doree's Operalogue, presenting the most famous of the Operatic Sweethearts, will remain another seven days.



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## POVL BJORNISKJOLD AROUSES ENTHUSIASM

Noted Danish Dramatic Tenor Renders Extensive Program Before Appreciative Audience at Scottish Rite Auditorium—Mme. Leota Rhoads Effective Assistant Artist

By ALFRED METZGER

Povl Bjorniskjold, the distinguished Danish dramatic tenor, gave a concert at Scottish Rite Auditorium on Friday evening, December 10th, and judging from the salvos of applause that punctuated the conclusion of each number this truly intelligent singer delighted his hearers with the fervor of his art and the appeal of his interpretations. Mr. Bjorniskjold belongs to the intellectual class of artists. He devotes as much attention to the declamation of a song or aria as to the tonal expression, and like all dramatic singers his attention is concentrated upon the attainment of the innermost sentiment of a composition. His genius in this direction was specially revealed in his excellent interpretation of By Silent Hearth from Wagner's Master-singers and in Siegmund's Love Song from Wagner's Walkure. Here the splendid force and emotional color of the artist's interpretative ability were apparent. In Through the Forest from Weber's Freischutz he was able to show his finer lyric capabilities and he was successful in adapting his dramatic voice to the more romantic type of the composition. From a musical standpoint we must count Mr. Bjorniskjold among the very best dramatic tenors we have ever heard. His mode of expression is exactly like that of all so-called Wagnerian tenors who, unlike the Italians or French artists, produce their tones somewhat further back in the throat. This is not an artistic fault, but represents a fixed school of vocal art which has more admirers than opponents.

We must commend Mr. Bjorniskjold for his thoughtfulness in singing so many of his selections in English. No doubt the study of these songs in a foreign tongue must have required much time and effort on the part of Mr. Bjorniskjold, not alone because of the unfamiliarity of such foreign language, but more so because of the habit he must have formed to sing them in another tongue. An artist who has gained such distinction in the musical world as Mr. Bjorniskjold must have become so used to singing these works in another language that the text has become second nature to him. Now, to suddenly sing them in another tongue is one of the most difficult tasks that can possibly confront a singer. That Mr. Bjorniskjold has overcome these difficulties as well as he did on this recent occasion showed what a really fine artist he is. Only great artists are able to accomplish such a feat in the manner in which Mr. Bjorniskjold succeeded in doing this.

Of course, neither we nor Mr. Bjorniskjold believe that he has attained the proficiency in the enunciation of the English language which he eventually will possess. But we wish to present this distinguished artist as a shining example of what a singer should be. Here is a foreign artist perfectly willing to undergo the hardship of singing in a strange tongue to please the people. Among our American artists we constantly meet with opposition to our contention that in America songs and operas should be sung in English. In other words the foreign artist is more willing to sing in English for the American people than the American artists are. What's the matter? Are they ashamed of their own language?

The assisting artist on this occasion was Mme. Leota Rhoads, a coloratura soprano of rare accomplishments. Mme. Rhoads possesses a voice of much clearness and precision. Her high tones in particular are clean and carry well. The voice is excellently placed and used with ease and confidence. Mme. Rhoads was somewhat nervous at times, which condition she overcame toward the latter part of the program, and hence her interpretation of the technical part of the Titania aria from Mignon was not as thorough as she no doubt is able to sing it, but in the main the young vocalist gave an excellent account of herself. Her greatest triumph was achieved in the Norwegian Echo Song by Thrane and The Last Rose of Summer. In addition to her fine voice, pleasing declamatory style and clear enunciation Mme. Rhoads possesses a personality of distinction and grace which, combined with her artistic faculties, will reap for her a rich harvest upon the field of vocal expression. Mme. Rhoads is a disciple of Mme. Isabelle Marks.

Fred. Maurer, Jr., played the accompaniments with that rare taste and judgment which only musicians of natural instincts have been able to acquire. His shading of tone, phrasing of sentiment and grasp of the individual traits of the soloist is singularly predominant and his work always forms a special artistic feature of any program in which he may participate.

The complete program rendered on this occasion was as follows: By Silent Hearth (from the Opera Master-singer) (H. Wagner), Through the Forest (Freischutz) (C. M. v. Weber), (sung in English), Povl Bjorniskjold;

A Heart That's Free (Rally), By the Waters of Minnetonka (Lienrance), Mme. Leota Rhoads; Dear Old Mother (E. Grieg), The Great White Host (E. Grieg), English words by John Larsen, The Venetian Serenade (Johan Svendsen), Bird Song (W. Th. Söderberg), Povl Bjorniskjold; Io San Titania (from the Opera Mignon) (Ambroise Thomas), Mme. Leota Rhoads; Love Like the Dawn Came Stealing (Charles Wakefield Cadman), Invocation (Frank H. Colby) (sung first time in public), Siegmund's Love Song (from the Opera Walkure) (R. Wagner) (sung in Danish), Povl Bjorniskjold; The Norwegian Echo Song (Thrane), The Last Rose of Summer (Moore), Mme. Leota Rhoads; Tears (Text by H. C. Andersen) (S. Dedekam), Little Karen (P. Heise), My Heart and Lute (H. Kjerulf), Polish Patriotic Song (N. W. Gade), English words by John Larsen, Povl Bjorniskjold.

## THE THIRD CHAMBER MUSIC CONCERT

Chamber Music Society of San Francisco Introduces a New Trio by Leo Sowerby of Ultra Modern Characteristics—Impressive Interpretation of Haydn and Dvorak Works

By ALFRED METZGER

The third concert of the 1920-1921 series of the Chamber Music Society of San Francisco took place at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, December 7th, and true to the



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precedent established by this organization, a large audience again assembled to do homage to the excellent artists who comprise it. The opening number of the program consisted of Haydn's ever fresh and young C major Quartet, a composition requiring the utmost grace and lightness of execution to retain the spirit in which it was written and we know of no musicians better qualified to attain this sprightliness than Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt. It is in works of the utmost simplicity and poetic sentiment that the real artistic qualifications of a musician have an opportunity to assert themselves. Technical difficulties may be overcome by constant practice. Intricate harmonic combinations may be negotiated by strenuous efforts which gloss over many an unevenness. But simple, beautiful works, like this Haydn composition, require the highest phase of musicianship and artistry in order to be interpreted in a manner worthy of the master who conceived them. No one who listened to the fervent expression with which the members of the Chamber Music Society of San Francisco transmitted the graceful periods of this work will deny that they proved themselves worthy of the most unreserved commendation.

The novelty of the program consisted of a Trio for

flute, viola and piano by Leo Sowerby, evidently a disciple of the ultra-modern school of composition. There seem to be two phases of so-called modern style of creative work. One of them represents a class of writers who retain their sanity and succeed in making themselves understood by means of fine tone shadings, intelligent thematic treatment, clever and skilful scoring and a continuity of ideas. The other phase is represented by composers who seek bizarre effects, do not care a continental for continuity of musical thoughts, revel in technical intricacies and theoretical acrobatics and consider themselves fortunate when they are able to confuse the public mind as much as possible. Admirers of this latter class always tell you that it is necessary to hear these works more than once to appreciate them. But those of us who are repelled by such compositions do not want to hear them more than once. In some instances once is twice too much.

We naturally are grateful to the Chamber Music Society of San Francisco to introduce to us the new compositions that are listened to by the musical public of other music centers. No doubt Messrs. Hecht, Firestone and Ormay studied the work sufficiently to fathom its meaning. Unfortunately we could not obtain any musical impression from this Sowerby work. It belongs to the grotesque phase of compositions. It is written in a manner almost impossible of performance, specially so by the flute, the scoring of which is entirely too low, and the intervals such as to require twenty horse-power breath. No attempt appears to be made to blend the flute with the viola, something which, in view of the similarity of tone quality of these instruments, ought not to be difficult. Neither is the piano part written in a manner to bring the three instruments into sufficiently close relationship to actually obtain truly beautiful tone color effects. The composer seems to have tried to make the work as difficult of performance as possible, refusing to create melodic richness, rarely securing a definite rhythmic period of obvious musical intent and indeed anxious to create confusion, incongruity of ideas and disorderly phrases. Just before the end a certain syncopated passage seems to penetrate the clouds of confusion for a few moments. But its effect is marred by the contrast with the preceding and following phrases which are just as chaotic as the so-called "rag-time" period is orderly and rhythmic. The contrast makes this passage sound "cheap" which 's not in reality. It was a surprise to us that Messrs. Hecht, Firestone and Ormay were able to play the work at all. They deserve a medal for bravery. Of course there may be people who like this sort of thing. We are glad there are. However, we do not belong among them. Possibly they think they are courageous to express their opinion favorably. Well, if so, we will vote them a medal for bravery, too. In such a case we are willing to count ourselves among the cowards.

The closing number consisted of Dvorak's excellent Quintet op. 81 for piano, two violins, viola and cello. Here is what we consider genuine music. There you have the essence of a beautiful thought, the orderly development of a thematic idea, the decisive rhythmic accent, the expression that touches the soul. Dvorak could not have written anything but something beautiful and in this Quartet his genius is constantly hovering over the performers. This was Gyula Ormay's first appearance this season with the society and it was a most pleasurable sensation to follow his musicianly work. He grasps the beauties of a composition, phrases with intelligence and taste, plays with a clean and easy technic and understands the innermost secrets of adequate ensemble playing. He is a rare musician and a pianist of the rarest type. He was in splendid company for Messrs. Persinger, Ford, Firestone and Britt were at their best in this work, although there were times when we would have liked a little less deliberation and more spirit and effervescence, but the ensemble work was excellent and the comprehension on the part of the interpreters worthy of the heartiest praise. It was a most enjoyable event and the enthusiastic approval of the audience was not misplaced.

## PROKOFIEFF AT COLUMBIA TOMORROW

The arrival of Serge Prokofieff in San Francisco to fulfill his concert engagement Sunday afternoon, December 19th, at the Columbia Theatre, has created an unusual stir amongst the musicians, for this extraordinary Russian has been a sensation wherever he has appeared. As the second attraction of the Colbert Concert Course, Prokofieff will present the following interesting program: Sonata A Major, op. 101 (Beethoven); Waltzes (Schubert); Nocturne (Rimsky-Korsakoff); Prelude B Minor (Ljadoff); Ballet of the Chickens in Their Shells (Moussorgsky); Poem, op. 32 (Scriabine); Conte, op. 8 (Medtner); Prelude, op. 12, Gavotte, op. 32, Vision fugitive, op. 22, Scherzo, op. 12 (Prokofieff).



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TWENTIETH YEAR

## THE MUSIC CLUBS AND THE ARTISTS

Whenever the Pacific Coast Musical Review has written against the bad habit of certain music clubs to ask experienced artists to give their services for nothing, protests have been made to this paper by members of various musical clubs against its stand. It has been maintained that the music clubs were doing an excellent service to the community, that their officers were working unselfishly, giving their time and effort toward a good cause, and that criticism, such as appeared in this paper, only increased the difficulties of these unselfish workers and made it harder for them to keep up the educational work of the clubs. Evidently the music clubs misunderstood our position. Whenever an artist is asked to do anything for nothing, except of course for charity, and whenever clubs establish rules that they will not pay for musical services, they are doing an almost irreparable injury to the cause of music, and really do not accomplish what they are after, for their membership is usually so small that the effect upon the musical public at large is negligible in so far as it appertains to musical education.

Now, before proceeding in our argument we wish it to be definitely understood that we are not speaking of any particular music club, and we trust that none of the music clubs in California will take these remarks to themselves exclusively. We are now dealing with a condition that prevails in all parts of the country. The question we wish to propound today is what are the purposes of music clubs and what should they be? A thorough investigation of the situation in California has revealed to us the following conditions: Music clubs, generally speaking, seem to be organized principally for the sole object of securing for their members as many concerts by as many artists as possible for as little money as possible—nothing if it can be done and very little otherwise. In some instances this policy is expanded by clubs securing a number of outside artists at big prices, by "combing" their community for enough members so that a nominal club fee during the year enables the members to hear the great artists as CHEAPLY as possible. In other words, the energy of music clubs seems to be concentrated upon the one fact to get as many artistic services as it is possible to scrape together for as little money as can possibly be devoted to this cause. We have not been able to discover any other reasons for the existence of the majority of the clubs.

Now, we wish to ask is this a worthy cause? Is this a cause sufficiently big to justify united support on the part of the press or public? If so, then clubs may be organized to give students

a musical education for nothing or at the lowest possible rates by asking teacher members to give their services free of charge. Before we go any further we wish to show how unfair this persistent refusal to pay resident artists really is. Suppose the dues of a music club per year are five dollars, and active members, willing to participate once a year in programs, are exempted from paying dues. And let us also suppose the club is willing to pay only twenty-five dollars for artistic services. It is but logical to maintain that the artist members are expected to pay TWENTY dollars a year more for belonging to the club than all other members who are not required to donate their services, except certain officers who also contribute services. Is this equitable or is it not?

Now, the argument is frequently made that there are many people who can not afford to pay the prices charged by artists and who should be given an opportunity to hear them at prices within their reach. Our observation has convinced us that members of musical clubs are exactly the same people who pay the prices charged by artists and attend concerts anyhow. It is human nature to hear an artist whom everybody is talking about and pay the money demanded. But aside from this, anyone who can pay five dollars a year dues to belong to a music club can pay from one to two dollars a concert to hear the artists he is particularly interested in. The difference between the club dues and the money someone would expend in attending concerts is so little that the financial argument falls absolutely flat. Either you are interested in music to a sufficient extent to really want to go to concerts, and are willing to sacrifice something to be able to hear great artists, or you are not. The money question has nothing to do with it. If you really can not stay away from concerts—good concerts of course—you are musical; if you are so indifferent as to permit a dollar to stand in your way to attend good concerts you are not musical, no matter what you pretend to be, and furthermore YOU NEVER WILL BE MUSICAL—clubs or no clubs.

And the fact that most music clubs are complaining because of lack of membership and failure of their members to take a livelier interest in the organization is ample proof for our contentions. Something is radically wrong, and what is it? It is the lack of a certain definite purpose of most of our music clubs and consequently of making themselves sufficiently useful to deserve and get the support of the public in greater measure than they are getting now. And what purpose can there be for a music club to arouse the enthusiasm of press and public? Simply to do something that no other organizations are doing and something that actually helps individual members of the musical profession and indirectly, therefore, music as an art. Everyone knows that among the public at large there exists a prejudice against resident artists, no matter how fine they may be. Take an artist of world renown who comes among us and honors us by locating here. Do our music clubs or the public appreciate this honor and reward such artist with their attention and patronage in a measure commensurate with his international reputation? Not much. On the contrary they immediately proceed to label him with the tag of "local" artist and begin to forget that he exists. In other words an artist is made to feel ashamed to live in a certain community because of the odium that applies to the term "local" artist.

Now, our musical clubs instead of combatting this unjust attitude toward our resident artists actually assist it by discriminating between visiting and resident artists in their payments for services. Instead of telling the public that it is wrong in assuming that resident artists are not just as fine as visiting artists, that the fact that an artist settles among us does not lessen his artistic merit or standing, that his services when locating here are worth just as much as when he comes here on a short visit, our musical clubs say the people do not want to hear "local" artists and so we are not going to pay them, or our

artists are not worth as much as visiting artists and they must appear either for little or nothing. In other words the musical clubs, which should above all stand up for the rights of our resident artists, are the ones who join the mob in crying down with the resident artists.

We are certain if a musical club would have the courage to announce its decision to positively stand up for California artists, pay them fixed amounts of not less than one hundred dollars and select the best ones, it would get the support of hundreds of people and why? Because every parent who gives his child an education expects the same to sooner or later earn a livelihood. Now, if parents can be convinced that by supporting a musical club they incidentally build a foundation upon which opportunities for their children may be established, surely he would be a most indifferent parent who could not be convinced that such an organization is worthy of support. Furthermore, a club could distinguish between experienced artists, who already have made a reputation, and young artists just about to make their debut. Of course, beginners, who just seek an opportunity to appear before the public to gain confidence, can not be expected to earn any money until they have established a name for themselves. In this case a club could give a series of concerts for such purpose, specially for members whose children appear on such occasions, and, of course, if others wish to attend, such as friends, etc., admission should be granted, but only upon condition that parents and friends are members. We know of no better way for a music club to interest the public at large, than to interest it THROUGH THE CHILDREN.

Now, a music club that would pay adequate prices to resident artists, thereby assuring a definite career for artists whose talent is worthy of recognition, and also proving to parents that there is an opportunity for those adopting a musical career the preparation for which requires a large outlay of money, would do something worth while for music. Of course, we only refer here to artists really worth while, not to everyone whether they think they are artists or not. Such encouragement, if adopted by other clubs in the State, would open up a concert field for our future artists, now under the care of able teachers, the effect of which upon our community musical life is incalculable. Then, the clubs, as already stated, could offer opportunity to young students of ability, who must qualify by passing examinations before a competent committee, to make public appearances, and thus see whether or not they are sufficiently endowed to become competent artists. In thus paving the way for embryo artists to gain recognition the musical clubs would conquer for themselves a place in the educational work of the State which can not be overestimated. And these two objects—the offering of opportunities to artists of repute residing within the State to appear in concerts at adequate remuneration, and to students to obtain a public hearing—would give the music club an influence and standing second to no other musical organization in the community. The support on the part of the public would be commensurate with the service rendered the community by the music clubs. But the policy of giving a few hundred people a chance to hear music as cheaply as possible is no excuse for the existence of a music club at all.

There are certain music clubs who actually discriminate against their own members and such discrimination is embodied in their constitution. If we did not actually KNOW that such clubs exist we could not believe it. Mind you, the constitution of these clubs prohibits payment for services rendered by members only. There is no such prohibition for payment to outside artists. In other words you are penalized for being a member of such clubs. Morally it means when you are a member of certain music clubs your services are not worth anything. When you are an outsider and are asked to appear before such club you are good enough to be paid for. Isn't this a ridiculous proposition? We go



back to our old argument that suppose the services of an artist are considered worth twenty-five dollars—in some cases fifty and one hundred dollars are paid outsiders—then in order to be an active member of such a club you must pay twenty dollars more than any other member who does not appear before the club. You not only must donate your services but you are considered obliged to pay in services five times as much dues as the other members. The contention that such appearances pay you in publicity and prestige is nonsense. The attendance is never large enough to justify the claim of publicity, and as to engagements to be obtained, or pupils, this is utter foolishness. On the contrary the fact that an artist is known to appear without charging for his services injures his chances for obtaining engagements far more than it benefits them. And pupils can not be obtained by these means because there are not enough pupils in San Francisco to supply all the artists who are asked to do things for nothing. Now, we insist, that, instead of criticising this paper for its stand in behalf of the resident artists the musical clubs should see the brilliant opportunities they have in really helping music and artists as well as students, and would understand that this paper in making these suggestions is the friend of the music club, and not its enemy, something really worth while for music in California could be accomplished.

There remains now the financial side of this proposition to be considered. The music clubs give usually two concerts a month between September and May, eight months of activity. Two concerts being given a month means sixteen concerts a season. Now eight of these concerts could be reserved for artists of reputation and eight for students who seek to gain public recognition. The former could be paid at a minimum rate of \$100 a concert, while the latter of course would receive no remuneration. If two artists only would be engaged for each concert only \$1600 for artists would have to be raised. Dues, under this new proposition, by interesting parents, students and teachers could be raised to \$1 a month or \$8 for the season. It would only require two hundred members to pay the expenses for artists. There would be no difficulty to obtain five hundred members, and the financial problem would be solved. If only one artist is to be engaged for an artist concert the financial requirements would be even less. But we are certain that a committee of energetic women who understand the situation, and whose standing in the community is high, could easily secure a thousand members in six months. As far as this paper is concerned it would put its entire energy and influence behind such a movement. Is there a club courageous enough to prove our contention correct or false?

Such a club could even have advantages in regard to visiting artists. With a membership of five hundred or a thousand such club could go to any manager and secure for its members reduced rates to concerts by guaranteeing an attendance of so many hundred. In this way the entire concert problem would be solved.

#### THE OAKLAND PIANO CLUB

The Oakland Piano Club, a group of earnest musicians meeting monthly at the homes of its members, of whom the gifted pianist Mrs. Jacob Del Valle is president, affords one of the more intimate and exclusive musical treats of the Oakland calendar. Each program is given by three club members and an invited artist. On the evening of Thursday, December 2nd, Miss Emilie Lancel of San Francisco, whose beautiful mezzo voice is known on both sides of the bay, was the soloist, her songs delighting the audience. Miss Beatrice Meltzer of Piedmont, Miss Violet Oatman of San Francisco and Miss Deane of Oakland played with pronounced musicianship. Miss Deane's numbers were an Etude (Glazounov), Waltz Caprice (Cyril Scott), and Etude (Dohnanyi), contrasting in the modernity with the Mozart, Schumann, Chopin and MacDowell numbers of Miss Oatman and Miss Meltzer.

The Oakland Piano Club has three seasons of painstaking work to its credit and may be recognized as sharing conspicuously in the keeping of musical art at a high standard in Oakland.

L. MACKAY-CANTELL.

#### ALICE GENTLE THRILLS RICHMOND AUDIENCE

First Concert by Famous Artist Ever Given In Richmond Proves a Tremendous Success—Alice Gentle Evokes Great Admiration From Audience

By CONSTANCE ALEXANDRE

In the Lincoln School Auditorium, in Richmond, on Friday evening, December 10th, a large percentage of the leading citizens of that community were present to hear a song recital. It is a well known fact that in every city, no matter whether it is large or small, there are to be found many who are craving for music. Yet, how many of these music hungry souls are able to satisfy their desire? It is a mistaken idea to assume that because cities are situated near a great metropolis, that music, art or any educational work need not be encouraged in their midst. There are those whose love for music is so profound that they are willing to go any distance or to any extreme to hear a concert, while others who admire it wait until it is presented to them. So it has been proven, as in the case of Richmond, that they have waited and no doubt today they are saying that their wait was not in vain. The ice has been broken and I dare say that from now on, since Richmond has been launched on the musical sea, there will be other artists who will include this city in their itinerary. Someone had to take the first step and it was Alice Gentle whose determination to make a success of every opportunity presented to her was the first to reveal to these people the real charm and power of music.

And what was most delightful about the attitude of the audience was the fact that they immediately recognized and appreciated what was being done for them. Their applause was spontaneous and hearty. There was no end to their evident and boundless enthusiasm. After every group Miss Gentle was forced to add extra numbers, while at the end of the program, after exhausting her supply of encores, in order to make the audience leave, she simply had to tell them to please go home, that she hadn't anything more to sing. Miss Gentle hadn't the slightest difficulty in convincing her audience that she is truly a great artist in every sense of the word. With every song her impression on her hearers strengthened and they succumbed to her personal beauty and charm just as easily as they were enraptured by the magnificence of her voice.

Miss Gentle sang as her aria the Pace, Pace mio Dio from Verdi's La Forza del Destino, which served to disclose the range, flexibility and velvety smoothness of her voice. At the end of the aria her high B flat rang out with a tonal volume and brilliancy which many a dramatic soprano might envy. One outstanding feature of Miss Gentle's operatic singing lies in the fact that she knows how to build a climax and when attained how to hold it. It is a revelation to find an artist who knows not only how to use her voice but how to conserve it. One can see that Alice Gentle never thinks of quantity before quality, she does not sacrifice tonal beauty for either volume or dramatic effects and one is constantly under the impression that while she is perhaps singing in full voice that she still has more to give. In addition to this aria Miss Gentle sang as an extra number the Habanera from Carmen. Time and time again during a performance of Carmen the audience burst into wild applause, thus preventing the opera from continuing. An episode of this sort rarely happens in concert, but with the first few notes of this aria the people, in order to give full sway to their delight in hearing Miss Gentle sing Carmen, went into ecstasies of joy. Another number which demonstrated the genuine artistry of Miss Gentle was Les Silhouettes, by Carpenter, sung entirely in pure pianissimo tones and imbued with the many lights and shades of subtleties of phrasing which causes such a number to become a little gem. Her other numbers were modern French, charming Irish folk songs and Negro Spirituals.

Frank Moss again proved his worth as an accompanist by his accuracy and ability of being in unison with the soloist. His playing was thoroughly enjoyable, making this concert as near perfection as it is possible to achieve. The pleasure that has been afforded the music lovers of Richmond was due to the enterprise of Mrs. Jessica Colbert.

#### EXPOSITION AUDITORIUM

Christmas music will be played by Edwin H. Lemare at his organ recital on Sunday evening, December 19th, in the Exposition Auditorium, his program being as follows: For Unto Us a Child Is Born, from The Messiah (Handel); Christmas Song (Lemare); Seraph's Strain (Wolstenholme); Pastoral Symphony, from Christmas Oratorio (Bach); Nazareth (Gounod); Improvisation on brief Christmas theme; Concert Fantasia on Tune of Hanover (Lemare). Themes for the improvisation by Lemare will be received from the audience, each of them to be only a few bars long.

The Ada Clement Piano School announces the opening of two new departments, one which will be a series of adult classes under the direction of Mrs. Zoe Peterson in elementary harmony, ear training, sight reading, solfeggi rhythmic drill and keyboard harmony. The number in each of these classes will be limited to eight and lessons will cover a period of one and a half hours a week. The other new section of the school will be a morning music school for little children six years and under. These classes will start Monday morning, January 10, 1921. For detailed information address Secretary of Ada Clement School, 3435 Sacramento street. Telephone number, Fillmore 898.

#### HERTZ AND ORCHESTRA CHEERED AT POP

Alfred Hertz and His Men Are Heard at Their Best at Pop Concert and Wildly Acclaimed by Enthusiastic Audience

By CONSTANCE ALEXANDRE

It is certainly becoming more and more important and noticeable that our Symphony Orchestra needs a new home. The regular symphony concerts as well as the Pops are being so well patronized, not only by the regular subscribers but by the general public, that the Curran Theatre is no longer of sufficient seating capacity to accommodate those desiring to attend. Last Sunday afternoon, December 12th, every seat, every loge and every box was occupied to their fullest, so that in back there were people standing at least two or three rows deep. This is enough proof that our orchestra, led by Mr. Hertz, is appreciated and that, too, our musical public has come to the realization of what our orchestra has meant to us in the progress of art and the stimulation of musical taste. The time has arrived when larger quarters must be sought, at least until our War Memorial materializes, not in theory but in reality. However this is a subject apart from the delightful musical program Mr. Hertz arranged for this occasion and which to many is the most important matter.

In arranging a program Mr. Hertz never fails to secure those numbers which cannot help but appeal to even the most blasé musical connoisseurs. There was variety in abundance, excerpts from Russia, Bohemia, Spain, Austria, Germany as well as other countries, so that nearly every school was represented on the program. Smetana's Bartered Bride opened the program and in which Mr. Hertz gave a reading invested with virility, warmth and imagination. The lovely melodies of Bizet's L'Arlesienne, very reminiscent in places of his Carmen, was played next, much to the delight and enjoyment of the audience. This was followed by a suite by Rimsky-Korsakoff entitled Mlada, which was performed here for the first time. These colorful threads of themes characteristic of the school it represents were rendered with a vivacity and technical excellence that brought about the desired shade of interpretation and tonal beauty. However, it was not until the Beethoven Menuet and the Kreisler Liebesfreud that the climax of this wonderful concert was reached. And such a climax! Mr. Hertz was forced to put aside all orchestral rules and regulations. He was unable to conform to the etiquette of symphony concerts, and compelled to respond to the desire of his audience by repeating both these numbers. And personally I do not blame the audience for their insistence, for if there is a purer, more charming and nobler thought than this lovely Menuet of Beethoven, I have not heard it. And Mr. Hertz played it with just the right touch of delicacy and simplicity, never failing to reveal the many accents and rhythms which gives this melody unquestioned distinction. Exquisite tonal effects and phrasing were demonstrated by the string section of the orchestra headed by Mr. Persinger.

Brahms' Hungarian Dances and Niccolai's Merry Wives of Windsor brought to a close a popular concert in every sense of the word, showing Mr. Hertz and the orchestra in their best form, which was decidedly appreciated by the huge audience in attendance.

#### MISS SIMPSON PRESENTS TALENTED PUPIL

A charming concert was given on Saturday evening, December fourth, by Helen Eugenia Merchant, a talented pupil of Elizabeth Simpson, at the Berkeley Piano Club. Miss Merchant is a delightful young artist who has been under Miss Simpson's guidance for three seasons; and her work on this occasion was marked by a clarity, poise and brilliance quite beyond her years. She played an exacting and varied program with a high degree of technical finish, musical understanding and poetic feeling; and she captivated the large audience by the unaffected simplicity and charm of her personality as well as by her delightful playing. Berkeley Gazette:—The recital at which Miss Elizabeth Simpson presented Helen Eugenia Merchant, pianist, at the Berkeley Piano Club Saturday evening, was one of the most interesting musical and social events of the season and attracted a large audience. Miss Merchant played a varied and exacting program of representative concert in a thoroughly artistic manner, winning especial praise for the grace and fluency of her technique, as well as the poetic feeling and sympathy of her interpretation. She exhibited a poise and brilliance of style and a maturity of insight unusual in one so young. She was most cordially received, the enthusiasm mounting throughout the program to an ovation at the close, when the young artist was showered with flowers and congratulations.

Miss Merchant was assisted by Miss Marguerite Weaver, a talented pupil of Mrs. Carl Edwin Anderson, who sang two groups of songs in a charming style, which, added to her beautiful voice, gained for her a great success.

The program was as follows: Solfeggietto (C. P. E. Bach), Improvviso Bb (Schubert), Marche Grotesque (Sinding), Miss Merchant; At Dawning (Cadman), My Curly Headed Baby (Clutsam), Miss Weaver; Pan (Godard), A la bien aïme (Schuff), Arabesque (Debussy), Valse, Op. 34, No. 1 (Moszkowski), Miss Merchant; By the Waters of Minnetonka (Lieurance), In Your Eyes (Hillain), Miss Weaver; Capriccio Brillante (Mendelssohn), Miss Merchant. Orchestral accompaniment on second piano by Miss Simpson.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.



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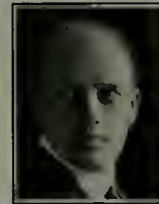
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## CALIFORNIANS IN NEW YORK

A number of well known Californians enjoyed a pleasant evening and dinner at the Black Cat in Greenwich Village, New York, on Monday, November 29th. There was a fine get-together spirit and as most of those who were present study music in New York their names will be of interest to our readers. They included: Alvina Barth, Hetha Barth, Milton Brown, Nana Bryant, Antonio de Grassi, Russell Dill, Marjorie Ellis, Doria Fernanda, Jack Hillman, Rosalie Housman,

certainly will make her way as successfully in New York as she has already done in this city.

The Pacific Coast Musical Review as well as its editor are pleased to acknowledge greetings and good wishes from the ambitious Californians whose names are given above. We wish them that success which their merit so richly deserves and wish to thank them for thinking of us during the busy New York season.

Stanford Music School pupils engaged for the holiday season in Palo Alto, Cal., and suburban cities include: Elta Eleanor Lapham in soprano soloist for the Christmas Cantata Sunday evening, the 19th, and singing Noel (Adams) for Offertory; at the Methodist church. At the First Baptist church in the morning she will sing "The Star (Sigurd)." Joseph Herman Judge, baritone soloist, High Mass morning of 19th at St. Thomas Aquinas Catholic church—solo, The Birth of a King (Coomba) in the evening at First Presbyterian church concert Birthday of a King (Neidlinger) O. Holy Night. Mrs. Harry Zimmerman, Madeline Shields, sopranos; Elmer H. Browne, tenor, are engaged at Mt. Carmel Catholic Church, Redwood City, for High Mass (Bottaniana in F) Offertory solos—Noel (Adams), Mrs. Zimmermann; Star of the East (Neidlinger), Elmer H. Browne. On Monday evening, December 13th, at Knights of Columbus Entertainment, San Mateo, Joseph Herman Judge sings Oh, Moon of My Delight and a group of Irish songs.

Margaret Hughes, Mrs. G. P. Hunt, Miss Husted, Easton Kent, A. Lundberg, Benj. Moore, Ashley Pettis, Marie Partridge Price, Sydney Schlesinger, Lloyd Schultze, Elizabeth Short, Edgar Thorpe, Lucy van de Mark, Nellie Laura Walker, Ruth Ware, Douglas Whitehead, Virginia Whitehead and Elizabeth Whittier.

Miss Selma MacDonough, who was the solo dancer in the performance of Sameon and Delilah at the Greek Theatre this summer, is now a member of the Metropolitan Opera House Ballet and has appeared in Medea, Il Carillon Magico, and other performances. She



## UNITED STATES ARMY BANDS

## United States Government Making Special Inducements to Prospective Members of Army Bands

By FRANK J. WEBER,

Band Leader, United States Army, Late of the St. Louis Symphony Orchestra

Uncle Sam has determined to make life in every one of his 140 bands in the United States Army as pleasant and profitable as is humanly possible. Hereafter, according to an announcement by Major General P. C. Harris, the Adjutant General of the Army, a man may enlist to study music who has had no musical training whatsoever. Army-trained bandmen find so many opportunities in civil life today that the regiments have great difficulty in keeping them men, once they have become finished musicians and have had their temperaments well ordered and disciplined by their army experience. "The Army must have a continual supply of new men to fill their places," says the Adjutant General.

There is a tremendous demand for players in factories and industrial plants, where easy jobs at good pay are awaiting Army musicians. Here they are immediately assigned to the band, now an important part in welfare work among large corporations.

Today the Army will take a man and teach him the instrument to which he is best adapted, or the one which he may desire. Recruits who yearn to learn march music and jazz will be sent to the Seventh Recruit Depot Band, Columbus Barracks, Ohio, where preparations are now being made to train two hundred musicians for the Army under my direction.

I may say that here the road to a finished musical education lies open to any man with musical training, talent, temperament, or aspiration. For the finished musician there is the probable opportunity that he will be able some time to organize and conduct his own band—the goal that beckons every bandman who has the truly musical spirit.

To those men whose training is incomplete, or whose main quality is musical talent and a desire to develop it, the Army holds out inducements that cannot be approached in civil life. These men may be accepted for enlistment in any line branch of the Army they desire. They come to the Columbus recruit depot for enlistment, and here they are immediately tested as to their musical ability or capacity to receive instruction.

If the recruit has sufficient musical training he is immediately reported for assignment to an Army band, where his instruction continues in the higher grades of music. If he is found insufficiently trained for immediate assignment, but susceptible, he will be placed with the recruit depot band for instruction. In either case he receives regular, systematic training as an instrumentalist and in band routine, and gains musical experience such as is difficult to obtain in any organization outside the Army. The educational feature is not confined to our recruit depot bands, but is continued in all Army bands.

To men with special qualifications, who can pass the required examination, an added inducement is held out—a two-year course at the United States Army Music School.

Any bandman in his second enlistment may become a candidate for the free scholarship at the Institute of Musical Art of New York City. This institution supervises the instruction at the United States Army Music School.

The director of the institute examines the candidates for enrollment and selects five or six men for the scholarships. Others who display marked ability but who fall a little below the passing mark are permitted to remain and take the one-year assistant band leader course at the school.

The course of training for recruits has been adopted after a thorough study of the best methods found in foreign armies. The most practical features have been taken from every available source and combined into an American system which has already achieved valuable results.

The band, under this system, is divided into groups, each group in charge of its best musician. Instruction then proceeds individually under the supervision of the band leader, assistant band leader, and the group leader. After the individual instruction has reached a satisfactory state, instruction proceeds by groups under the guidance of the band leader and assistant band leader. After the group training has been perfected the band rehearses as a whole under the direction of the band leader. The hours of practice are not less than four each day, except Saturday, which is devoted to cleaning the instruments and to recreation.

There are classes in reed, brass and percussion instruments, and instruction in harmony and higher music for those who desire it.

The following scheme for individual instruction is furnished as a guide for musical training:

Rudiments of music comprising:

## Fundamentals—

a. Theoretical: Sufficient to acquire a knowledge of notes, rests, values, intervals, etc. Keys and their signatures, with explanation of circle of fifths.

## b. Practical:

- (1) Scales: Played in unison and individually, long tones. (a) Major. (b) Minor. (c) Chromatic.
- (2) Arpeggios: Played in unison and individually, long tones.
- (3) Chords: Played in harmony, long tones. (a) Major. (b) Minor.

## Advanced Stages—

- a. Practice in sight reading, technic and phrasing.
- b. Proper regard for marks of expression.
- c. Ensemble playing.
- d. Augmented chords.
- e. Diminished chords.

A word about pay. The Army musician has no anxiety about his food; good wholesome, strength-giving food; there is no worry about clothes, quarters, heat or light; there is no apprehension as to sickness or doctor's bills. He has besides these many advantages, a healthy environment, cheerful companionship and the opportunity to broaden his point of view by association with many different types of men. He is assured of ample time to practice, ample time for leisure, nor is there any deduction of pay while he is on furlough.

All musicians receive more money than privates, as well as other privileges; and they are eligible to all the non-commissioned grades, from musician, third class, to band leader.

In conclusion, I can safely say that as builders of morale and as maintainers of the fighting spirit which made American troops practically invincible during the Great War, the bands of the United States Army demonstrated their value beyond all question. Even the most determined and optimistic advocate of melody as an incentive and inspiration could hardly have expected that music could render such signal service to men in battle.

Every great leader produced by the war realized the importance of the band, and gave full recognition to the necessity of restful or encouraging strains when tired men have an opportunity to cease their efforts, or when the same tired men are called upon to exert themselves to the utmost.

It is the intention of the United States Army, basing its policy on the unanimous judgment of military leaders, to make music a more striking feature of Army life in peace, and to spare no effort in the attempt to make its bands uniformly proficient.

Unusual opportunities are open to a large class of Americans, not only to musicians, but to every man with musical talent, temperament, or aspiration. By enlisting in the Army the latter types can secure a musical education and musical advantages which can rarely come to them through any other agency.

A letter addressed to me at Columbus Barracks, Columbus, Ohio, will be gladly answered.

## STANFORD UNIVERSITY ORGANIST'S REPORT

Warren D. Allen Tells About His Work Since Assuming His Duties as University Organist Following the Death of Louis H. Eaton in 1918

An interesting, and in some respects historical document, is the annual report of Warren D. Allen, organist of Stanford University. It is but necessary to quote here the essential points of this report as we have not the space to print it entirely. However, we shall quote enough to show the magnitude of the work accomplished by Mr. Allen at Stanford during the two years of his useful activity.

During the season 1918-1919 organ recitals were given each Wednesday and Sunday afternoon. During 1919-1920 recitals were arranged for Tuesdays, Thursdays and Sundays. The Sunday programs were repeated at the Tuesday recitals. The programs averaged one-half hour in length and Mr. Allen has succeeded in varying the programs by selecting works from all great schools of organ literature. The increasing attendance at these events proved a source of great pride to the University, 10,000 people having attended during the two years of Mr. Allen's incumbency.

Three hundred and three separate compositions were played. This does not include repetitions. The composers represented were: Andrews, Bach (J. S. and W. F.), Baré, Barnes, Batiste, Becker, Best, Beethoven, Berlioz, Bibboni, Bizet, Boccherini, Boellman, Bonnet, Boradine, Bossi, Boulay, Brahms, Brewer, Buck, Bull, Buxtehude, Calkin, Callaerts, Capocci, Chopin, Cleram-deauil, Colby, Cole, Corelli, Couperin, Daquin, Debussy, De Grigny, D'Ervy, Dethier, Diggle, Douglas, Dubois, Dvorak, Elgar, Fasch, Faulkes, Ferrata, Franck, Frescobaldi, Gabrieli, Gigout, Goldmark, Gounod, Grainger, Grieg, Guilmant, Handel, Hanson, Harwood, Haydn, Held, Hofmann, Hollins, Karg-Elert, Kirnberger, Kramer, Lassen, Lemare, Lemmens, MacDowell, Malling, Marcello, Marpurg, Martini, Massenet, Mendelssohn, Merulo, Mildenberg, Mozart, Nevin, Noble, Proust, Purcell, Quef, Rachmaninoff, Raison, Rameau, Reiff, Reubke, Rheinberger, Rimsky-Korsakow, Rossini, Rousseau, Rubinstein, Saint-Saens, Salome, Scheidt, Schmid, Schminke, Schubert, Schumann, Svengren, Sousa, Sowerby, Stoughton, Stravinsky, Svendsen, Thomas, Thompson, Titelouze, Tournemire, Tschaiakowsky, Verdi, Vienne, Weber, Wagner, Watts, Wesley, West, Widor, Wolstenholme, and Yon.

The guest organists who played at the Memorial Church of Stanford University during this term were: Joseph Bonnet, W. W. Carruth, and Miss Alberta Shafsky, a pupil of Mr. Allen. Assisting soloists during these two seasons were: Samuel Savannah, violinist; Miss Blanche Hamilton Fox, contralto; Harry Robertson, tenor; Hother Wismer, violinist; Mrs. Warren D. Allen, contralto; Mrs. Alfred Edwards, soprano; George Osborne Wilson, cellist; Mrs. Fanny Bailey Scott, soprano; C. L. McCormick, bass; Miss Elizabeth Pierce, violinist; Miss Marjory M. Fisher, violinist; Miss Irene Stratton, harpist; Miss Isabelle Young, Miss Lucille Huff, Miss Anna Ramsey, vocalists; Willard Schindler, baritone; Gottfried Herbst, violinist; Mme. Ina Wright Herbst, soprano; Miss Clarissa Ryan, violinist. The Schubert Club of thirty women's voices also appeared at these concerts.

The Stanford University Glee Club was re-organized

in the fall under the direction of the University organist and made a successful tour through Southern California in April, 1920. The club appeared at two concerts of the Los Angeles Symphony Orchestra under Adolf Tandler, and on Easter Sunday the organization sang with the Philharmonic Orchestra of Los Angeles under Walter Henry Rothwell, at the Sunrise Easter Service in Pasadena, and on the same afternoon the club appeared at the Sunday concert of the Philharmonic Orchestra at Trinity Auditorium, Los Angeles. These were the first times that a college musical organization had appeared with a bona fide symphony orchestra in the West.

The University Choir and the University Orchestra gave several concerts under the direction of the University organist. Haydn's Creation was given with members of the San Francisco Symphony Orchestra and Mrs. G. A. Scott, soprano; Carl Anderson, tenor; Harry L. Perry, basso, as soloists. In December, 1919, Handel's Messiah was sung with Anna Franklin, Anna Ramsey, Dr. G. B. Little and W. J. Schindler as soloists. On Decoration Day, 1920, Verdi's Requiem was given at a special University Memorial Service with members of the San Francisco Symphony Orchestra and soloists—Mrs. H. A. Tennyson, soprano; Blanche Hamilton Fox, contralto; Hugh Williams, tenor, and Maraden Argall, bass.

This interesting report closes with a description of the excellent organ at Stanford University Memorial Church.

## ORPHEUM

Continuing their policy of a new act annually, Florenz Ames and Adelaide Winthrop will arrive here Sunday afternoon with their latest, "Alice in Blunderland" as one of the important acts on next week's Orpheum bill. In this vaudeville brevity, described as a thumbnail revue, Mr. Ames and Miss Winthrop will combine farce and travesty and place both in a song setting. They themselves, are classified the world over as eccentric players. It doesn't make much difference what classification a comedian or comedienne a man or woman may have as long as he or she fulfills their mission. Mr. Ames and Miss Winthrop do this with a vengeance. They are really funny and are naturally so. There is no straining for points. They arrive at their goal as easily and gracefully as an airplane volplanes to the landing.

Edith Clasper, billed as the daintiest of dancers, will present her delightful Love Steps. This young woman is described as among the best disciples of Terpsichore. She has every asset necessary to the successful dancer—appearance, youth, grace, abandon and poetry. In her work she makes the most of all these possessions. She will be assisted by two boys, Nelson Snow and Charles Columbus. The offering is handsomely staged and costumed.

Herbert Clifton, whose character impersonations are said to be absolutely flawless, will entertain with his travesties of the weaker sex. Several of his best impersonations are features of his number. One of his best is that of the scrub woman. Billy Dale and Bunny Burch will bring back memories of one's first lessons in horsemanship in their original comedy creation "The Riding Master." Dale is the author of the sketch, which deals with the laughable situations attendant upon learning to ride horseback.

Pistel and Johnson will bring a breath of old time minstrelsy in their offering The Stranded Minstrels. Their clean, wholesome, joyous picture of human nature, as nature exhibits herself in the colored race is one of the best things of its kind in vaudeville, it is claimed. Walter Ward and Ethel Dooley, a sprightly, well-balanced pair, will offer, under the caption, What We Can Do, a most versatile number consisting of dancing, singing, bicycling and a wonderful exhibition of lariat throwing.

Barnes and Freeman, two justly popular funsters, will have as their vehicle A Pressing Engagement, described as the best melange of songs and dances they have yet assembled. Their style of putting over conversational comedy and song assures plenty of amusement. Bert and Lottie Walton, The Sunshine Pair, will do a double dance with a budget of amusing yarns. Youth, charm and class are notable characteristics of their work, one of the features of which will be a flirtation dance. Victor Moore, Emma Littlefield and Company will remain one more week with their revival of "Change Your Act or Back to the Woods."

## EMILIO DE GOGORZA

Announcement of the appearance of Emilio de Gogorza is an event which, it is safe to say, suggests much more than ordinary musical interest; this baritone seems to be regarded by all thoughtful judges as a distinct model of all that is best and most popular in the art of singing, and his recitals are always closely watched by amateurs and professional artists. It is quite out of the general order of things to find this situation for in the majority of instances a singer who attracts a big public is not the one to whom other artists are turned.

Gogorza is something of an individualist in this respect. Of course, nothing could be more complimentary. Gogorza will face two mammoth audiences at the Columbia Theatre on the Sunday afternoons of January 23rd and 30th where he will be presented in two characteristic programs under the management of Selby C. Oppenheimer. No singer who comes to California enjoys greater popularity with the masses than Gogorza, and Oppenheimer reports that already his advance mail order reservations are establishing record proportions.



## REVIEWS OF NEW MUSIC

By ROSALIE HOUSMAN

Christmas music, with names of well-known composers, has just come to my desk. The very first thing I noticed was a song by W. H. Neidlinger; need I say more? His songs have always been associated with the holiday time, and this one, Hail, Holy Child, is no exception. John Church has it for both high and low voice, and it should prove a pleasure for the singer and congregation. The melodic line is simple, easy to sing and the end is broad and sustained.

Blow ye the trumpet in Zion, a setting of a Biblical text, by C. G. Spross, is extremely dramatic, as befits the stirring words, and the middle section is in contrast, Turn ye to Me, with a lovely vocal line. This song will be welcomed in all churches as in synagogues.

So is Neidlinger's setting of the XC psalm, There is an Oriental touch to the vocal phrase, quite in keeping with the psalm. The aria, He that Cometh, of MacFarlane, is issued for soprano or tenor, under one cover. Jesus, Tender Savior (Paul Ambrose), will also serve the Christmas needs, as well as the Sunday service, and so will O Jesu, We Adore Thee, by J. P. Lodebuehl, which is effective. A setting of the Lord's Prayer, also contributed by Neidlinger, is the sincere musical expression of a deeply religious mind, and I think will affect the listeners so.

Carl Fischer sends a piano volume by Alberto Jonas, who is a famous teacher here. He calls it Childhood Memories, and the fourteen sketches are suitable to the young pianists' repertoire. They have attractive titles, and are well fingered. I should call them third grade work.

Among the violin literature, are two by Ellis Levy, a Carole, and Ghost, a Dance, the later an excellent Etude. Danse Hebraique, of Josef Bonimes, has been used a lot and is racial. It takes a good fiddler to play with the style it demands. Max Rosen, whose name is known all over the country, has written a Romance, very sentimental, and full of double notes; he plays it frequently, and no doubt his many admirers will want to play it also.

Frank Grey's Dear Eyes, is another of the soulful ballads he has the knack of writing, and it will please the public fond of just this sort of tune. In Flames of Horace Johnson, we find an art song, of great individuality and emotional scope, which will appeal to artists and those who appreciate the best. It is difficult to sing and play, and very expressive.

Joha Prindle Scott has done many sacred songs, and his Trust Ye in the Lord is no exception to his list of successes. It is broadly thought out and simply treated. It should sound well for low voice. I like his Out of the Depths less, but feel sure that The Voice in the Wilderness, text from Isaiah, is the most effective sacred song I have found. It is reminiscent of the best in oratorio, and is well worked out.

Wm. Reddick has arranged Antonio Secchi's Bow Down Thine Ear, with its text adapted from Isaiah, most effectively and it ought to prove a grateful solo for the church singer. O'Hara contributes The Living God, and There is a blessed Home, both simple melodically, and practical for service work. My Prayer, though it appears religious, is a better song for recital or studio, than for church; it is far more unconventional than most. All these songs should be in the repertoire of the wide awake artist and will appeal to the average listener.

### SCHUMANN-HEINK AND AMERICAN SONGS

The issue has been vehemently raised that it is a disgrace for American singers and foreign artists, either naturalized or making a protracted stay in this country and earning large amounts of money by their art, not to feature good American songs on their programs. If you would stop to consider the nondescript songs in English of only mediocre worth that the average recitalist is offering this season and in other seasons past, to say nothing of what the really great singers have done, it would make you rave immoderately. Not that American composers, too, do not write vacuous piffle; they do, and lots of it, but there are many composers here writing songs that will compare favorably with the contemporary foreign product. In case you cannot momentarily recollect them, think of John Alden Carpenter, Winter Watts, H. T. Burleigh, Frank La Forge, Sydney Homer, Richard Hageman, and probably a host of other equally well-known and meritorious American composers' names will occur to you also. But then there is always a striking exception to a general condition, and in this instance the name of Ernestine Schumann-Heink might be mentioned. Here is a world-renowned great singer who we well might be thankful for in this regard, because, in addition to her many other remarkable attributes that have endeared her to the public everywhere, this season she has again featured many American songs on her programs and has sung them as only a great artist can. To attend one of this singer's wonderful concerts and note the way in which she interprets American songs with her magnificent voice and art is indeed a revelation of the possibilities of native songs and an inspiration that is sure to encourage lesser known singers to follow her example and not forget the valuable archives of American song literature when making up their programs.

## CACAFUNNICS

BY THE FUTURIST

Among the publicity for the Messiah performance which will take place at the Exposition Auditorium this (Saturday) evening, under the direction of Paul Stein-dorff, were big six-sheet posters which announced in big letters the importance of this event. Among other announcements were the names of the artists and among them appeared George Walker as The Messiah. Now Walker is a very fine artist and a splendid fellow to meet, but no matter how fine a basso he may be it will be difficult for him to come up to the reputation of The Messiah. In the first place there is no such character in the oratorio, and in the second place he is not quite religious enough to fill the bill. However, if he succeeds in redeeming himself this evening, he at least will be a good redeemer. This is as near as he possibly can get to the advertised role.

The other evening the society editor and myself attended a good picture presentation at the New Fillmore Theatre, and listened to a musical program. The announcement was the Andante Lamentoso from Tschai-kowsky's Pathetic Symphony. The conductor tried very hard to obtain the required effects from this symphonic movement, and considering the fact that he had seventeen men in his orchestra (more or less) it was possible for him to secure the lamentoso. But, after all, it was not possible to acquire the symphonic character. Nevertheless we were able to note the pathetic quality—very pathetic, indeed.

Since the Pacific Coast Musical Review has begun its campaign in favor of artists residing in California a number of managers are making praiseworthy efforts to place some of our efficient California artists at leading picture theatres and also in interior towns. Of course, it is impossible to find room for all able artists and it is quite amusing to listen to some of the reasons which a few of our managers advance to explain their failure in placing some of the artists whom they have promised to book. The excuse most frequently advanced is that the California artists are not enough known. Now in looking over the list of artists supposed to be known to the general public are Mme. Pavloska, Mme. Langenhaus, Mr. Breeskin, Miss Lada, the dancer, and others. Now, while it is not my desire to question the artistic qualifications of these artists, I certainly find it strange to be told that these artists are better known to California musical audiences than those residing here. But, aside from this fact, I always have been under the impression that if an artist is not known, it is up to the manager to make him known. Evidently I was mistaken. It has been my experience that the public wants to hear any artist who is competent. In the California Theatre, for instance, with the exception of Theo. Karle, the California artists have proved more successful in getting applause and arousing enthusiasm than the few Eastern artists who appeared there.

The Pacific Coast Musical Review occasionally fails to follow its own judgment and permits some of our artists to announce that a composition is about to be performed by them for the first time in California. As a rule this is a safe announcement to make in the case of ultra modern works, but when it comes to the works of the older composers you usually get into trouble. There is always someone who has played it before. Not very long ago I published something about the San Francisco Symphony Orchestra playing a composition for the first time in San Francisco, and soon afterwards I heard from the director of an amateur orchestra that this work had been played by that organization a few years ago. Nevertheless we insisted that it was played for the first time by the San Francisco Symphony Orchestra, for, if I did hear it on a previous occasion I evidently did not recognize it at the time, which is possibly my own fault—and again it may not be. Now at a recent concert given by a trio consisting of flute, harp and piano it was maintained that the Mozart concerto for harp and flute was to be played for the first time in San Francisco. Personally I had heard this work twice before, and I do not know how much more frequently it has been played in the seventy years of San Francisco's musical history. The moral of this is that it is not safe to say that something is being performed for the first time, unless it is Stravinsky, Schoenberg, Eassey, Scriabine, Ravel or similar works of recent date. For even though it may have been played before, there is no danger of remembering it exactly, and if someone has played it they are not always sufficiently proud of it to say so.

Human nature is a most peculiar thing. Take for instance the contention of so many artists that songs and operas ought to be sung in the language in which they are written. Suppose there is an opera by a Russian composer is it necessary to sing such opera in Russian? There are Chinese operas, or at least Chinese songs. Does anyone want to sing them in Chinese? There are Hawaiian songs, not the Berger variety which pass for Hawaiian music, but the original Hawaiian songs. Has anyone ever proposed to sing them in the Hawaiian language? We never heard of such requests if there have been any. On the other hand, no one seems to object to French operas like Carmen and Faust being sung in Italian. Last year when Alice Gentle appeared at the Curran Theatre with

the San Carlo Opera Co. in this role she sang the title role in French and everyone else sang in Italian. Between the acts several prominent Italian music patrons told us that Gentle was insulting the Italian nation by singing the role in French. We replied that if this was true all the other artists were insulting the French nation by singing it in Italian. Take the Wagnerian operas, for instance. Lohengrin and Parsifal are originally English stories taken from King Arthur's Roundtable. The Ring originated with the Norwegian people. Tristan and Isolde is a story originally appearing in English. The Mastersingers is the only Wagnerian opera that can be regarded as of real German origin. But there are people who would rather listen to Lohengrin in Italian than in English. Mme. Butterfly and L'Oracolo and The Girl of the Golden West were originally American dramas. They were translated into Italian, and bad Italian at that, to fit Puccini's music, and still you find people who would rather listen to these American plays set to music by an Italian master in a foreign language than in the language in which they were originally written. Verily, human nature is peculiar.

### AMATO DELIGHTS OAKLAND AUDIENCE

Second of Miss Z. W. Potter's Artist Series Attracts Packed House and Miss Kitty Beale Proves a Most Efficient Associate Artist

By L. MACKAY-CANTELL

A triumph for the Z. W. Potter management of the Amato concert, the second of the Artists Concert Series, was evident upon the evening of Tuesday, December 7th, at the Auditorium Opera House, Oakland, every seat being occupied and recourse being had to stage space for the overflow. To a singer as well established in public favor for as long a period as Amato, fresh ovations although taken for granted must be stimulating. Amato did not win his audience until he gave them the Barber of Seville encore after his first group of songs, including the two Old French chansons, Ma Mie Lizetta and Le Beau Sejour, which were particularly appreciated. The Barber of Seville encore, however, gave Amato his first actual triumph. This was a veritable tour de force, giving play to all the accustomed Amato cleverness of impersonation, richness of voice, and synthetic artistry; establishing once more the distinguished place which he maintains in the world of dramatic and vocal art.

Of the second of Mr. Amato's group of songs, Obstinat (de Fontenailles), Fetes Galantes (de Fontenailles), Trois Jours de Vendange (Hahn), La Mer (Bordone), the Fetes Galantes was probably the most enjoyed, giving the best opportunity for Amato's delightful humor. The Elegie (Massenet) was perhaps over-dramatized. Mr. Amato's encores, indeed, only emphasized the prodigality of the pre-arranged program, among them figuring his undying success, the Toreador song from Carmen. As a closing number, the duo by Heaschel, La Gondoliera, sung with Miss Kitty Beale, and followed by an encore duet from La Traviata, completed a flatteringly well-received program.

Mr. Amato must be congratulated upon his choice of Miss Kitty Beale as an artist of sufficient distinction to appear with him on this tour. Her voice is a light coloratura soprano, of marvelous flexibility, very colorful, and her English diction is perfect. The fact that she failed to sustain her highest tones may have been due to fatigue of travel or recent cold, but need not be seized upon as an indication of any inability to sustain such tones. The fact that one of her songs gave her difficulty in the lower register would seem a further indication of recent cold, as the general perfection of her work would seem incompatible with any such limitations.

Certainly this young voice has received a remarkable stamp of approval in Miss Beale's admittance to the Metropolitan Opera forces by Gatti-Casazi, and by her association in concert with Amato, this distinction seemingly well merited by her performance Tuesday evening of the following songs and arias: Caro Nome from Rigoletto, The Rose Enslaves the Nightingale (Rimsky-Korsakow), An Evening Song (Gilberte), Parla Waltz (Arditi), and The Shadow Song from Dinorah (Meyerbeer). It was undoubtedly a memorable night for the musical devotees of Oakland, as well as for those of the visiting cities.

### ELIAS BRESKIN AT THE CALIFORNIA

Elias Breeskin, noted Russian-American violin virtuoso, will be the soloist at the California Theatre's 40th Sunday morning concert of the present season tomorrow morning. Breeskin comes to San Francisco with a world-wide reputation as an artist of the highest accomplishments. Making his debut in Europe when only a child, Breeskin swept the countries in which he played. Almost overnight he became the talk of musical Europe. He was entertained and honored by royalty and accepted by the musical elect.

Despite flattering offers from European concert managers, the Breeskins migrated to America, where young Elias gained the perfection of technique which so characterizes his work. His two numbers with the orchestra Sunday morning will be Wieniawski's concerto in D major and Perno's Serenade.

Director Herman Heller of the California Theatre orchestra has chosen the following numbers: California, grand march by the conductor; Babilage and Au Moulin (Gillet); Philomen and Baucis (Gounod); overture from Athalia (Mendelssohn).



## MRS. CECIL FRANKEL TELLS OF NATIONAL CLUB FEDERATION

President of Federation of California Music Clubs Tells of the National Board Meeting at Akron, Ohio—Philharmonic Orchestra Gives Fine Popular Concert—Alfred Kastner Scores Brilliant Success at Harp Recital

By BRUNO DAVID USSHER

Los Angeles, December 13, 1920.—"The work accomplished by the California Federation of Music Clubs has not only found generous recognition at the national board meeting of the National Federation of Music Clubs, but several features of our work have been adopted by other states and were recommended unanimously as outstanding examples," Mrs. Cecil Frankel, President of the California Federation of Music Clubs, commented on her trip to Akron, O., where she went specially to represent the California state federation at the national board meeting.

"We may say in all modesty that California is leading all the other music club state federations as to progressiveness and uniqueness of work accomplished, yet there remains much to be done," Mrs. Frankel continued. "For instance, we are competing for an honor banner to be conferred upon the state federation next year for the greatest number of clubs affiliated. There seems to prevail a regrettable misconception that this federation is one for women's clubs exclusively, which is not the case. Men's clubs in the East and Middle West have joined their state federations in gratifying numbers. If we are to win this banner for our state, more men's clubs should join hands with us.

"The aim of this drive is to enlist one music club or music section of a club for every 10,000 of the population. Texas is leading in this race, with California second. So it is up to us to make good.

"Special work accomplished by the California state federation which has been recommended for general adoption, and has already been adopted by the state federations of Illinois and Iowa, has been the publication of a bulletin and that of a list of works by composers resident in the state. The California federation will issue a new catalogue in this connection next year, in which also manuscript works, including those of larger form, will be listed. Our bulletin and list of California composers' works were greeted at the national board meeting with much appreciation and were considered valuable.

"One of the first things our state federation will do, in response to an appeal from Mrs. Frank Seiberling, the president of National Federation of Music Clubs, is to offer a prize for a state song. The 80 delegates present at the board meeting adopted Mrs. Seiberling's suggestion that every state delegation come with a state song to the national convention of music clubs which will be held next June in the tri-cities, Rock Island-Moline-Davenport. Both the music and words for the California state song must come from a resident composer and a resident author. Further information regarding contest conditions will be shortly issued by the philanthropy department of which L. E. Behymer is chairman.

"We are getting ready also for our California State Convention, which will be held in Los Angeles from the 3rd to the 5th of May. Our headquarters will be at the Hotel Alexandria. We are planning choral performances, pageants, a number of special concerts and, if possible, an operatic performance. About 300 delegates are certain to come, but the number of visitors promises to be much greater, to judge from the conventions held in Oakland and Fresno. This will be our third annual state convention and we are trying to make it the biggest.

"In conjunction with the state convention here," Mrs. Frankel continued, "there is to be held a young musicians' state contest for singers, pianists and violinists. It may be that the contest will be held early in April. The contest is open to young musicians who are just about to enter their professional career. The winners will be eligible for the district contest (California belongs to the Sunset district), where our California artists will compete with those of Nevada and Utah. Those who win may then appear at the national contest, which is part of the program at the national convention in June. Those interested in this triple contest may make further inquiries from the contest chairman, Mrs. Philip Zoehelin, 3801 South Grand avenue.

"Another propaganda item which has been recommended at the national board meeting will prove of benefit to California composers. It was following the generous action of the Ohio Woman's College in presenting the well-known composer, Edgar Stillman-Kelly, with a home and an honorary annual stipendium, free from all obligations, that the national board suggested to the state presidents to encourage similar action in their home states.

"If MacDowell had had such a home and had been free from financial worries, American music would have been greatly enriched, for he might be alive yet. We hope, therefore, that some of the great educational institutions of California will find it possible to further American, and specifically California art, through such a grant."

Mrs. Frankel paid a short visit to New York City after the board meeting in Akron. There she met a number of California artists, among them Mrs. Blanche Ebert-Seaver, the composer-accompanist; the baritone, Gustave Uhl, and Archibald Sessions, the organist. She was also present at Olga Steeb's recital at Aeolian hall, which was crowded, and witnessed Mario Chamlee's triumph at the Metropolitan in Tosca.

A brilliant program, interestingly played, this was Lester Donohue's pianistic achievement. One of the youngest American pianists, Donohue compares favorably with his colleagues of the same generation. He has the makings of a strong player, thanks to excellent schooling and much inherent musical talent of decided virility. There can be little doubt, that as the years go on, Donohue will be able to give much from an interpretative viewpoint.

MacDowell's Celtic Sonata, the last of the four sonatas by the American music master, and one of his latest works, somewhat diffused thematically and in form, is a big problem for any player, technically, as well as mentally-emotionally. That Donohue should have opened his recital with this work indicates his artistic sincerity. It is a work equally difficult to appreciate and perhaps it was a serious demand on the appreciative faculties of the public. MacDowell himself has called this sonata a "bardic Rhapsody" and infers strongly that it is program music in the wider sense of the word, reflecting on the Gaelic Cucnallin saga without actually describing it. Donohue was fortunate in his conception of the more lyric second movement and delightfully aggressive in the following Allegro con fuoco. Technically the work is very exacting. Donohue's left-hand work and staccato were particularly pleasing.

The Rachmaninoff, Debussy and Balakirew compositions revealed his gift for scintillating tonal effects. His mezzo-forte and pianissimo shadings seem superior to his fortes in tonal value and coloring. Donohue will have to guard himself against excessive use of the loud pedal which tends to mar his phrasing and clarity of his execution.

Altogether Donohue is an interesting player, whom one would like to hear also in classic selections in order to appreciate him fully.

Conductor Rothwell and the Philharmonic Orchestra played a popular program yesterday afternoon that was singular both on account of the selections and as to quality of performance. The warmth of interpretation and of applause was noticeable. The audience enjoyed the concert most decidedly, which proves that our standard of so-called popular programs is advancing, for Mr. Rothwell not only included the Andante from the Fifth Symphony by Tchaikowsky, but also the Introduction to the third act of Wagner's Tristan and Isolde. The playing of a symphonic movement taken from a work given previously at one of the regular pair of concerts is a program-tem that must be heartily welcomed, for it gives many music lovers an opportunity to become more familiar with this form of art. In fact, even two movements, as for instance a slow one of the Adagio or Andante type and a Scherzo would probably be well liked. The educational value of the "Pop" concerts will be essentially increased through the inclusion of symphonic music of the more appealing type.

Borodine's March from Prince Igor shows the tartar traits that characterize the Slav mode of musical expression. This work very fittingly formed what might be termed an atmospheric prologue to the Tchaikowsky Andante, which though Wagnerian from a viewpoint of emotion and thematic expression in the early part of the work, is typically Russian after the great crescendo. The performance was very gratifying and the public reciprocated with unstinted applause. The horns and cello sounded specially well. In the dialogue with the woodwind the violins have a tendency to be slightly oppressive.

Both the introduction to the third act of Tristan and Isolde and that to the third act of Lohengrin by Wagner had to be encoored. In the first the violas, cello and double basses were of high tonal quality, but the lion's share of appreciation is due to Mr. Paul Gerhardt for his fine English horn solo, difficult as to intervals and phrasing. The playing of the Tristan music was encoored with much feeling, as was the Lohengrin prelude given with virile brilliance. Here the first violins excelled.

Elgar's Chanson de Nuit and the Hellmesberger-May-seder Storm Scene were remarkable as to unity of phrasing. The Freischütz Overture found a dramatic reading, perhaps not quite as strong as three weeks ago, but significant in style.

The soloist, Miss Marion Woodley, possesses a lovely contralto of rich quality and ample range. She won with the sympathetic singing of Mignon's Knowest Thou the Land and of the Bach-Gounod Ave Maria, revealing good artistic qualities. What Miss Woodley lacks is routine, which may bring her clearer diction, more distinct and colorful tone production. Her expression is good as is her general stage presence. This was Miss Woodley's first appearance with orchestral accompaniment.

Alfred Kastner, solo-harpist of the Philharmonic Orchestra, gave a charming recital at the Gamut Club Auditorium which displayed his excellent qualities as a harp virtuoso and teacher. The latter were demonstrated by the clever work of his pupils, Mesdames M. E. Wilbur, Hannah Davis, Misses May Hogan, Betsy Shelton, Dorothy Douglas, Blanche McDowell, Stephanie Kastner and Marie F. Brandes. The program an-

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nounced the following selections: (a) Adagio from Moonlight Sonata (Beethoven), (b) Variations on a Swiss Theme (Beethoven), (c) L'Egyptienne (Rameau), Mr. Kastner; (d) On Wings of Song (Mendelssohn), (b) Aria from Pique Dame (Tschaikowsky), Miss Dyer; (e) Allegretto (from Two Little Pieces) (Kastner), (b) Bourree (Bach), Ensemble of Harps; (a) Nocturne in D flat (Chopin), (b) Jardin Mouille (Garden after the Rain) (J. de la Presle, 1886), Mr. Kastner; (a) The Song of the Maiden with the Harp (Haile), (h) Les Berceaux (G. Faure), (c) Spring Song (Eden), Miss Dyer; (a) Love Dreams (Liszt), (b) Folk-Song (Kastner), (c) Bagatelle (Kastner), (d) Rustling of Spring (Sinding), Mr. Kastner; Gavotte (F. Pönnitz), Mrs. Wilbur, Miss Hogan, Miss Shelton, Miss Kastner and Mr. Kastner. Mr. Kastner's brilliant playing was specially evident in the French number by Presle. His Chopin playing was specially noteworthy on account of the fine pedaling in the chromatic episodes. It is much to be hoped that Mr. Kastner and his pupils will be heard more frequently. There is much interest here for harp music, to judge from the size of the audience and the warm applause.

Miss H. C. Chavez, artist-pupil of Patrick O'Neill, Irish tenor and well-known vocal instructor, has been engaged by the Spanish-American center as soloist at the Ebell clubhouse on December 18th. Miss Chavez, who possesses a rich contralto, will sing Caro Nome, from Verdi's Rigoletto.

Los Angeles will feast on opera during the first half of January when Impesario Fortunio Gallo presents a two weeks' season at the Auditorium, beginning the third of next month.

The repertoire will include Aida, La Boheme, Traviata, Barber of Seville, Martha, Il Trovatore, Cavalleria Rusticana, Pagliacci, Tales of Hoffman, Rigoletto, Lucia di Lammermoor, La Forza Del Destino, The Jewels of the Madonna, Faust, Carmen, Madame Butterfly and La Tosca.

Gaetano Merola will be musical director-general and command an ensemble of 28 principals and a chorus of 40. The entire company numbers 90 persons.

Among the leading singers are Consuela Escobar, leading coloratura singer; Bettina Freeman, from Covent Garden, London; Sofia Charlebois, who won fame in Italy; Luisa d'Arcie, from the Coliseo, Buenos Aires; Madelein Keltie, gifted young American artist, sopranos. The mezzo sopranos are Stella de Mette, formerly at the Metropolitan and the Montreal opera; May Barron, successful in Italy and Latin America; Alice Homer, from El Nacional, Havana. The tenors are headed by Pilade Sinagra, Giuseppe Agostino and Giuseppe Iuzerello. Vincente Ballester, baritone of the Opera Comique, Paris, will be heard again, together with his colleagues, Mario Valle, from the Teatro Colon, at Buenos Aires, and Nicola d'Amico from the Teatro Costanzi, Rome. Pietro de Biasi, formerly with the Montreal and Boston Opera Companies, and Natale Cervi, Italian Buffo, are the bass principals.

The San Carlo opera started its tour with a record-breaking season of 36 nights at the Manhattan opera-house in New York City and met there with greater recognition than ever before.

The post-convention bulletin, covering the tenth annual convention held by the Music Teachers' Association of California at San Diego, has been issued by the state headquarters of the association, located in this city. The bulletin has been compiled by Mrs. Abbie Norton Jamison, state president of the association, and offers a valuable survey of the papers read at that gathering.

The publication contains among others the resumes of eight papers and addresses delivered by members of the musical profession in Los Angeles. These condensed reports offer much food for thought to the music teacher and student. The papers all deal with

music from the standpoint of teacher-performer. The bulletin may be obtained free of charge upon application to the association, 303 Blanchard Hall.

The appended membership list proves that Los Angeles county is leading all the other districts as to number of associates, leaving San Francisco behind at a good margin.

The College of Music arranged for an interesting lecture recital by Arnold H. Wagner, head of the public school music department, with Miss Adelaide Trowbridge as accompanist. Mr. Wagner will speak on "The Speaking and Singing Voice in Relation to Public School Music." The lecture was illustrated with vocal numbers sung by Venus Wilson, Bernice Stratton and Mildred Wickersheim, members of the graduating class.

The Woman's orchestra will give its two evening concerts at the Ambassador Hotel and is rehearsing under the baton of Henry Schoenefeld. The orchestra now numbers 50 active members. The officers of the orchestra, with Mrs. Edna Foy Neher as newly elected president, are planning a campaign to obtain a large number of associate members. These memberships may be obtained from members of the orchestra. Mrs. Clarence Cook is chairman of the membership committee. The dates for the two concerts will be announced soon.

John Smallman, baritone, participated in a musical program given at the Arrowhead Springs convalescent home for soldiers. The boys liked Mr. Smallman's singing very well. On Sunday Mr. Smallman was soloist at a choral concert given by the choir of the Calvary Presbyterian church of Riverside. The newly formed Mission quartet, which was so warmly applauded at the opening night of the Mission Theatre, is also a product of the Smallman studio. Elsie Younggren, another Smallman pupil, is soloist at the Riverside Mission Inn. The Apollo Quartet, another vocal ensemble formed from Smallman pupils, will be heard at the opening of the Elks' Club in Long Beach tomorrow.

Charles E. Pemberton is conducting two violin ensemble classes at his Blanchard Hall studio. Mostly quartet work is being done in these classes. At times Mr. Pemberton combines the two classes to give his pupils an opportunity for ensemble work on somewhat larger scale. A quartet for string instruments by Mr. Pemberton will be given by the St. Cecilia Quartet of Grand Rapids, Mich., who sent a request for compositions by California composers.

The romantic life of Jenny Lind, the Swedish nightingale, is to be made for the screen in California. The production is to be made by the Jenny Lind Photoplay Corporation, of which P. B. Lyon is general manager, and the super production will be distributed by the Allied Independent Attractions.

Announcement is made by Fred J. Smith, son and business manager of Carrie Jacobs Bond, that a company has been found to film pictures carrying out the theme of her verses, Path O' Life and the world-famous song, A Perfect Day. The company is incorporated under the name of Carrie Jacobs Bond Film Production.

## MOTION PICTURE MUSIC

The capacity audience at Grauman's Sunday Concert experienced a pleasant surprise yesterday morning when Senorita Emilia Leovalli, coloratura soprano from the Mexico City Grand Opera Company, rendered an operatic aria with much success, adding a charming encore upon insistent demand from the audience. The program announced only the first appearance of the Grauman Instrumental Quartet as solo feature, so that the silvery notes of the singer were much welcomed.

The quartet, consisting of Conductor Mischa Guterson, first violin; George Stollberg, second violin; Alexander Karnbach, viola; Michael Elisoff, cello; achieved spontaneous popularity with Tschaikowsky's Andante Cantabile. The Boccherini Minuet was given with great charm as an encore.

The orchestral program, consisting of the Overture Phedre by Massenet, Allegro from the Symphony Pathétique by Tschaikowsky, Kreisler's Schoen Rose-Marie, selections from The Bat by Johann Strauss, and the Coronation March from the Prophet by Meyerbeer, was well received. There was marked applause after the Kreisler and Strauss valses and was a special tribute of the public to Conductor Guterson's predilection for this style of music.

Cecil Fanning, the distinguished American baritone who scored a brilliant triumph in England last summer, will have a very active tour on the Pacific Coast during January according to his New York manager, Daniel Mayer. Nothing definite has as yet been announced regarding a San Francisco date, but we trust that the opportunity of his presence will not be overlooked and that he will appear here without a doubt. His first Pacific Coast appearance will be with the Portland Oratorio Society on January 1st. Mr. Fanning has just concluded a tour of several busy weeks in the Southern States, where Mr. Turpin, Mr. Fanning's distinguished accompanist and pianist, also scored a triumph in a recital of his own.



## NOACK STRING QUARTET'S L. A. SEASON

Excellent Chamber Music Society Scores Decisively at  
Opening Event of Its Second Season

By BRUNO DAVID USSHER

Los Angeles, Dec. 13, 1920.

The Noack String Quartet, during the concert yesterday afternoon at the Little Theatre, sounded a new musical triumph for our city. What the Philharmonic Orchestra has done for Los Angeles as an instrumental organization on a large scale, namely, placed the name of Los Angeles among those of the foremost musical centers of America and Europe, the Noack String Quartet has repeated in the realm of chamber music. The members of the quartet, Sylvain Noack, first violin, Henry Svedrofsky, second violin, Emile Ferir, viola, Walter Ferner, 'cello, now united as a quartet more than ever form the apex of the orchestra.

Every one of the four musicians that constitute this new musical democracy is distinguished by truly aristocratic artistry and—noblesse oblige—surrenders his musical personality for the benefit of the musical commonwealth. Hence fine ensemble work was accomplished at all times. Tonally as well as from an interpretative viewpoint the quartet is well blended. There was fine unity of style in the Saint-Saens quartet, opus 153, as well as during the Andantino from the Debussy Quartet, op. 10 and during the Cesar Franck Piano Quintet. It is almost needless to say that technically the performance of the three works was flawless.

With the exception of the middle movement (Mol'to Adagio) the Saint-Saens work is interesting only on account of its clarity of style. It does not contain much warmth of feeling except in the middle movement which is more appealing, but this one too is not marked by musical spontaneity. A war-work, it seems overshadowed by the pallor of the holocaust that engulfed France. Compared with the Debussy work, one would liken it to a pencil drawing, while Debussy uses saturated tints. The colorfulness of his palette was richly reproduced by the quartet which excelled here in sublimely shaded pianissimi.

In the Franck quintet Richard Buhlig revealed himself as a chamber music player of rare qualities. He leads without dominating and yet has an inspiring influence on the ensemble. He is a poet at the piano with a touch and tone color of eminent beauty.

The quartet is well balanced. Noack is an energetic first violin, capable of subduing himself duly and setting a good style and pace. Svedrofsky is admirable at the second violin desk. Ferir's flute-like viola tones and perfect phrasing will be the envy of other quartet organizations. Ferner's unobtrusive and at the same time sonorous cello playing adds a fine bass to the whole which is characterized by purity and beauty of tone.

Incidentally the performance of the Saint-Saens work was the first one in this country. The program did not mention this as it also kept secret the key in which the various works are written. There was a small but grateful audience present.

## TRIO LOUISE TO MAKE DEBUT SOON

The announcement of the Trio Louise, a new chamber music organization consisting of M. Anthony Linden, flute; Kajetan Attil, harp, and Otto King, cello, should be greeted with much satisfaction by our music lovers, for there cannot be any question regarding the merit of those comprising the trio, nor the enjoyment to be derived from the programs they are about to prepare. The musical public of San Francisco will be given an opportunity to hear rarely interpreted compositions by masters of the old and new schools and presented in a manner to guarantee authoritative interpretation by musicians of the first rank.

M. Anthony Linden, first flutist of the San Francisco Symphony Orchestra, is a virtuoso of national renown having played with the leading symphony orchestras in the country, most recently being solo flute of the Minneapolis Symphony Orchestra. He is a master of his instrument and a musician of vast experience. Kajetan Attil is one of the foremost harp virtuosos in the world, a musician of high artistic purposes and an ensemble player as well as soloist of rare instinct and intelligence. Otto King is a cello virtuoso who has already established for himself a reputation in Europe where he frequently appeared on concert tours and with leading orchestras. He also made his mark in this country. He is an artist both as soloist and ensemble player. That three such musicians when combining their forces will prove an invaluable musical asset to this community cannot be doubted by anyone familiar with artistic events.

The Northern California Chapter of the American Guild of Organists gave another excellent recital at the First Congregational Church, Oakland, on Tuesday afternoon, December 7th. The soloist was Alex Pirie of London, late assistant organist of St. Mary's Cathedral and University, Edinburgh, England. The program consisted of works of British composers and was as follows: Allegro from Sonata in C sharp minor (Basil Harwood); Evening Rest (A. Hollins); Allegro Maestoso from First Sonata da Camera (A. L. Peace); Choral Prelude in Rockingham (C. H. H. Parry); Allegretto from Sonata in G (Edward Elgar); Evening Song (E. C. Bairstow); Choral Song and Fugue (S. S. Wesley). Mr. Pirie's recital was the last of the Series. If it is decided that the series has aroused sufficient interest another series will be given after the holidays.

## Gossip About Musical People

By CONSTANCE ALEXANDRE

Miss Lucy Van De Mark, the well known California contralto, is meeting with gratifying success in New York and her many friends and admirers in this city will be pleased to hear of it. Since her residence in the East Miss Van De Mark has appeared in numerous public and private recitals, and has sung before many notables of New York City. To her surprise Miss Van De Mark has discovered that her voice is not a mezzo as she always thought it was, but has developed to be a dramatic soprano capable of interpreting heavy Wagnerian roles. With this idea in mind Miss Van De Mark is preparing under the guidance of the eminent teacher and coach J. H. Duval, recently of Paris. Daniel Mayer, manager of Pavlova and Paderewski during their early successes, was greatly elated upon hearing Miss Van De Mark sing at a private recital last May, at which time he invited her to enter his list of attractions. Last month Miss Van De Mark had the privilege of singing for Victor Maurel, the famous baritone, at a private hearing of managers held at Carnegie Hall. Mr. Maurel was most enthusiastic about her voice.

The musical world is demanding Wagnerian operas in English. Now is the time for American artists to prove their ability, for if they are not prepared in these important roles, America will be obliged to continue importing foreign artists while neglecting her own. The New York Times of November 14th published a most interesting article regarding some of the best English translations of Wagnerian operas.

There is located in New York a California colony of earnest and enthusiastic workers this season. They are all there to make good. One of the famous theatrical clubs of New York City has named them the Yellow Peril, for they claim that Californians come to win the laurels from the East. Miss Van De Mark writes of having been shown great kindness, courtesy and friendliness and genuine appreciation from the East, which has convinced her that true sincerity opens wide the door to every desired opportunity. At the same time she says, with Lillian Nordica: "Work, work, work, and then work some more, and the biggest things we dream of will be realized." And to this she adds that California pep is a sure winner in the mecca of the song birds.

In conclusion it may be well to quote here a comment on Miss Van De Mark's singing which appeared in the Long-Islander of Huntington, New York, on October 22, 1920: "The musical recital given Tuesday night in Huntington at St. John's Parish House, under the auspices of the Huntington Branch of the Brooklyn Institute of Music, was a fitting opening for this season's program of events. The voice of Miss Lucy Van De Mark, soprano, has a wonderful range, and her superb power of expression and voice modulation was brought out in perfection in her rendering of the aria Ritorna Vincitor, from Aida by Verdi. Her power of pathos in the rendering of Isolde's Love-Death was remarkable."

Mrs. Abbie Gerrish-Jones has resumed her active and energetic work in Seattle as could be seen from her interesting letter published in last week's issue. Although Mrs. Jones will devote much of her time to the interests of the Pacific Coast Musical Review in the Northwest she will naturally continue her splendid success in connection with her compositions. More detailed mention of her work in this direction will appear in subsequent issues. Just after Mrs. Jones left for the Northwest a program of her compositions was presented at the Forum Club, among them being The Cycle of Love beautifully done and well worthy of the honor bestowed upon it. It revealed Mrs. Jones' unusual faculty for writing pleasing and flowing melody and her skillful use of adequate scoring for the voice. The Pacific Coast Musical Review was unable to be represented on that occasion as everyone was in the midst of preparations for the annual edition, and we regret not to have been able to do this important event proper justice.

Miss Rosalie Housman's recent composition Tidalis, poem by Cole Young Rice, is included in the John Church Co.'s Analytical Review of the Most Successful Teaching and Recital Songs published for the season 1920-1921 by the foremost American composers. On the title sheet it is especially emphasized that "only songs of distinctive merit are reviewed." Of Miss Housman's Tidalis this review says: "Nowhere has the minor quality of beauty in song has been exemplified than in this quietly lovely, hauntingly melancholy setting of Cole Young Rice's poem Tidalis. Rosalie Housman has found for it a tune that is all gentle sadness, all tenderness and unshed tears. The accompaniment is calculated in every note to bring out and impress this pathetic charm which is the keynote of the whole song. It is one of those numbers which on the recital program make their brighter major companions stand out with double effect because of the contrasts they supply."

Charles Albert Case, tenor, was well known in California prior to his departure for the East. The many friends of Mr. Case will be glad to hear that he is very successful and is under the management of Eleanor Reinhardt of 45 Washington Square, New York. Mr. Case is associated with the faculty of the Smith College Department of Music, of Northampton, Mass., at which institution he gave a concert on November 10th of which the following comment appeared in the daily gaper: "Charles Albert Case, of the music faculty of Smith College, gave his first public recital yesterday

afternoon in Assembly Hall before a large audience. Mr. Case is a vocal teacher and singer of experience. He possesses an excellent tenor voice. The quality is pleasing, the intonation accurate and the enunciation delightful. He is distinctly artistic also in all that pertains to style."

Ashley Pettis, the brilliant young California pianist, is studying with Alexander Lambert of New York. It has been a long time since Mr. Pettis has had a period of protracted study without active professional work to interrupt, and he is enjoying it and is making the most of it. No doubt we will soon hear of his further progress and professional activity.

Redfern Mason, the distinguished musical editor of the San Francisco Examiner, will lecture on Gregorian chants at a Gregorian concert to be given in the Colonial Ballroom of the St. Francis Hotel on Monday evening, January 3rd. The program will be presented by the Saint Patrick's Seminary Choir. Father Edgar Boyle of San Anselmo will be the soloist. The concert will be a benefit affair, the proceeds of which are to be devoted to the Girls' Club of San Francisco.

Father Boyle, of San Anselmo, is planning many beautiful concerts to be given by resident artists during the 1921 season. The first concert will take place toward the latter part of January and will consist of a most interesting program of French music. The event will take place as usual at St. Anselm's Auditorium in San Anselmo on a Sunday afternoon.

Lincoln S. Batchelder, the talented young pianist and teacher, is rapidly gaining distinction for his thorough and conscientious work. This week he is appearing as soloist and accompanist at the Mill Valley Musical Club, the Masonic Temple, and the Pacific Musical Society. He has studied with several teachers of note on the Pacific Coast, but attributes his present success to George Stewart McManus, who has taken exceptional interest in his work during the past few years.

Mr. Batchelder has a class of nearly fifty enthusiastic students, several of whom appeared in recital at Sorsos Club Hall on Friday evening, December 3rd, showing the high standard of his work. Joseph Lhevinne on his recent visit to San Francisco was most enthusiastic about the young artist's playing and said that his work is very carefully done and well thought out, containing many fine qualities which promise much for the future. Mr. Batchelder will appear in recital at the St. Francis Hotel in March.

Israel Seligman, well known in San Francisco by reason of his excellent work during a residence of several years, is now a member of the faculty of the Malkin Music School, 10 West 122d street, New York City. This able artist recently gave a recital and the announcement referred to him as Isaya Seligman, the great Russian pianist. The program, which was given on Sunday afternoon, December 5th, was as follows: Chaconne (Bach-Busoni), by request; Etudes Symphoniques (Schumann), Poeme, Etude, Nocturne, for the left hand alone (Scriabine) Tannhauser Overture (Wagner-Liszt).

Irving Krick, the talented and active young pianist, gave a recital under the auspices of The Willard Piano Club at Willard Auditorium, Berkeley, on Saturday evening, December 11th. The young artist scored a decisive artistic triumph, pleasing a select and musical audience. The program presented by the young pianist was as follows: Part I—Le Papillon (Etude de Concert) (Lavallee), Berceuse, Op. 13 (Iljinsky), Les Deux Alouettes (Leschetitzky); Part II—Valse in B Major (Wellenaupt), Liebestraum (A Dream of Love) (Liszt), Elfenspeigen Etude, Op. 17 (Kroeger); Part III—Lucia, Op. 13 (Left hand alone) (Donizetti-Leschetitzky), Prelude, C sharp minor (Rachmaninoff), Rhapsodie Hongroise, No. 6 (Liszt).

Josephine Swan White gave a program of what she termed Cantillations at the St. Francis Hotel Colonial Ballroom on Tuesday evening, November 30th. She was assisted by Claire Harsha Upshur, pianist, Miss Fern Backman, violinist, and Carl Edwin Anderson, tenor. A large audience was in attendance and the following program, which succeeded some interesting remarks by Miss Zanette Petter well merited the hearty applause accorded it by the enthusiastic listeners: Sandalphon (Longfellow-Loomis), Miss White; (a) Now Sleeps the Crimson Petal (Tennyson-Quilter), (b) The Skylark (Kate and Alfred Moffat), adapted from a Minuet of 1760; (c) O Lovely Night (Tschemacher-Ronald), Mr. Anderson; (a) From Shore (Brahms), (b) Outward Bound (Tschalkowsky), (c) Farewell (Arensky), Mrs. White; Valse Triste (Sibelius), Ghost Dance (Burleigh), Miss Backman; (a) An Old Sweetheart of Mine (Riley-Harris), (b) My Ship (Wilcox-Nevin), (c) Capture (Binner-Nevin), (d) Monseigneur Plays His New Gavotte (Garrison-Tavan), (e) The Joy of the Hills (Markham-Friml), Mrs. White; (a) Oh! Though the Silver Moon Were Mine (Parry-Lohr), (b) Le coeur de ma mie (Dalcroze), (c) Swing Along! (Cook), Mr. Anderson; (a) The Swan (Saint-Saens), (b) Valse Bluettes (Transcribed by Auer), Miss Backman; (a) Every Night at Marathon, (b) Perdita, (poems by Florence Earle Coates, music by Letitia Radcliffe), Mrs. White. Mrs. Upshur at the piano.

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**EMMY DESTINN**

San Francisco will be regaled with the exquisite art of Emmy Destinn, the famous Bohemian dramatic soprano, in one concert only this season. Destinn, who has resumed her place with the Metropolitan Opera Company after forceful detention in Europe for the war period is said by the best of the New York reviewers to be even a greater artist than ever, which means that she is the greatest dramatic soprano in the world. Manager Selby C. Oppenheimer has been able to secure Destinn for but one recital in San Francisco and this important event will take place at the Columbia Theatre on Sunday afternoon, February 6th.

**CURRAN THEATRE**

Marion Ballou, who has scored one of the most pronounced hits as eccentric Aunt Cicely in *The Girl in the Limousine*, is a native of Boston. When Winthrop Ames had the Castle Square Theatre in that city, she was the very popular ingenue of the company and played everything from Shakespeare to Clyde Fitch and from Sheridan to Boucicault.

Through a career covering twenty years before the footlights Miss Ballou has portrayed every line of parts from farce to tragedy and from drama to musical comedy. Much of her time she has devoted to stock, but she has also acted in many original New York productions. She is well known for her characterizations of *The Watcher in The Unwritten Law*, *A Son of the People*, in support of John Mason in the *New Theatre*, in *Dr. De-Luxe*, *The Lottery Man*, *Fine Feathers*, *The Ringmaster*, *A Pair of Sixes*, *Josephine*, with Arnold Daly in *The Little Journey* and in many other successes.

*The Girl in the Limousine* starts on its second and final week of its engagement at the Curran Theatre Sunday.

**SAN CARLO GRAND OPERA CO.**

Pierre V. Key, the noted music critic, writes from New York of the record made by the San Carlo Grand Opera Company, soon to be heard here in the Curran Theatre.

Under the caption "San Carlo's Success," he says: "More than \$125,000 dollars is the approximate sum which New York paid for its four weeks of San Carlo opera at the Manhattan, which closed a few days before I began to write this. It is pretty close to a record for a similar period of popular opera given in this city. The Century forces, under Milton and Sargent Aborn, did nearly as well during its first season, eight years ago. But since the Century's demise no such pretentious season at moderate prices as Fortune Gallo's has come our way."

"Mr. Gallo is an astute impresario, with the resources enabling him to make opera pay. Few managers have been able to do that—when no dependable backing was forthcoming. Relying solely upon his ability to give the people what they wanted, and at the price, and shrewd enough to finance successfully his project, Mr. Gallo must be regarded, now, as a figure in his field. Incidentally, Pavlowa returns to this country under his management."

Stars from the opera houses of Buenos Aires, Paris and Italy have been added by Fortune Gallo to the established favorites of his San Carlos Grand Opera Company this season. The chorus and orchestra have been greatly strengthened by Gaetano Merola, musical director, and the scenic equipment elaborated. So when the San Carlo comes to the Curran Theatre in the near future, local followers of music drama will find that this organization will not disappoint in artistry or the scope of its performance.

**SALZEDO HARP ENSEMBLE**

The extreme novelty of the current music season will undoubtedly be the concerts to be given next month in San Francisco and Oakland by the unusual Salzedo Harp Ensemble in conjunction with the dramatic soprano, Povla Frijsh.

This will be the first time that local music lovers will have a chance to enjoy this strange musical combination, which consists of the eminent harpist, Carlos Salzedo, six of his professional co-workers and the celebrated prima donna.

Sentimentality attaches to the harp as to no other instrument. The Irishman loves his harp second only to the shamrock, and grandmother loves to tell how completely grandfather capitulated when she played *The Last Rose of Summer* to him on the harp.

Just this sort of thing is what has hitherto stood in the way of the harp receiving its true recognition. This and the fact that it's repertoire was so scant.

Carlos Salzedo is the evangel of the instrument. Not only has he learned to do more with it in point of virtuosity than anyone else but he has furnished it with fuel, so to speak. He has instituted excellent arrangements of pieces by such writers as Bach, Scarlatti, and early classic writers, and harmonized myriad works to make them suitable for ensemble playing.

The Salzedo Ensemble can best be termed a "Harp Choir," and the programs they will give with Madame Frijsh, who is one of the most notable of present day concert singers, will be interesting in the extreme.

The Salzedans and Madame Frijsh will give a program in the Auditorium Theatre, Oakland, on Monday night, January 10th, and will appear as the third event of the Bem-Seckels Matinee Musicales in the Ballroom of the Hotel St. Francis on Tuesday afternoon, January 11th.

They are coming to California under the management of Selby C. Oppenheimer.

Alice Gentle, through her Western manager Mrs. Jessica Colbert, has just completed the final arrangements of her contract to appear with the San Carlo Opera Co. which Fortune Gallo is sending to the Coast. Miss Gentle will naturally appear in San Francisco as well as other cities in the Pacific West, giving her many friends and admirers the opportunity of hearing and seeing her in several of her famous interpretations. This operatic tour, however, will not interfere with her concert engagements for Mrs. Colbert has many booked which Miss Gentle will fulfill after the season of opera is over. This year is unquestionably one of the most active as well as most successful seasons in Miss Gentle's career.



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## GRAINGER PLAYS NEW CARPENTER WORK WITH N. Y. SYMPHONY

Concertino For Piano and Orchestra Makes Excellent Impression—Harold Bauer Wildly Cheered By Huge Audience at Metropolitan Sunday Concert—Philadelphia Orchestra Draws Packed House—Damrosch Gives Beethoven Memorial Concert—Boston Symphony Orchestra Plays Brahms, Ravel, and Richard Strauss—New Ballet at Metropolitan

By ROSALIE HOUSMAN

New York, December 4, 1920.—The Concertino of John A. Carpenter was the novelty on Mr. Damrosch's Sunday program. Percy Grainger, always an advocate of the new in music, was the soloist, and played this tricky difficult piece brilliantly. This was the first New York performance, though it has been done in Paris by E. Robert Schmitz, as well as with the Boston Symphony. Musically, the concertino is very effective piano music, and is rich in invention, and highly colored. The piano and orchestra are specially well balanced, and one cannot be grateful enough to Mr. Carpenter for his refreshing rhythmic freedom. It is his first big contribution to American piano literature, and I, for one, hope it is not the last. The other music, played were the Faust Symphony of Liszt (without the final chorus), and the Nutcracker suite, a very appropriate finale.

At the Metropolitan, at the Sunday evening concert, Harold Bauer was the instrumental soloist. The C minor Saint-Saens concerto, and Liszt's Fantasie, were his programmed numbers, and he aroused such enthusiasm that he played four extras. I never heard him play more brilliantly. He showed an entirely new side, and the brilliant passage work of both selections was crystal clear. He played the concerto just before intermission, and then did encore after encore on that vast empty stage, to satisfy the demands of a wildly cheering audience. Leonora Sparkes, Morgan Kingston and Emmy Destinn were the other soloists, the latter in splendid voice. Her singing of the Donna Anna aria from Mozart's Don Giovanni will not be forgotten soon. It was great work.

Daisy Kennedy, violinist, made her New York debut Monday afternoon and proved herself a vigorous player and to have a fine command of style. In private life she is the wife of Moiseiwitch, an ideal combination. Her work shows a strong personality, rare among the women violinists, and her breadth of phrasing has power to thrill. I felt this in the unaccompanied B minor Bach suite, and the audience was quick to respond. There were some early Italian things, the Tartini Variations on a Corelli theme, and tidbits of Cyril Scott, Zimbalist—all done with fine distinction.

The Philadelphia orchestra came again Tuesday evening and as usual, there wasn't an empty seat. This time there was no soloist, the Dvorak New World Symphony, Brahms' Variations on the Haydn theme, and the Tannhauser Venusberg music making a balanced program. The Dvorak was done with close attention to detail, the second and third movements were delightful. The Brahms was wonderfully played; the more one hears this amazing music the more one grows to love it. Stokowski evidently is very fond of it, and none of its detail was lost. It is quite unusual for the Bacchanale to be played, as most conductors prefer to show off their orchestras' virtuosity with the Tannhauser Overture, and it was a welcome and interesting change. It was a vivid performance and was applauded to the echo.

Marguerite D'Alvarez, contralto, who is to sing in the West next Spring, was heard by a large and fashionable audience at Aeolian Hall Tuesday afternoon. Her program was largely made up of modern music of England, France and Spain, though the Bach Golgotha music showed her command of the classic style. She is a native of Peru, and the vivid appearance and temperament of the South are hers. There was more of the tragic side in her songs than the cheery sort, but this is evidently what her audience craved, and many songs were re-demanded. An Desert of Rhene-Baton was, to me, the most interesting thing she did.

Thursday afternoon Mr. Damrosch paid homage to Beethoven, in his historic cycle, with three of the master's symphonies—the first, seventh and fifth. The huge audience as well as the orchestra, were in just the right mood, and the entente cordiale so established added to the afternoon's enjoyment. The simplicity of the first, the optimism in the seventh, and the human quality of the ever-wonderful fifth, were all lovingly shown. It would be wrong to single out any special bit, as the entire program was so reverently played as to disarm criticism, and only the pure joy of the music itself should be emphasized.

That same evening the Boston Symphony Orchestra came, was heard, and again conquered. Monteux is proving a wonderful organizer, and his men are playing ever so much better than they were a year ago. The string section is a joy, and the Ravel disclosed the lovely work of the woodwinds. I did prefer Stokowski's reading of the Brahms fourth, but that is really a personal matter, as there was no doubt of the audience's appreciation of it. The Ravel suite (first time) was simply delightful. It bears the fanciful name of Le Tombeau de Couperin, and is the orchestration of four of his piano suites, dedicated to friends who fell in the world war. The style may be a reverting to the

old, but the contents are decidedly Ravel, in his most characteristic moods. He gives the oboist a large share of the work, and Mr. Longy thrilled us with it. I should sum up the suite best by saying that it is absolutely and thoroughly Gallic, and is fascinating music. Respighi's Fountains of Rome, a symphonic poem, is one of the best things that has come out of modern Italy. It demands an augmented orchestra, including a piano, which is scarcely audible, and celesta, a glockenspiel, etc. It has none of that unpleasant quality—discord for its own sake, that so much of the new music revels in, but is frankly modern for all of that. I felt it to be primarily musical, and the various instruments had a melodic, though free line to follow. The four fountains which it evokes, are subtly differentiated, and the moods are emphasized more than pictured. This was followed by Strauss' Till Eulenspiegel, which had been temporarily shelved. Hearing it for the first time in several years, I was struck by its humor and the apparent simplicity of the orchestration. We have been going Strauss one better, but it is delightful music none the less. The concert was in every way a great success.

Il Carillon Magico, a ballet, by Pick Mangiagalli, was the novelty at the Metropolitan this week, and the critics agree that it was delightful and easy to listen to. It is a version of the Harlequin-Columbine story, and the work of Resina Galli was specially commented on. As the performance was the same night as the Boston Symphony, I did not hear it. It was part of the triple bill, including Cavalleria with Destinn, and L'Oracolo, with its usual cast. Tristan was repeated and Faust also was heard. Sold-out houses are the rule, so far.

Stransky had Mme. Samaroff as soloist, playing the Schumann Concerto, with the Mendelssohn Midsummer Night's Dream music, and Rimsky-Korsakoff Scheherazade suite, as the other things played. Mme. Samaroff played with great beauty of tone, and poetic feeling, and it was a joy to hear her. How refreshing the Mendelssohn is, though I don't think Stransky gives it as well as the Rimsky-Korsakow which followed. That went on amore, and is an unalloyed delight. There was a crowded house and much enthusiasm.

Alfred Coates, conductor of the London Symphony Orchestra, and the Royal Opera at Covent Garden, writes from London to Walter Damrosch concerning the program of British composers in the historical cycle to be given by the New York Symphony Orchestra in Carnegie Hall, December 30th and 31st, which Mr. Coates will direct as guest conductor. Besides the Vaughan Williams London Symphony to be heard in New York for the first time, Mr. Coates will also conduct a suite for strings by Purcell, and Elgar's Enigma variations. Mr. Coates writes: "The Purcell suite will, I am sure, please you; each number is a gem. Also I am hoping that this particular suite, which I have put together myself, will be new to your public. The Enigma Variations of Elgar are, I know, done a great deal in America. I have, however, put them in for two reasons: first they form a good link between Purcell and the modern London Symphony, and, secondly, I have always found that the public like to hear a new conductor do at all events one work that they know well."

### TANDLER AT HOTEL AMBASSADOR

Adolph Tandler, former director of the Los Angeles Symphony Orchestra, has been appointed director of the concert music for the Hotel Ambassador, Los Angeles. The securing of Mr. Tandler for the new five-million dollar hotel marks an epoch in musical enterprise in California. In fact, Tandler has been given carte blanche by the management to secure the finest instrumentalists on the Coast for the Ambassador orchestras, it being the plan of the management to provide dinner guests with the latest musical creations of the most famous modern composers as well as many of the classics.

Besides the orchestras at lunch and dinner in the big Ambassador dining room, which seats over twelve hundred people, Mr. Tandler will present a special Sunday night concert every week at the hotel. It is planned to introduce some distinguished soloists at each of these Sunday night concerts. Tandler, who won highest laurels at the Vienna Conservatory, was brought to America by A. C. Bilicke, first owner of The Alexandria in Los Angeles. Mr. Bilicke's venture in bringing such a distinguished musician from Europe was considered at that time an almost fool-hardy step for a city the size of Los Angeles. Tandler's merit was quickly realized by local people, however, and he was appointed director of the Los Angeles Symphony Orchestra to succeed Harley Hamilton.

Contrary to the average musician of his type, Mr. Tandler believes that popular music is just as valuable to the repertoire of a good orchestra as classical music, and his programs at the Ambassador will carry out this idea thoroughly.

### MRS. M. E. BLANCHARD'S PUPILS IN RECITAL

Four Excellent Vocalists Give Exemplary Program in One of the Best Vocal Recitals Heard By Resident Artists.

Miss Augusta Hayden, soprano, Mrs. Alfred W. Hillback, soprano, Mrs. Harold M. Olsen, mezzo contralto, and Mrs. Ward A. Dwight contralto, artist pupils of Mrs. M. E. Blanchard, one of San Francisco's leading vocal teachers and head of the vocal department of Mills College, gave a song recital at Sorosis Hall on Thursday evening, December 9th, before a crowded house. The event proved one of the very best of this kind the writer has ever attended for the participating vocalists all possessed fine voices, were well trained and endowed with an intelligence enabling them to interpret the various numbers on the program with skill and artistry. There was not a dull moment throughout the evening and the hearty applause of the audience was well justified by the efforts of the artists.

The opening number consisted of two quartets by Miss Hayden, Mrs. Hillback, Mrs. Dwight and Mrs. Olsen, entitled (a) Spring Song (Gabriel-Marie), (b) June Rhapsody (Mabel W. Daniels). The four voices blended most pleasingly and the intonation was excellent; the phrasing was uniform and tasteful and the musical sentiment judiciously expressed. The closing number of the program also consisted of a quartet entitled Ring Out Wild Bells by Gounod, and the same efficiency by the same artists characterized this final ensemble number.

There were two duets on the program. One consisted of Every Flower, from Mme. Butterfly, by Puccini, and was sung by Mrs. Hillback and Mrs. Olsen with fine dramatic instinct and operatic style, the two voices being used as if they belonged to one individual, so accurate and even proved to be the phrasing and intonation. The other duet consisted of The Gypsies, by Brahms, and was interpreted by Mrs. Hayden and Mrs. Dwight in a manner that exhibited unusual musicianship and vocal art for it is one of the most difficult quartets written and requires unusual vocal adaptability and artistic instinct to be sung according to fastidious tastes.

Mrs. Alfred W. Hillback, soprano, was selected as the first soloist on the program. She sang Graceful Butterfly, by Campra, O, Sleep Why Doest Thou Leave Me, by Handel, and the Robin's Song, by Howard White on the first half of the program, and later she sang Whither and Impatience, by Schubert. Mrs. Hillback possesses excellent high tones which she obtains with ease and freedom, and the quality of her voice is mellow and flexible. She sings with poetic insight and good judgment and her enunciation is clear and easily heard.

Mrs. Harold M. Olsen sang at first Mercy, by Manna-Zucca, Twilight, by Katherine Glen, and later To the Moon, by Elkus, and At the Spinning Wheel, by Saar. This well trained vocalist is the possessor of a rich contralto voice of excellent compass and range. Both its depth and height is so skillfully used that the timbre remains the same. Mrs. Olsen is quite dramatic and artistically impressive and her fine personality, united with her artistic instinct, in bringing out the very depths of a composition.

Miss Augusta Hayden proved one of the surprises and most important features of the event. She sang in the first part of the program Morning Hymn (Henschel), The Way of the World (Grieg), and Daffodils-a-Blowing (German), and during the second half In Autumn and Spring Song, by Oscar Weil. During the latter Miss Hayden had the assistance of Miss Edna Horan, who played the violin obligato with taste and musicianship. Miss Horan is studying with Sigmund Beel. Miss Hayden is the possessor of a genuine lyric soprano voice of a silver timbre, the ring of which is clear and pleasing. She sings accurately as to pitch and tastefully as to sentiment. Her easy, feather-light breathing is especially noteworthy and her splendid tone coloring and shading forms one of her principal reasons for her artistic success. Her diction is pure and correct, while her poetic emphasis is one of her greatest artistic charms. Miss Hayden is one of the foremost singers we have heard in this city. In addition to her musical accomplishments Miss Hayden proved to possess a striking personality, and her magnificent gown emphasized her regal bearing.

Mrs. Ward A. Dwight, contralto, sang during the first part of the program Amour viens aider, from Samson et Dalila, by Saint-Saens, and Carnaval, by Fourdrain, and during the second part Dawn in the Desert, by Gertrude Ross and Ouvre tes yeux bleus, by Massenet. Mrs. Dwight's voice is resonant and vibrant in timbre, revealing that richness and warmth so pleasing in a contralto, and she sings with ease. Her artistic expression is noteworthy and her phrasing intelligent and in the best of taste. Her diction is excellent and especially her French struck us as being well enunciated, making the impression that the vocalist knew exactly what she was singing. Mrs. Dwight's charming personal appearance added not a little to her fine artistic achievements.

Mrs. M. E. Blanchard played all the accompaniments with fine taste and in a manner to form a background upon which the soloists could safely rely. Congratulations are due to teacher and pupils alike.

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### LOUIS GRAVEURE CONCERT

Louis Graveure, who will be heard at Scottish Rite Auditorium, San Francisco, Tuesday, January 18th, has a natural voice of decidedly unusual quality; but this is only the foundation upon which he worked when he undertook to make himself what he has become—one of the foremost baritones in America. Mr. Graveure is also a musician, an artist, and a student. When he gives a recital, he employs his intellect as actively as he does his voice. His work has spontaneity, he glows with life, but the spontaneity is born of that freedom of spirit which comes after perfect preparation, and after the most painstaking sort of self training.

Mr. Graveure never sings a song in public without knowing all there is to know about it. He familiarizes himself with the history and temperament of the composer. He tries to get the background against which it was written. If it is of the narrative variety, he studies the story and its antecedents, and undertakes to know just what was in the mind of the writer, and how and why he was inspired to write. Folk songs have led Mr. Graveure far afield into inquiries regarding the people who created and first sang them; and into research regarding the conditions under which those people lived. Even a thing, apparently as simple as a Mother Goose rhyme is subjected to minute examination in order that Mr. Graveure may understand every allusion and bring out the true colorings.

Again when Mr. Graveure undertakes an aria from an opera, he first of all determines to his satisfaction just what was the atmosphere the composer intended to create; and just how the hero he for the moment impersonates, is supposed to have thought and felt. He never follows what is traditional on the stage merely because it is traditional; but first he examines the traditions to see whether they are sane and reasonable. Consequently he sometimes departs rather widely from so-called orthodox interpretations.

As an inevitable result of all this preparation and audiousness, Mr. Graveure's work has a highly individual and attractive flavor—and incidentally a decidedly virile one, for Louis Graveure is a very much a man among men. This flavor lingers, and attracts music lovers to recital again and again. Indeed a Graveure evening casts a unique and permanent spell—a spell a person cannot afford to miss if music really means anything to him.

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## PALACE HOTEL SUNDAY EVENING CONCERTS

Under the Direction of Bernat Jaulus Excellent Orchestra of Twenty-five Select Musicians Gives Representative Programs

The other day we had an opportunity to listen to one of the Sunday evening concerts given every week by the management of the Palace Hotel with an orchestra of twenty-five excellent musicians under the able direction of Bernat Jaulus. The program was an exceptionally fine one and consisted of the following numbers: Triumphant March from Aida (Verdi); Waltz Sounds of the Spheres (Jos. Strauss); Overture to Rienzi (Wagner); Serenade for Strings (Volkman); Selection from the Mikado (Sullivan); Petite Suite Japonaise, La Maison D'Or (Pontelle); Selection from The Freischütz (Weber); Fantasia for Clarinet from Rigoletto (Verdi); Chester Hazlett, Emilie Illsley McCormack at the piano; Pan-American March (Herbert).

Mr. Jaulus has always been associated with popularizing the best of music among the public at large. Indeed he was one of the first to insist upon enlarged orchestras at places where large numbers of people congregated, like at cafes, restaurants and hotels, and he has established for himself an enviable reputation in this direction. Musicians like Mr. Jaulus were the first to lay the foundation for the present taste for the best of music in San Francisco. We are glad to perceive that the management of the Palace Hotel is giving Mr. Jaulus the opportunity to continue his good work in this direction.

We were more than pleased with the manner in which this program was interpreted. Notwithstanding a natural lack of rehearsals Mr. Jaulus and his men succeeded in playing with precision and effective phrasing and the large audience showed by its unaffected enthusiasm that it thoroughly enjoyed the music and the manner in which it was interpreted. The selections were made singularly in accordance with the taste of the audience and the fine rhythm, force and occasional poetic phrasing showed that Mr. Jaulus had not lost the secret of his art and that he had selected a splendid orchestra. No doubt Brooks Parker, the orchestra manager, must feel proud of the success of the concerts, too.

Since these programs begin with the dinner hour it is a most gratifying sign to witness the crowded condition of the Palm Court of the Palace Hotel, for it is impossible to secure large audiences unless the concerts are really successful. Chester Hazlett's clarinet solo was heartily applauded and justly so, while the piano playing of Mrs. McCormack proved to be one of the features of the concert. We congratulate the management of the Palace Hotel and Mr. Jaulus upon the well merited success of these Sunday evening concerts.

## THE MESSIAH PERFORMANCES

The spirit of Christmas will begin to show its manifestations in concrete form with the coming of Paul Steindorff's famous annual "Messiah" productions in San Francisco and Oakland tonight and next Tuesday night. This semi-sacred Yuletide oratorio will have its first 1920 presentation at the Exposition Auditorium in San Francisco tonight and the same wonderful performance will be repeated in the Auditorium Arena in Oakland next Tuesday night.

Observance of Christmas in this form as an annual event by Paul Steindorff and his assisting artists has become one of the most important observances of the international holiday spirit and the rapid growth of the Messiah productions from small beginnings to the lavish setting to be given this year has placed a national importance on the event.

No feature is overlooked toward the completeness of these Paul Steindorff oratorio performances. The best and most evenly balanced vocal quartettes obtainable are always secured to render the solo parts of the score and this year Steindorff has been fortunate in securing singers who are ideally adapted to the rendition of the beautiful Handel music.

Madame Anna Ruzena Sprotte is a contralto of noble attainments. Her singing in the role is both spiritual and fascinating. She lends to the role an experience of many performances, for the finest success in the repertoire of this splendid artist is her interpretation in the Messiah.

Steindorff is bringing to San Francisco especially for these occasions George P. Walker, who has sung the bass in the Messiah in both Europe and America. His is a basso-profundo of large scope and critical opinion bears out the statement that he is unexcelled in this particular part. The exacting soprano role could not have been placed in better hands than those of Stella Jelica who has achieved an enviable position among Pacific Coast coloraturas, and in Lawrence Strauss, Steindorff has chosen one of the best tenors the West provides. Strauss' success in last year's Messiah performance in Oakland was an outstanding feature of the evening's entertainment.

The usually thoroughly drilled and perfected chorus of upwards of 200 mixed voices will form the background for the quartette and the accompaniment will be given by a symphony orchestra of 60 chosen musicians with Giulio Minetti as concert master, the ever-popular Uda Waldrop as organist, and with the experienced hand of Paul Steindorff directing and controlling the great ensemble a notable result is assured.

The Messiah is scheduled for but one performance in each of the bay cities. Tickets in advance can be secured at Sherman, Clay & Company's stores in San Francisco and Oakland, and tickets for tonight's performance can be secured at the San Francisco Auditorium ticket offices after 6:30 this evening. Selby C. Oppenheimer is managing the events.

## BEETHOVEN PROGRAM AT SYMPHONY

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give the sixth Sunday Symphony concert of the season, repeating the splendid program offered yesterday. This week's program is made up entirely of the works of Beethoven in commemoration of the 150th anniversary of the great master's birth, December 16, 1770.

The soloist on this occasion will be Louis Persinger, who will play the beautiful violin concerto in D major. This is Mr. Persinger's first appearance as soloist at the Symphony concerts this season and he will, no doubt, be enthusiastically greeted by symphony patrons as well as the patrons of the San Francisco Chamber Music Society, of which he is the first violinist and director.



MAY PETERSON

The Distinguished American Soprano of the Metropolitan Opera House Who Will Appear Here Early in the New Year

The program will open with the Egmont Overture, while the latter half will consist of the exquisite seventh symphony. This symphony, a favorite among concert-goers, has been termed by Wagner as "the apotheosis of the dance" because of the general mood of the entire work and the persistently marked rhythm which pervades each movement.

There will be no concert on the following Sunday, December 26th, as that week has been set aside as a short vacation period for the orchestra. The season will be resumed with the pair of symphony concerts of December 31st and January 2nd.

## THE LORING CLUB

The program of the second concert of the forty-fourth season of the Loring Club on the evening of Tuesday, December 21, at Scottish Rite Auditorium is of especial interest during the Christmas Season as it includes the opening Recitative and Trio for tenor and two basses Say, Where Is He Born, from Mendelssohn's unfinished

oratorio Christus, Charles Gounod's Nazareth for bass solo and chorus of men's voices, Adolphe Adam's Cantique De Noel (O Holy Night) for soprano solo and chorus of men's voices together with some of the old Christmas Carols such as The First Nowell, Good King Wenceslas, The Boar's Head Carol and The Wassail Song to the traditional melodies, all of these having the accompaniment of strings and piano.

Two compositions for chorus of men's voices to be heard on this occasion for the first time in San Francisco are Lachner's Evening Peace with bass solo, and Frederick H. Cowen's Border Ballad, the latter having been arranged for chorus of men's voices by Mr. Sabin. Henry Hadley's The Water Lily, a capella, and Charles Villiers Stanford's The Little Admiral will also be included in the program. The Club will be assisted by Lorna Lachmund, coloratura soprano, who, in addition to being the soloist with the club in the Cantique De Noel, will sing two groups of unusually interesting songs. The accompaniments will be by Frederick Maurer, piano, and eight strings with W. F. Larala as principal violin. The concert will be directed by Wallace A. Sabin.

## A VOICE WITH A MESSAGE

It's a long, long way from Oshkosh, where May Peterson started her musical career in the choir of her father's church, to prima donna of the Metropolitan Opera House in New York, generally recognized as the greatest opera company in the world. It is another long journey from coast to coast, but Miss Peterson has made both and covered herself with glory, both in grand opera and as a concert star.

"You see I was a poor girl," she said, "one of eight children, and my father died when I was but thirteen. I had to struggle and sacrifice to get my musical education. It meant facing many a rebuff; it meant many a night awake with a despondent head on a tear-stained pillow.

"It was a fight against ruthless fate to get to Paris and study with Jean de Reszke. I did that when I was eighteen. It was a hardship to sit up all night reading to a blind old woman in Berlin in order to obtain the little money, one mark, which would buy me breakfast, dinner and supper the next day, thus allowing me to continue my studies. It was a struggle, and a grim one, to carry out my father's teaching that I had a message in my voice for the world."

These grim pictures of courage and self-denial; the little three-dollar-per-week room in the Latin Quarter of Paris with its rented piano; the almost hopeless struggle at times, to keep her soul alive and her body clothed and nourished; the proud determination to win at all costs to carry out her father's wish to give her glorious voice to gladden the world, only deepen the interest and make us all proud of this sterling example of young American womanhood.

## ALCAZAR

The Things That Count is the Alcazar's skilful selection for Christmas week, commencing next Sunday matinee. It is aglow with holiday spirit. Alice Brady scored nearly a solid year of success in it at her father's New York Playhouse. This is its first San Francisco release. It is a gift to keep laughter and pathos so ingeniously blended as Lawrence Eyre has done in what Munsey's Magazine declares to be "a true, lovely drama which stands perfectly for all that is best in the American theatre." The love story is beautiful, and there is a sparkling Christmas tree scene among the simple, kindly folk of New York's East side that resounds with mirth and melody and the glad laughter of happy children. This delightful play emphasizes that the things in life that really count are of equal vital import to poor and prosperous. There are sixteen splendidly human characters, distinct types, in the reinforced cast, including Dudley Ayres, Elwyn Harvey, Emelie Melville, Emily Pinter, Edna Peckham, Anna MacNaughton, May Nannery, Rafael Brunetto, Al Cunningham, Charles Yule, and a bevy of California's cleverest juvenile players. The Union League Club has taken the house for a Monday night theatre party of its own membership, and has arranged for an extra matinee Christmas morning at 10:30, when children will be the guests of this public-spirited organization.

## ALICE FRISCA PARIS SUCCESSES

Adolphe Boschot, the biographer of Berlioz and the critic of "l'Echo de Paris" writes in the November 22nd issue of that paper:

"Les Amis des Artistes, of which M. Olivier Sainsere presides with so much zeal and authority and who have relieved more than one misfortune during the war, still continue their grand work. Under their patronage they introduced an American pianist, Mlle. Alice Frisca, who gave an entire piano recital. The choice of her program denoted the most exquisite taste. She proved herself to be a virtuosa 'par excellence.' In her interpretations she showed both delicacy and power."

Paris Review, Nov. 20, 1920.—"On November 17th, at the Salle des Agriculteurs, under the auspices of the Amis des Artistes, Miss Alice Frisca, the young American pianist, gave a recital which by its variety was destined to prove the mettle of the virtuoso. The public, who had a first real occasion to judge of the quality of Frisca's talent, showed its enthusiasm by the warm applause it afforded her.

"Let us note the intelligent comprehension, the variety of touch, and the delicacy of the interpretation of the artist. This debut before the Parisian public was full of the greatest promise for the future."



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

## MESSIAH GIVEN FOR FIRST TIME IN YEARS

Not Since Before the Fire in 1906 Has There Been Given an Oratorio Performance of Big Dimensions in San Francisco—City Nearly Twenty Years Without Oratorio—Steindorff Deserves Thanks for Relieving the Drought of the Oratorio Desert—The Messiah Well Presented

By ALFRED METZGER

There was a time when San Francisco used to support an adequate oratorio society and when regular oratorio performances were as frequent as symphony concerts. That was the time when the writer first came to this city, nearly twenty-five years ago. Geneva Johnstone Bishop, Homer Henley, and other equally competent oratorio singers used to occupy the honorable positions of soloists, and James Hamilton Howe used to be the conductor. With the departure of Mr. Howe to the Northwest regular oratorio seasons came to an end in San Francisco. And it is at least fifteen years, if not more, since we have had a genuine oratorio performance in San Francisco.

Now, it is easy to "knock." It is easy to find fault. It is easy to say this is bad, and we do not like this, and that ought to be done better, and so forth ad infinitum. But all of this is talk—cheap talk. What the Pacific Coast Musical Review is interested in can only be represented by acts, by deeds, by enterprise and energy. A city of the size of San Francisco should not be without an oratorio society nor without its oratorio singers. And anyone who is courageous and ambitious enough to break the ice and give us such oratorio performance is entitled to our hearty support and to our undivided and loyal encouragement. And anyone who tries to discourage people who thus come to the city's rescue, has not the best interests of the city's musical progress at heart.

We frequently hear the banal statement that it were better not to have any musical performances at all than to have them performed contrary to the most severe musical principles. We do not altogether agree with this opinion. The Pacific Coast Musical Review has always encouraged musical enterprises that promised future improvement and betterment. We encouraged the Scheel concerts, later of the University Orchestra concerts under Dr. Wölle, then the first seasons of the San Francisco Symphony Orchestra under Hadley, and we began to criticize only then when we felt the time had come to cease experimental periods and give San Francisco the best, and our symphony concerts under Alfred Hertz are what they should be.

We believe that San Francisco should have oratorio performances which will lead to real music festivals. During the last ten years or so Paul Steindorff has been the only musician who has given oratorio performances in this vicinity. He is the only one who has revived oratorio in San Francisco. Unless someone has done better than he, or is willing to do better, Mr. Steindorff's oratorio performances must be regarded as the best we have, and under those conditions they are worthy of that support which they did not receive last Saturday evening at the Civic Auditorium.

Oratorio performances belong to a definite class of musical enterprises. In their way they are as important as operatic performances. They also require as much training, preparation and vocal efficiency as operatic productions. Under the present conditions existing in San Francisco the preparations necessary for oratorio performances cannot be had. Consequently we must be satisfied with what we can get. Now, we sincerely believe that under these handicaps Paul Steindorff is accomplishing wonders. The chorus could not have been better drilled, nor contain better voices, nor sing with more sincerity and enthusiasm than it did on this occasion. We con-

sider the choral parts of the oratorio the best and most artistic feature of the Messiah presentation.

The artists were excellent—every one of them. However, an oratorio singer must be trained in a manner to sing this special mode of composition in a certain traditional way, and to become proficient in the adequate interpretation of oratorio work takes time, study and adaptability. The mere fact that male voices are expected to sing coloratura passages is in itself a problem most difficult in solution. Lawrence Strauss, being the possessor of a flexible, well placed and intelligently used tenor voice is, for instance, better equipped to sing these

## HERTZ CONDUCTS FINE BEETHOVEN PROGRAM

Egmont Overture and Seventh Symphony Represent the Orchestral Numbers, While the D Major Violin Concerto is Given a Masterly Interpretation by Louis Persinger—The Program Was Given to Commemorate the 150th Birthday Anniversary of Ludwig van Beethoven, a Real Master

By ALFRED METZGER

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, devoted its sixth pair of symphony concerts of this season to commemorate the 150th birthday anniversary of Ludwig van Beethoven, the actual date of which was on Thursday, December 16th, of this year. During the last few weeks symphony orchestras, music clubs, artists and other musical disciples and organizations have given proof of their great love and respect for the master. Speeches have been made, music journals have published editorial articles and historical sketches. Critics have gone to their libraries and hunted up works on Beethoven to eulogize the master at this

music, if conducted as Alfred Hertz conducts it, we find always new ideas, new beauties, new joys. And anyone who gets tired of listening to Beethoven's music is either in a very unrecceptive mood, or does not possess the capacity to understand or appreciate Beethoven. In either case such a listener is not to be envied.

Mr. Hertz, in selecting his Beethoven program, refused to make any concession to popular tastes. He kept strictly to the most serious phase of the master's works. In scanning over the other Beethoven programs given in this country we find that the Leonore Overture, the Eroica and Pastoral Symphony, the Emperor concerto and other piano concertos were selected. Mr. Hertz evidently compiled his program with the idea of including in it works that are not so frequently heard, and that have not been presented by him recently. In this he certainly pleased the musicians, although he may not have struck the fancy of the public at large.

If our estimate of the attitude of the audience that assembled to hear last Friday's concert was correct the program was too long by nearly half an hour, the violin concerto and the Seventh symphony were both exceedingly long drawn out and somewhat of the same sombre character, with the exception of a few phases of enlivening character, while even the Egmont Overture could not be considered as very striking in contrast to the other works. No one would have the temerity to presume that the music itself was not the very best ever composed, but in selecting a program of works by one composer it is absolutely essential to select works of striking contrast, for no matter how fine such compositions may be they invariably will create an impression of monotony among music lovers not professionally active in the art.

The manner in which Mr. Hertz and the orchestra interpreted the Egmont Overture and the Seventh Symphony showed that their heart and soul was in their work. Every ounce of poetic and romantic sentiment was extracted from the phrases. There was careful and painstaking shading and tone coloring and the delicate, fine and graceful periods were negotiated with singularly well defined, intelligent and artistic finesse. It would be impossible to render these Beethoven works with finer musicianly instinct, with greater appreciation of their relative artistic values, with a more emphatic sense of plastic accentuation of their musical high lights. Mr. Hertz once more revealed himself as that master of symphonic literature whom we have learned to admire during these five years of his residence among us.

Louis Persinger added another distinguished artistic victory to his numerous conquests which all of us concede to him. The fine, smooth quality of his tone—not exactly broad in compass, but possessed of the utmost refinement—had here ample opportunity to careen our senses. It requires more than an artist to do justice to this concerto. It necessitates a musician. And Mr. Persinger by phrasing and singing the graceful and rich melodies of this concerto in a manner to emphasize their "Beethovenish" intellectuality certainly strengthened the confidence we already had in his bril-



ARTUR ARGIEVICZ  
The Distinguished Violin Virtuoso Who Created a Sensation at the Recent Concert of the Pacific Musical Society, Thursday Evening, December 16th

coloratura phrases than a basso like George Walker, whose voice, while possessed of fine resonance and excellent range, is not flexible, because Mr. Walker during his years of brilliant artistic triumph has chosen the operatic stage and the classic song as the principal vehicle of his expression. He is no doubt a splendid artist; but to sing the coloratura phrases necessary for the Messiah requires constant practice and constant singing of just such parts. The moment you interrupt daily practice your voice will be difficult to manipulate in such phrases that require the utmost flexibility and agility. Both Mr. Strauss and Mr. Walker succeeded in bringing out the phrases and both enunciated

time. But no words, whether written or spoken, could possibly have added anything to the knowledge we already possess of Beethoven's place in the musical sun, and so the Pacific Coast Musical Review did not join the army of admirers in ridding itself of a lot of words which actually could not express that which stirred our soul.

There is only one possible way in which to adequately celebrate this great occasion, and that is by means of interpreting a program of Beethoven works. Only by reproducing his music in a manner worthy of his memory can Beethoven's birthday anniversary be observed with proper dignity. For, while in speeches and articles we can only repeat what someone else has already better expressed than we could do, in his

(Continued on Page 8, Column 3)

(Continued on Page 8, Column 4)



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TWENTIETH YEAR

## COMPLIMENTS OF THE SEASON

During the course of the year we are compelled to confront alternately joys and sorrows, pleasant surprises and disappointments, success and failure and artistic triumphs and disheartening set-backs. However, no matter how discouraging and how dark things may appear subsequent results always convince us that our worries have largely been in vain. Just as certain as sunshine is bound to follow rain, so will good times follow bad ones, and unless pessimism has become a disease of the mind no one will ever become a victim of despondency. And so we like to address ourselves to young artists who seem to feel that lack of opportunities at the time when they are most desired is equivalent to failure of an artistic career.

The associates of genius and skill must be perseverance and unassailable courage. Cowardice does not go hand in hand with success. Repeated seeming failure should fortify you to face the future with additional fortitude, and reverses should merely test your spirit and mind to do bigger and better things. Frequently those who seem to be your best friends are unknowingly your worst enemies. They tell you how great you are when you are just upon the threshold of the treasure house of knowledge. Thus they prevent you from realizing how much more you have to learn. We never can afford to stop studying. When you are ready to take your first steps in the arena of art, they discourage you and belittle your modest efforts by trying to convince you that you should begin at the top. When your acquaintance or friend brags about a success which was merely a passing moment of recognition, your friends point out such accident as something you ought to emulate, thereby causing you heartache and frequently discouragement.

We wish, therefore, to take advantage of the opportunity which these holidays present to advise prospective artists that no success can possibly be gained without struggle and disappointments. The greater the obstacles to be overcome the greater the victory afterwards. Anything that is attained easily and without effort is not worth a great deal. Only the select few possess the necessary tenacity and hardihood to face almost unsurmountable obstacles, hence only a few come out victorious from the struggle for success. Therefore do not listen to the flattery of friends, do not heed the skepticism of envious acquaintances, but first ascertain whether you really wish to win and then climb step by step the rocky and steep path to the top.

With these thoughts in mind, and with a hearty wish that the ensuing year will find the artists residing in California receiving greater recognition than ever before, the students attaining gradually

the knowledge that leads them to artistic honors, the teachers finding artistic material among their classes which they will be able to mould into creditable timbre for our musical colony, the managers finding additional support for the distinguished artists they bring to this Coast, and the music trade adding to its prosperity, we wish all our friends and readers a very Merry Christmas and a Happy New Year.

## PROKOFIEFF EXPONENT OF POETIC ART

Distinguished Russian Pianist-Composer Plays With Constant Adherence to Soft Pedal Effects—Lacks Dramatic Virility

By ALFRED METZGER

Contrary to our expectations Serge Prokofieff did not exhibit those eccentric and bizarre traits which we had fortified ourselves against after reading the preliminary notices. On the contrary, both in his playing and his compositions he proved to be a most conventional exponent of pianistic art. Indeed, there were times when he was just a bit too conventional to suit our "wild" taste. Evidently his reputation had not sufficiently preceded him to attract the united attention of our musical public for the audience that assembled at the Columbia Theatre last Sunday afternoon did not exhibit the size which the reputation of Serge Prokofieff justified. This fact can not be cited as an example of the musical interest of our piano students and teachers.

As a matter of fact Prokofieff is a most interesting player. Nevertheless we would have preferred to have him appear effervescing with bizarre expressions of pianism than to interpret the various numbers on his program with such uniform similarity of interpretation as he did. He interpreted the Beethoven Sonata in A major, op. 101, with the same style of repression as he did the Schubert Waltzes. And here again he kept down the sentiment to the poetic level in the same form as he did for his Russian numbers. His own compositions also demanded and received a most subdued style of interpretation.

We do not mean to infer that we would like a pianist to constantly pound the keys and smash the piano, but at the same time the other extreme is equally deplorable. In Beethoven we missed breadth of style, bigness of tone and intellectuality of phrasing. In the Schubert Waltzes we failed to find the swaying of the phrases, the rhythmic accent, the romantic spirit which so vividly divides Schubert from Chopin, for instance. Prokofieff played these waltzes like a pianist usually plays Chopin—with pure poetic calm and sentiment.

Unfortunately we are not sufficiently familiar with the Russian school represented by Rimsky-Korsakoff, Liadoff, Moussorgsky, Scriabine, and Medtner, as far as their pianistic art is concerned, to definitely declare as to the rights or wrongs of Prokofieff's interpretation. However, we are under the impression that the Russian school is endowed with more virility, power and force than Prokofieff was willing to concede last Sunday. In his own composition he showed himself the poet rather than the romanticist or dramatist, thus leaving the entire program upon a level of poetic repression which would have been insufferably monotonous had not the beauty of tone, proficiency of technique and precision of execution riveted the interest of those of us who prefer contrasts and variety of expression to somnolent dampening of an occasional spirited breach of the musical conventions.

For some reason we could not find in Mr. Prokofieff's works the sentiment expressed in their titles. In Prelude, of course, anything is likely to meet the requirements of the nomenclature, but the Gavotte was not sufficiently precise in rhythm to justify the title; in Vision Fugitive we did not find the crescendo and diminishing which the picture of an alternately distinct and fleeting vision would lead one to expect and finally the Scherzo did not exhibit the character of that mood—partly whimsical humor, partly pathos—which this form of composition usually is supposed to reveal. Mr. Prokofieff in his compositions as well as in his playing remains the poet always. He does not waver one iota from the narrow path of definitely repressed sentiment. Those of us who like to listen for an hour or more to delicate poetic expression will always enjoy listening to this distinguished Russian artist, but those of us who want to hear an occasional virile and dramatic expression will find Prokofieff's playing somewhat anaemic.

## TSCHAIKOWSKY SYMPHONY AT NEXT CONCERT

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will enter upon the second half of the 1920-21 season with a regular pair of symphony concerts Friday and Sunday afternoons, December 31st and January 2nd. The principal number on this program will be the Pathétique symphony of Tschaiowsky, which is unquestionably one of the most popular and most beautiful works in the entire field of symphonic literature. The second half of the program contains Debussy's Prelude to The Afternoon of a Faun and the tremendous Les Preludes of Liszt.

Great interest has been aroused by the announcement of the performance of a Mahler symphony by the San Francisco Symphony Orchestra. At the eighth pair of symphony concerts on January 14th and 16th Mahler's first symphony in D major will be given its first performance in San Francisco. Another interesting announcement is that of the complimentary concert for the members of the Musical Association of San Francisco in the Palm Court of the Palace Hotel on

Thursday evening, January 20th. These Members' Concerts are given each year for the supporting members of the Musical Association as it is through their membership that the continuation of the San Francisco Orchestra is made possible.

## PACIFIC MUSICAL GIVES SPLENDID CONCERT

Artur Argiewicz Astounds His Enthusiastic Hearers With the Extent of His Virtuosity—Lincoln Batchelder, Ethel Johnson, Ada Clement and Geo. S. McManus Exhibit Fine Artistry

By ALFRED METZGER

The concert given by the Pacific Musical Society on Thursday evening, December 16th, was one of the very finest events we ever attended in this city, and surely one of the most artistic programs ever presented by the Pacific Musical Society. Miss Blumberg, the new President, is deserving of great credit for the excellent character of programs that have so far been given under her jurisdiction. This most recent event represents the kind of a musical event that we consider worthy of a musical club of the first rank. There were four real artists of whom no community has reason to feel ashamed. They represented the best artistic element of the city, and the Pacific Musical Society in sponsoring such artists is doing a real service to its members, the musical public and the artists themselves.

This was the first time that Artur Argiewicz appeared as a concert artist. It was his debut as a soloist, for it gave him an opportunity to show the musical public the kind of an artist he really is. We do not hesitate to pronounce him a violin virtuoso of the first rank. His interpretation of the Richard Strauss Sonata was in every way musicianly, intelligent, artistically discriminating and thoroughly complying with the principles of really serious executive work. His phrasing revealed deep study and careful preparation. His tone is quite robust and exceedingly pliant. His technique is thoroughly dependable, brilliant and accurate. In short Mr. Argiewicz belongs to that class of genuine violinists whose artistic position in a community is absolutely unassailable. In Tartini-Kreisler's Devil's Trill Mr. Argiewicz has an opportunity to reveal the extent of his exceptional violinistic skill. He did not only overcome the almost unbelievable technical intricacies of this work, but invested his interpretation with intellectual skill and a thoroughness of understanding of the innermost depths of this work, but even in the midst of the most difficult doublestops and trills he never failed to express the sentiment of the composition in terms of distinct emotionalism. It was in every sense of the word a masterly interpretation.

Ada Clement played the piano part of the Strauss Sonata with adequate musical comprehension. She sensed the spirit of the work, exhibited a fine touch, sensitive phrasing and her interpretation fitted in closely with the masterly performance of Mr. Argiewicz. Her accompaniments to the Devil's Trill were also most discriminating, very tasteful and pianistic. She proved a worthy associate to Mr. Argiewicz' splendid solo work.

Lincoln S. Batchelder played Rhapsodie G minor (Brahms), Nocturne for left hand alone (Scriabine), and Etude de Concert (Rubinstein) in a manner that reflected the utmost credit upon the young pianist as well as him who is responsible for such artistic effort—his teacher, George Stewart McManus. Mr. Batchelder, unlike most young artists who make their initial appearance before a strictly musical audience, did not exhibit any noticeable signs of nervousness. He played with assurance, interpreted with excellent judgment, brought out the contrasts of a composition with understanding, and proved technically most proficient. He certainly is one of the best young pianists we have heard in this city recently.

Ethel Johnson, however, was the real surprise of the evening for her vocal expression was among the very best we have heard here in a long while. Her voice is a pure lyric soprano with fine timbre and excellent range, specially resonant in the middle and low positions, and capable of fine dramatic effects. Her breathing is exemplary. Her interpretation of Handel's Come, My Beloved, was one of the very best vocal achievements we have heard in this city, for it included excellent legato singing, fine tone production, most discriminating and artistic phrasing, splendid intonation and delightful diction. It was a most excellent performance. The Beethoven Ah, Perfido aria, was possibly a little too dramatic for Miss Johnson's voice, but she accomplished wonders with it. She sang with fire and temperament, brought out the emotional depths of the work with fine instinct, and negotiated the most difficult passages with ease and craftsmanship. It is but just to state here that Miss Johnson has studied exclusively with H. B. Pasmore who certainly has reason to feel very proud of his artist pupil.

George Stewart McManus played the accompaniments for Miss Johnson with fine discrimination and strict adherence to the severe requirements of the composer's intentions. Specially praiseworthy was his phrasing of the Beethoven work which was an example of the finest musicianship and pianistic finesse.

## EXPOSITION AUDITORIUM

The official city organist, Edwin H. Lemare, will give the following program at his recital on Sunday evening in the Exposition Auditorium, commencing at 8 o'clock: Pastoral Symphony, from The Messiah (Handel); The Minster Bella (Vheeldon); Sonata No. 6 (Mendelssohn); Improvisation on short Christmas theme; Hallelujah Chorus, from The Messiah (Handel).



# GABRILOWITCH CONDUCTS DETROIT ORCHESTRA IN NEW YORK

Distinguished Pianist-Conductor Scores Decisive Triumph in America's Musical Metropolis—New York Symphony Orchestra Gives Interesting Program—Kreisler, Tetrzzini and Grainger Appear Before Crowded Houses in Individual Concerts—  
Mme. Florence Easton Scores as Carmen

BY ROSALIE HOUSMAN

New York, December 12, 1920.—The outstanding musical event of this past week has been the visit of the Detroit Symphony Orchestra, under Ossip Gabrilowitch's inspiring leadership. They came to Carnegie Hall Wednesday evening under the auspices of the Friends of Music, played, and conquered the most particular audiences New York boasts of. In a season already overfull, it is surprising that they came at all, and the program presented offered no novelties to stimulate curiosity. The professional membership list of the Friends of Music reads like the musical 400, and when they can rise in their seats, in spontaneous enthusiasm, it proves that the unexpected can happen. Gabrilowitch conducted, like Stokowski, without score. He has no mannerisms, and his gestures are few. The salient points of his conducting were his marvelous elasticity, and superb command of orchestral tone colors, as one seldom hears. He got excellent support from his men, and a ready response in everything. The program was the Weber Oberon Overture, Brahms First Symphony, which I never heard more beautifully played, the Mozart D minor concerto, Gabrilowitch playing the piano and his assistant conductor Victor Kolar, lending admirable support, and the Strauss Don Juan as a final number. He was presented with a wreath and the entire audience rose to do him honor.

Sunday last, Damrosch played three little Casella things from his ballet, Couvent sur l'eau, which were tamer than he has frequently given us to expect, and which pleased everybody. I am inclined to think that they are decidedly flavored with Ravel, who is, as I know from a friend here who studied in France with both men, his intimate friend. Levitski was soloist, doing the Beethoven G major concerto with the clear-cut phrasing and limpid tone we associate with his work. This young chap is a born interpreter of the master, except for a few men like Bauer, Hutcheson, and several from Europe who have not played here recently, I know no one who can sound the depths of Beethoven as this twenty-five year old chap.

I understand Kreisler, who played the same afternoon, was in serious mood, and gave an inspiring reading of the Franck sonata, and the usual smaller things. Of course the place was packed—it always is.

Tetrzzini packed the Hippodrome Sunday evening and thrilled her audience with all her well-known vocal perfections, doing Caro nome, Lucia and all the old favorites. This is announced as a Farewell Tour. One hopes it is but the first of a series.

Percy Grainger played in Carnegie Hall and it was well filled with his admirers, whom he made happy with scores of his own arrangements as well as with a well laid out program. He has such an uncanny rhythmic sense, and much personal magnetism. He did some Bach and Grieg, and then paid tribute to the living composers by playing Walter Kramers, When the Sun's Gone Down, a charming bit of impressionism, Daniel O. Mason's Cloud Pageant, and two of Balfour Gardiner, an Englishman,—superb and personal music. His prelude is remarkable and Guion's setting of the Texas Breakdown is interesting, and just the thing Grainger does so stunningly. All through the afternoon Mr. Grainger was in his best form, and held the listeners till the lights were put out.

Spalding was soloist with Bodansky, doing the Spohr Gesangs scene, and Ravel's Mother Goose Suite was the orchestral novelty. It has been done before, and unlike much modern music, it wears well. The orchestration is fascinating.

Mme. Farrar's sudden indisposition gave Mme. Easton her chance to sing in Carmen Thursday evening, and the papers were unanimous in praising her singing and acting, though she went on without a rehearsal. Her diction was splendid, and though one would not imagine her temperamentally fitted to the part I was told by several there that she showed no signs of unfamiliarity with it; the rest of the cast was as usual.

In the Historic cycle, Damrosch had Matzenauer as soloist, and the Schubert Unfinished, the Rosamonds Music, and Oberon Overture on his program. This program was in every way excellent, and Matzenauer was glorious in the Ocean arie from Oberon and some Schubert songs, orchestrated I think by Max Reger. There was the usual enthusiastic audience.

The Sutro sisters, who gave a two piano recital, deserve a lot of credit for doing little heard music, which they play as one. An unpublished Norse Suite of Max Bruch, dedicated to them, was the most interesting thing of the evening.

The Philharmonic novelty was an Evocation by Albert Roussel, of an Oriental cast, though very French in the scoring. It will bear rehearsing, as it is not easy to "get."

Parsifal, in its English dress, and practically last season's cast, was given at a special matinee on Friday and was well done as before. Tosca, with Destinn in the title role, was on this week's list, and Oberon with Easton also. There have been record crowds at all performances.

Pianists of the week included Aurora La Croix, Yvonne Dienna, and George Beach, who all played at Aeolian Hall. Lawrence Haynes, tenor, with more art than voice, gave a thoroughly delightful recital of modern French songs, among them, Ravel's Asie, from Scheherazade and his settings of Greek folk songs. Chanson d'amour et de souci, by Georges Hue, was specially worth mentioning. It is one of the loveliest things I have heard from modern France. Lipkowska, coloratura soprano, formerly with the Chicago Opera, I was told, had her recital debut at Carnegie, and was a success.

Frieda Hempel will give her annual New York recital in Carnegie Hall on Wednesday evening, January 5th.

## SIR HENRY GIVES TWO LUNCHEONS

Two delightful luncheons of interest to musical circles were recently given by that ever youthful dean of violinists, Sir Henry Heyman. The first, which took place on Saturday, December 4th, was given in honor of that handsome young genius, Raoul Vidas, who created such a distinct sensation with his masterly violin playing at his recent appearance in San Francisco.

Those invited to meet the young virtuoso were greatly impressed with his modest, delightful manner and unusual personal charm. Young Vidas expressed himself with much feeling and sincere appreciation at being entertained by so courteously a host—his older fellow violinist for whom he evinced the greatest admiration.

On Monday, following this, December 6th, Sir Henry had as his guest of honor the famous Metropolitan Opera House star, Pasquale Amato, who also proved himself a gentleman of most delightful social qualifications, and a highly gifted raconteur. Signor Amato, as well as the other distinguished guests of Sir Henry's, thoroughly enjoyed this in every detail tastefully arranged luncheon, which as usual also reflected upon the gastronomic taste for which the "Dean of Violinists" and most generous of hosts is renowned, thereby again adding to his well deserved reputation for hospitality.

Both luncheons were given in the Bohemian Club.

## DE GOGORZA NEXT GREAT ARTIST

Both the art and the voice of Emilio de Gogorza, Spanish-American baritone, who is coming to San Francisco to give two of his delightful song recitals at the Columbia Theatre on the Sunday afternoons of January 23rd and 30th, under the management of Selby C. Oppenheimer, drew the highest praise from the entire critical corps at the singer's annual Metropolitan recital given during the last week of November in Aeolian Hall. In the Evening Post H. T. Finck wrote: "A large audience sat in rapt attention and demanded encore after encore because de Gogorza not only sang beautifully with vibrant voice and perfection of phrasing, but revealed every telling detail in the poems, thus appealing to the intellect as well as the heart of his hearers."

"No finer singer has been heard this season nor in many seasons," was the Journal critic's concluding sentence in a lengthy review. Pronouncing de Gogorza the most distinguished recital singer in the country Henderson in the Herald declared that "he sang as he always does, like a master. The listener hardly knows what to admire most in one of this artist's recitals. Everything is exquisitely combined in a well-balanced ensemble—voice, tonal variety, technique, musical instinct and understanding, strong dramatic feeling and knowledge of how to communicate it and never-failing taste."

Mr. Aldrich in the Times feels that the singing of de Gogorza is "a salutary lesson for any who would accept it as such, an inspiration in its showing of what finished art, a comprehensive understanding of style, fine technical requirements, understanding and persistence in the pursuit of high ideals can accomplish." Similar words of praise in which each apparently strive to outdo the other were recorded in the World, Tribune, Telegram, Mail and Brooklyn Eagle, all of the writers coinciding in declaring de Gogorza the paramount recitalist of his day.

De Gogorza has wired to his San Francisco manager, Selby C. Oppenheimer, that he is sending two specially constructed programs to be given in this city, where he is held in the highest esteem.

Oppenheimer is now receiving mail orders for the two de Gogorza concerts and in order to accommodate the hundreds who will want to make their reservations early he will place tickets on sale at Sherman, Clay & Co., beginning Monday morning, January 3rd.

## MACQUARRIE-HOWELLS' CONCERT A DELIGHT

Skillful Performance of Harp and Flute in Joint Recital Met With Approval of Large Audience Who Displayed Enthusiasm

By CONSTANCE ALEXANDRE

A concert quite unique in its style was the one which Marie Hughes Macquarrie and Christine Howells and assisting artists presented in the Italian Room of the Hotel St. Francis on the evening of December 14th. Aside from the proficiency of these two young artists the recital was most interesting just because it was unusual. Tinged with individuality in its construction the program was both novel and varied, thereby holding the constant attention of the large audience. And to be able to have accomplished this proves the artistic work of the artists and is indeed a tribute to Mrs. Macquarrie and Miss Howells for their attendance was a select one, comprising nearly all our well known and finest musicians.

Miss Howells is without question a young artist of distinction, one who, if given the proper opportunity to be heard frequently either as soloist or in obligato work, will receive rapid recognition as one of the leading younger flutists in California. There is at all times room for musicians such as Christine Howells, despite their evident youth and lack of heralded reputations. This is of course providing they have the necessary qualifications and can give to the public complete satisfaction from the artistic point of view. So it is to be hoped that this very talented and conscientious artist will not be hindered from appearing in public throughout her own State merely because she has not been advertised like some breakfast food. If once heard under the right conditions Miss Howells' reputation will soon be established in accordance with her ability, for whenever she does appear her work is greatly appreciated and highly praised.

On this occasion Miss Howells' numbers consisted of several of the most popular as well as intricate solos in the repertory for the flute. It was indeed a real pleasure to see how easily she met and overcame these many difficulties. Her tone is mellow and of good volume, her attack clear and her execution clean and even. She does not seem to be bothered to any great extent with breathlessness and her intonation is quite accurate. Her playing is marked by musical intelligence and she possesses no small amount of warmth. Added to this Miss Howells has style and poise causing her to be charming to watch as well as to hear. That she had appealed to her audience was manifested by the applause and enthusiasm she evoked.

A very charming harpist is Marie Hughes Macquarrie, who contributed to the success of the evening by her excellent rendition of a group of solos as well as the concerted numbers. Mrs. Macquarrie has good technique and handles her instrument capably. However, there are moments when Mrs. Macquarrie might improve upon her tone, for it is occasionally a trifle harsh. This is no doubt caused by too heavy a touch. A little attention in this direction would add decidedly to her playing, lending a purer and more silvery quality to the timbre of her instrument. Mrs. Macquarrie has indeed a most gracious personality, making lovely picturesque poses at the harp.

One of the numbers which stood forth on the program was a group of modern French works of Claude Achille Debussy, which were very carefully and well arranged for the flute, cello and harp by Grace Becker. This selection introduced the Trio Moderne, which consists of Miss Howells, Mrs. Macquarrie and Miss Becker. Although these little gems which Debussy wrote were not originally intended for string ensemble use, the one being a piano work, the other an exquisite song, adapted themselves unusually well for the trio number. The artists performed it beautifully, revealing the many moods, the ethereal atmosphere and the veiled, mysterious ideas prevalent in so many of the master's compositions.

In the Mozart concert for harp and flute the piano part was excellently played by Jessie Moore. It is quite safe to say that from beginning to end this concert was a triumph for it disclosed several novelties which were artistically interpreted by exceptional musicians.



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L. A. LARSEN DIES SUDDENLY

L. A. Larsen, well known in musical circles for his  
excellent bass voice and his fine style of vocal art, died  
suddenly while on duty as leader of one of the Shrine  
bands which appeared at a ceremony in the Civic Auditorium  
in honor of a visiting Masonic potentate, on  
Thursday night, December 16th. Mr. Larsen was taken  
ill during the performance of his duties and had to be



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taken to a hospital and later to his home, where he  
soon succumbed to cerebral hemorrhage. Mr. Larsen  
was one of the most prominent of San Francisco's singers  
and an artist of rare instincts. Although his commercial  
interests were centered in the publication of  
The Daily Pacific Builder, his music was very dear to  
him, and no doubt if he had to choose his mode of passing  
from this sphere it would have been to die in har-  
ness. He will be missed as an artist and as a man.

His friends were legion. He was fifty-one years old.  
Mr. Larsen used to be a member of the famous Knicker-  
bocker Quartet and also soloist of Trinity Episcopal  
Church. He leaves a widow and two sons.

## VIRGINIA REA AT CALIFORNIA

The California Theatre will have Virginia Rea as its  
soloist at the Sunday morning concert next Sunday.  
She will sing with the California Theatre orchestra.  
Miss Rea's numbers will be the aria "Una Voce Poco Fa"  
from "Barber of Seville" (Rossini); and "Lo, Hear the  
Gentle Lark" (Bishop).

Miss Rea is an American girl of Southern origin and  
comes to the concert stage equipped for a career of  
brilliance and high achievement. She is a coloratura  
soprano. Miss Rea's charm of appearance and manner,  
her understanding of the spirit and absolute grasp of  
the letter of her offerings are recognized instantly by  
every audience and a high rank among the celebrities  
of song will surely be accorded her.

Director Herman Heller has chosen the following  
numbers for his concert: "Secret of Suzanne" overture  
(Wolf-Ferrari); "Poem Erotique" and "Scotch Poem"  
(McDowell); "Eva" (Lehar), and "Rosamunde" over-  
ture (Schubert).



# SAN CARLO OPERA COMPANY TO OPEN LOS ANGELES SEASON

Two Weeks' Engagement Will Begin at Philharmonic Auditorium on Monday Evening, January  
 Third—Alice Gentle, Anna Fitzju and Queena Mario in the Cast—Rigoletto to Be the  
 Opening Performance—Richard Buhlig Announces Class in the Art of Piano  
 Playing—Musicians Club Officers

By BRUNO DAVID USSHER

Los Angeles, December 19, 1920.—Three guest artists of more than national fame will reinforce Fortune Gallo's singers during the sixteen performances the San Carlo Opera Company will give during its coming season, beginning January 3rd, at the Philharmonic Auditorium. These special guest artists are Alice Gentle, Anna Fitzju and Queena Mario. Alice Gentle will be heard in Cavalleria Rusticana, La Forza del Destino and in her incomparable characterization of Carmen. Queena Mario will sing in Rigoletto and in La Boheme. Both artists are well known and much liked by Los Angeles audiences.

Miss Fitzju is a newcomer to this city. She was booked for a concert tour along the Coast two years ago, but the influenza epidemic interfered. She was strikingly successful at the Metropolitan and Chicago grand opera seasons in the East. Here she will star in Faust, Jewels of the Madonna, Il Trovatore, Madame Butterfly, and one or two other works.

The exact order of performances for the first week, beginning Monday, January 3rd, is: Monday, Rigoletto; Tuesday, Boheme; Wednesday matinee, Martha; Wednesday evening, Carmen; Thursday, Aida; Friday, Cavalleria Rusticana and Pagliacci; Saturday matinee, Butterfly. Saturday evening the regular Philharmonic Orchestra concert will be given. During the second week, beginning Monday, January 10th, the repertoire is: Monday, Boheme; Tuesday, Lohengrin; Wednesday matinee, Tales of Hoffman; Wednesday evening, Force of Destiny; Thursday, Butterfly; Friday, Carmen; Saturday matinee, Jewels of Madonna; Saturday evening, Il Trovatore.

The company will begin its San Francisco season the last week in January.

The interpretative lectures of Richard Buhlig are creating much interest in his work. His last two talks dealt mainly with Mozart and Beethoven. They were not only scholarly, but musically and showed a singularly fine conception of Mozart's and Beethoven's importance to their and to our time. Mr. Buhlig plans a piano recital on January 25th, when he will play the Schumann Fantasy, the Liszt Sonata and works by Scriabine, de Falla, Debussy and Ravel.

In response to many inquiries Mr. Richard Buhlig also announces a class in the art of piano playing, to be held in Los Angeles from January to April 21, 1921. The class will be limited to ten players, who will be chosen by Mr. Buhlig from the applicants. In addition, a limited number of listeners will be admitted to the class. Mr. Buhlig will, in connection with this course, play two recitals exclusively for the members of the class; each member, however, being allowed one guest card. The programs for these recitals will comprise modern and rarely heard works for the piano. This class will consist of fourteen afternoons, once a week between early January and the middle of April. There will be twelve classes of four and one-half hours each, all pupils and listeners to be in attendance for this whole period. Each playing pupil will have fifty minutes of individual instruction every other week, making six individual lessons for each of the ten pupils. The remaining two afternoons will be devoted to the two recitals by Mr. Buhlig. The place in which these classes will be held will be centrally located and decided on later. Regarding the day of the week for the classes, the preference of a majority of the participants will be given consideration.

Mr. Buhlig's remarkable playing of the Tschai-kowsky concerto and of the piano part in the Franck quintet amply proved his high qualifications for such a class, for he combines technical mastery with great poetical feeling and fine discrimination.

Following a banquet at the Little Theatre dining-room, the Musicians' Club of Los Angeles held its annual election of officers. As a result of the balloting T. Shaw Hallett will be president, Devo Sanders vice-president, Otto Hirschler secretary and Roland Diggle treasurer. The officers who held these offices for the past year were C. F. Steele, Clarence Tufts, George A. Mortimer and T. Shaw Hallett. Much good spirit prevailed during the dinner and the election. After the election members and guests of the club listened to a program of compositions by the Los Angeles composers. Most of the works rendered were still in manuscript. They were given in the following order: Sonata for piano and violin, C. E. Pemberton; moderately fast, slow, in folk-song style, and very animated. C. Adelaide Trowbridge, piano; Davol Sanders, violin. Songs—(a) Fan Poem (Chinese), (b) Venus, Homer Grunn. Mrs. Bertha Vaughan, soprano; the composer at the piano. Piano—Berceuse Modern, Albert Tufts. Played by the composer. Songs—(a) Invocation, (b) A Memory, Frank H. Colby; Mme. Anna Ruzena Sprotte, contralto; the composer at the piano. Songs from the Hills, Henry Edmond Earle; (a) Day Dreams, (b) Love's Flame, (c) Song of Memory; Haydn Jones, tenor; the composer at the piano. Songs—Three Kings (Noel) and Praise the Lord, Albert Tufts; Pearl Burq Selby; the composer at the piano. Rhapsody for two pianos, Vincent Jones; Pauline Farquhar and Minnie O'Neil. This having been the annual manuscript recital held by the club,

keen attention was given to the compositions, among which those by Mr. Pemberton and Mr. Grunn were especially well received.

Mr. Pemberton's sonata is an interesting work, very modern melodically and harmonically. It is written with great skill and fine unity of style. Every movement is quite distinct in character from the other, which lends strength to the work which is filled with sincere musical thoughts, depicting noble feeling and fervent thoughts of the composer. The demands on the violinists and the pianist are great and were well met by the players. Mr. Grunn's songs bear the agreeable stamp of spontaneity. They are appealing character songs, singable and carefully elaborated in the accompaniment. There is also a good melody line in these songs which are to appear in print soon.

The song recital of Marion Woodley, whose beautiful contralto charmed her hearers at the last Philharmonic Sunday concert, proved again that the young singer possesses enviable vocal qualities. Her voice is of a certain warmth, though not yet colorful from the standpoint of expression. It carries well and is of sympathetic tone in all registers, in addition to good compass. If further developed Miss Woodley's voice will stand out among the contraltos on account of its general tonal quality. As yet there are shortcomings in tone-production which jeopardize her vocalization and intonation somewhat. There is a rich treasure of metallic value in Miss Woodley's notes, but this must be freed still from the phonetic dross which gives them a sharp, uneven edge, flattening their roundness. This is particularly noticeable in head-tones, which too, on the other hand, have that same generous abundance of tonal body which characterizes her voice. With further coaching there will come greater resonance and that vibratory freedom which makes a voice the expression of a soul, for Miss Woodley shows good artistic style and feeling. The young artist was greeted by a friendly audience and earned generous applause as well as several floral gifts. She was ably accompanied by Miss Grace Freebey. Assistant Concertmaster Svedrofsky rendered several violin soli with his usual finesse.

The Trio Intime, Jay Plowe, flute, Ilya Bronson, cello, and Alfred Kastner, harp, are getting ready to work considerably during the second half of the season. Within the next few weeks they will be heard in several cities between here and Bakersfield in the north and San Diego in the south. This chamber music organization is not only unique but has a most charming and thoroughly musical repertoire. The three artists, by the way, are filling several return engagements on their journey.

Other duties prevented your scribe from attending the chamber music concert of the Los Angeles Trio, May Macdonald Hope, piano, Ilya Bronson, cello, and Leon Goldwasser, violin. I shall report in detail upon their next concert early in January. They played Mozart (Trio No. 4 in C major), the Brahms violin and piano sonata in D minor and the Arensky Trio in D minor, op. 32. The value of their work may be judged from the fact that it has been the subject of much favorable comment among musicians.

Ilya Bronson, the excellent solo cellist of the Philharmonic Orchestra, gave a joint recital with May Macdonald Hope, an equally fine pianiste, at the Hollywood Woman's Club. Both artists had to prolong their program with numerous encores, which speaks for the cordial reception that was accorded to them.

The Zoellner Quartet has come home and buckled down to rehearsals preparatory to their next recital early next month.

W. G. Stewart, who, as announced three weeks ago, is forming a coast opera company, is holding trial hearings every day and has started active work on his repertoire. A week or so will bring definite announcements of his plans. His opening night may be expected within one month.

There will be no concert by the Philharmonic Orchestra after tonight's performance until the "Pop" concert on Sunday afternoon, January 2nd. Lester Donohue, who scored recently in a piano recital of his own, will play the third piano Concerto by Camille Saint-Saens. Conductor Rothwell has chosen for the program Pomp and Circumstance (Elgar), Ballet Suite No. 1 (Gluck-Mettl), Prize Song from The Mastersingers of Nuremberg (Wagner), Irish Tune From County Derry (Grainger), Dance of the Priestesses from Samson and Delilah (Saint-Saens), and Tales from the Vienna Woods, one of the best-liked waltzes by Johann Strauss. The next pair of Friday and Saturday concerts is scheduled for January 7th and 8th.

Ted Shawn, the eminent creator of dance acts, teacher and active terpsichorean, will be seen in the premiere of his most recent work, The Initiation of Dionysos, at the New Pantages Theatre next week,

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beginning Monday. The story of the pantomime dates back to mythological Greece and pictures scenes of the Bacchus cult, the ritual of which, in spite of its joyous character, belonged to the most sacred ceremonies of the ancient Greeks. Ted Shawn has given it a colorful and dramatic setting. In this presentation he uses his own specially designed settings, also unique lighting effects, while the music is in charge of a conductor who will travel with the ensemble.

A Christmas party by the Los Angeles Music Teachers' Association Monday evening, December 20th, at the Fowler apartments, 1110 West Washington street, is being anticipated with much pleasure by the members. John A. Bettin, in charge of the program, will give a talk on Christmas Carols. A quartet, consisting of Mrs. Grace Viersen, Mrs. Grace Carroll-Elliott, A. A. Boynton and Arnold Wagner, will render old carols. Miss Alice Beale Gray will accompany at the organ. Preceding the program proper the members will hold their annual election of officers.

Prof. Thilo Becker and Mrs. Otie Chew Becker are making arrangements for two piano and violin recitals in February. Encouraged by their successes of last season, they will again feature modern works.

Rehearsals for the annual performance of the Messiah on December 26th, are carried on with much zeal by the members of the Los Angeles Oratorio Society under Conductor John Smallman. Much effort is being made to bring out the great tutti choruses with great dramatic precision and proper phrasing. The orchestra part will, as last year, be played by the Philharmonic Orchestra. As Handel has laid much stress on detail of orchestration and given a number of soli and obligatos to various instruments the combination of this orchestra with the Oratorio Society gives much assurance for an artistic performance.

### MOTION PICTURE MUSIC

Even the rain did not prevent a large audience assembling yesterday morning at Grauman's Theatre, where the orchestra, conducted by Misha Guterson, gave the twenty-eighth performance.

Liszt's first Hungarian Rhapsody opened the program as a piece de bravoure. A fine tonal contrast was offered in Bohm's Cavatina which gave the strings an opportunity to develop breadth of phrasing. Delibes' ballet music from Sylvia with its pizzicato effects added a new instrumental note. The selection from La Boheme formed the dramatic climax of the program which found a pleasing closing in Waldeufel's Spanish Waltz, which is based on a theme Rimsky-Korsakow uses in his Capriccio Espagnol.

Madame Genevra Bishop-Johnstone, soprano, sang Grosvenor's My Desire and her own composition To an Angel, adding an encore in response to generous applause. There was warm applause also after the various orchestra numbers.

### ARTHUR MIDDLETON TO APPEAR NEXT MONTH

Arthur Middleton, who will appear on January 2nd, is a genuine favorite wherever he sings, for his voice is of a noble and magnificent quality, and he uses it with dramatic effectiveness and mastery style. Middleton is a purely American product, and the perfection that he has attained in his art, and the heights

to which he has risen, proves how unnecessary it is for a singer to study abroad. Middleton never has been in Europe, and has studied with only one teacher in Chicago, yet so supreme is his art that he enjoys the distinction of twelve consecutive appearances with the New York Symphony Orchestra, and three tours (125 appearances) with the Minneapolis Symphony Orchestra. He also has sung with the Chicago Symphony, the St. Paul Symphony, the Pittsburgh Symphony, and the New York Philharmonic.

It was while singing in Utica, New York, in 1914, the two roles of Amonasro and Ramfis in the concert form of Verdi's Aida, that the wonderful operatic possibilities of Mr. Middleton's voice were brought to the discriminating attention of Gatti-Casazza, manager of the Metropolitan, who was so captivated by Mr. Middleton's singing that he arranged an audition for the basso at the world's greatest opera house. On hearing this young American artist, the directorate at once engaged him. During his first season at the Metropolitan, he sang thirty-five times—an unusual number for a newcomer in the grand opera field.

Mr. Middleton is one of the world's greatest oratorio singers, and his popularity is indicated by the fact that he has appeared more than 200 times in the Messiah and over 150 times in Elijah.

In concert work this supreme artist has made two transcontinental tours, traveling over 100,000 miles to fulfill his engagements.

Mr. Middleton captured the hearts of music-loving San Franciscans when he appeared here in the summer of 1915, singing at the Beethoven Festival, given in the Civic Auditorium, when Beethoven's 9th Symphony was played, with Schumann-Heink, Marcella Craft, Paul Althouse and Arthur Middleton as the soloists.

### TETRAZZINI SINGS FOR WOUNDED SOLDIERS

After giving the most touching recital of her entire career before the wounded soldiers at the Walter Reed General Hospital, Washington, D. C. last Monday, Mme. Tetrazzini conferred with Secretary of the Navy Daniels and arranged for a great Christmas concert by wireless radiophone for the sailors at sea on Uncle Sam's naval vessels of the Atlantic fleet. This concert was a tremendous success. It was heard by vessels far out at sea and was picked up as far away as Louisville, Ky., a distance of 800 miles.

Here is what the Washington Times said of her concert for the war's cripples:

"Her recital at the hospital last night was given before the tension resulting from yesterday's fire had begun to die down. In spite of this the recital was one of the most successful the diva ever has given. The boys 'went wild' over the performance, making the hall quiver with their yells and the hammering of their crutches on the floor. At the close of the recital Mme. Tetrazzini was presented by the District Red Cross Chapter with its service medal, an honor never before bestowed on anyone outside of the organization. And then, in the midst of the tumult, the prima donna received a shock, which not only unnerved her, but caused her to be led in a half-fainting condition from the stage. Miss Margery Lower, assistant to the Red Cross Field Director, F. W. Doherty, had just pinned the chapter medal on the noted singer when Corporal Harry Craig, of the 313th Field Artillery, was wheeled in his chair up to the footlights by Miss Barbara Singleton, the Red Cross hostess. In his left hand he carried a huge bouquet of pink chrysanthemums tied with silk ribbons, the gift of the Walter Reed veterans to their entertainer. Tetrazzini could not reach the flowers from the stage by bending over, so she dropped to one knee and stretched forth her hand to take them. But Craig made no move. He sat there silent. Miss Singleton, sensing the cause of his inaction, gently lifted his left arm with the blooms until they came in contact with the diva's outstretched hands, and then the unexpected happened—Tetrazzini saw that the man was blind. It was a tense and thrilling moment for the audience but more so for the singer. She gave an involuntary gasp of dismay and then, overcome by her emotion, burst into tears. Francesco Longo, the pianist, hastily sprang to her assistance and assisting her to arise, escorted her to the officers' parlor where she partially collapsed. She was at once surrounded by the Red Cross women, to whom she poured forth her sorrow in Italian and English."

### MADAME SPROTTE IN RECITAL

Madame Anna Ruzena Sprotte, the famous contralto, who is now making her home in Los Angeles, and who last week made the outstanding success in the San Francisco and Oakland performances of Handel's Messiah, has been booked for a special song recital by Manager Selby C. Oppenheimer for the Colonial Ballroom of the St. Francis Hotel on Monday night, January 24th.

This fine and consummate artist has been urged by hundreds of music lovers in this district to appear in an entire evening of song and it is certain that her superb art will delight a big crowd at this her only recital appearance here this season.

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### MESSIAH GIVEN FOR FIRST TIME IN YEARS

(Continued from Page 1, Column 2)  
clearly and definitely. Mr. Strauss did specially fine work, although his voice might exhibit just a little more body for a dramatic part of this kind. But musically he certainly proved to be beyond criticism.

Mme. Stella Jelica succeeded in singing the coloratura passages with ease and surety. Her voice sounded vibrant and big, sufficiently dramatic for the arias allotted to her, and she interpreted with skill and understanding. Mme. Jelica no doubt understands that she has not yet acquired sufficient knowledge of oratorio to be regarded as an ideal interpreter of such works, but neither is there any other singer residing here at present with that experience in oratorio work that would justify to consider her superior to Mme. Jelica. The latter sang I Know That My Redeemer Liveth with fine taste and superior vocal skill.

We have left mention of Mme. Anna Ruzena Sprotte to the last, because that artist proved in every way efficient and artistically equipped to cope with the difficulties of oratorio singing. Her voice is rich, luscious and velvety. Her enunciation deliberate and concise. Her phrasing intelligent and artistic. Her style broad and impressive. She gives evidence of knowing the requirements of oratorio work, and if she is a novice in the work, she certainly did not show it, and sang as if she had ample experience

upon the oratorio stage. As usual she proved to be the consummate artist, confident of her position, skillful in her execution and thorough in her lines.

The orchestra again gave evidence of insufficient rehearsals. The tricky fugue passages and intricate counterpoint effect cannot be played unless sufficient rehearsing has been done. Theo, too, the orchestra was not big enough for the auditorium, which once more displayed its faulty acoustic properties. Everything sounded deadened. The voices appeared to possess only half of their actual volume. The chorus of two hundred voices sounded like less than one hundred. The big climaxes, which Mr. Steindorff never fails to attain and which most certainly he attained at this time, like he always does, suffered from lack of resonance in the hall. Consequently the audience not knowing what was the matter failed to enthuse properly. Uda Waldrop presided at the organ with his usual skill and musicianship.

We trust that whatever we have said in conscientious expression of opinion is not understood wrongly by our readers. The suggestions we make are based upon sincere observation. It is not our intention to find fault. We have nothing but praise and encouragement for Mr. Steindorff and the oratorio society. But if oratorio is to be made a basis upon which public support is to be obtained in a measure to crowd the auditorium, then orchestra as well as soloist must be rehearsed during the same period of time. A larger orchestra will be necessary. The soloists must either be trained for a sufficiently long time to become used to oratorio style or experienced and noted oratorio singers must be engaged. This is only necessary in case it is expected to crowd the auditorium. If the present support is considered sufficient, then of course no additional improvement is particularly essential, except the natural artistic progress which we must expect of every musical enterprise.

### HERTZ CONDUCTS BEETHOVEN PROGRAM

(Continued from Page 1, Column 4)  
liant artistry. It was one of the very best and most musically performances we have heard, and certainly has added to Mr. Persinger's reputation as a virtuoso. It is so easy to make this concerto tedious, even where musicians are concerned. Only the finest artistic skill can militate this tediousness. Some compositions can be played in various ways without becoming tiresome. Some works cannot be spoiled except by sheer incompetency. Other works must be played with the utmost finesse, scholarship, musicianly tact and intellectuality to become valuable as a musical performance. Such a work is this Beethoven violin concerto. Louis Persinger succeeded in lending it that value. More power to him!

Madame Povla Frijish, who is about to give San Franciscans a glimpse of her superb artistry when she appears here in conjunction with the Carlos Salzedo Harp Ensemble at one of the Matinee-Musicales is including in her repertoire two songs dedicated to her by Charles Martin Loeffler. These numbers are yet unpublished and said to be very beautiful. Madame Frijish will no doubt give some very interesting songs as she is considered a most remarkable artist, especially in the line of interpretations.

Mrs. Oscar Hammerstein is planning to present at the Manhattan Opera House a season of German opera in the original language which will include the famous Ring of the Nibelungs. Other operas will include the charming Humperdink fairy story, Hansel and Gretel, and several light works.

Mrs. Jessica Colbert has just returned from another flying trip to Los Angeles where she has completed the arrangements for some splendid appearances of her artists. Full details of the plans will appear in a later issue of this paper.

Alice Gentle's concert engagements are not being confined only to California for on December 31st she will appear as soloist with the Seattle Symphony Orchestra. Miss Gentle has recently filled several concert engagements in Southern California but the Oratorio Society has prevailed upon her to return to Los Angeles on March 2nd to sing with that organization.



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## PROKOFIEFF PLEASES OAKLAND AUDIENCE

Small But Distinguished Audience Hears Russian Pianist-Composer in Program of Old and Modern Piano Compositions Including Some of His Own

By L. MACKAY-CANTELL

Berkeley, December 21, 1920.—The Serge Prokofieff concert offered by the Le Fevre-Brusher Bureau, Tuesday evening, December 14th, took place at the Auditorium Theatre, Oakland, before a very small but distinguished audience, whose distinction it was to furnish to the artist the warmth and inspiration usually felt from a massed multitude. The audience on this occasion could not be in the French sense an "assistance," but reproach must return upon the absentees. Mr. Prokofieff is so truly artistic and poetic, that he was able to ignore the unappreciative reception.

Mr. Prokofieff delivered an accomplished ideal of musical conception in each of the finely chosen numbers he played, his wonderfully sensitive fingers giving a caressing but controlled exposition of the most delicate gradations of expressive and poetic tones painting. A pure display of technic, as such, does not seem to be his one aim. He suggests the belief that his experiences, in exact proportion to the poetic excellence of his playing, a reward quite removed from that of applause alone. It requires, certainly at the present time, a great poet to offer pure poetry to an American audience, by whom enthusiasm is more apt to be shown for musical bunk provided the artist has a sufficient opportunity to display his masterly command of pianistic pyrotechnics.

Prokofieff, however, fails nowhere, proving himself as capable in his bigger moments as elsewhere; this was evident in many of the numbers, notably so in the Beethoven Sonata, op. 101, A major, with which the program was opened, and in the Conte, op. 8, Medtner, the fifth in his group, of which the first Novelette, Rimsky-Korsakow, was extremely dramatic; the second, Prelude, B minor, Liadoff, in its Russian model character was very beautiful; the third, Ballet of the Chickens in Their Shells, Moussorgsky, was a clever and imaginative bit of writing; the fourth, Poem, op. 32, Scriabine, very delicately lovely.

Of Prokofieff's group of compositions, the delight of the second theme in his Prelude, op. 12, will remain a fixed memory. The very interesting and modern Gavotte, op. 32, and Vision Fugitive, op. 22, further expressed his poetic idealism. The effect of the Scherzo, op. 12, was more conventional. It seems quite too bad that apparently no thought is given to a consistently artistic stage background for our artists. Mr. Lhevinne in Berkeley was posed against some plain unfinished huge double doors, relieved, it is true, by two tall Boeklinesque trees. Mr. Prokofieff was still less fortunate, being cut off from the back of the stage by a yellow satin striped drop set of the most astounding and incredible ugliness. Richard Wagner would have been unable to perform.

Prokofieff's art fortunately is independent of all such exterior details. It was never disappointing, each exquisite interpretation after the other was superlatively enjoyed by those who heard him on this occasion.

## ALICE VERLET'S FIFTEEN WEEKS TOUR

On the evening of Friday, December 10th, there closed, with an unusually successful and heavily attended recital at Yuma, Arizona, under the auspices of E. F. Sanguinetti, a fifteen weeks Edison "tone-test" recital tour, by a coloratura soprano famous on two continents—Mlle. Alice Verlet, formerly prima donna of the Paris Grand Opera and other noted European temples of opera. During the fifteen weeks, which opened on the evening of August 30th at Bellingham, Washington, Mlle. Verlet proved before more than 50,000 Pacific Coast music lovers that Thomas A. Edison's use of the word "re-creation," in characterizing his reproduction of the human voice and the voice of the instrument, is founded on far more than mere sales talk—founded indeed on scientific fact; and the proof afforded by the fact that almost 5,000,000 Americans have heard eminent Edison recording artists in the same sort of amazing demonstration, and as yet no disinterested listener has ever stepped forward with the claim that he or she could detect, with the eyes closed, the difference between the real and the re-created voice.

Among the noted Pacific Coast music houses that, for the time being, shook off the role of merchant and assumed the role of concert impresario were: Eilers Phonograph Co. of Spokane; Reed-French Piano Manufacturing Co. of Portland; T. E. Pearce & Co. of South Bend, Washington (Did you ever know that Peaces full name is Thomas Edison Pearce?); W. O. Bradbury Co. of Yakima, Washington; Ellas Marx Music Co. of Sacramento, California; J. D. Mariner Music House of Reno, Nevada; Einselen Music Stores of San Francisco; The Edison Shop of San Francisco; Fred R. Howe, former mayor and noted music dealer of Santa Cruz, California; The Olin S. Grove Phonograph Shop of Oakland, California; Hockett, Bristol & Cowan of Fresno, California; Wyckoff-Verrinder Co. of Pasadena, California; Keystone Hall of Music of Riverside, California; and the Fitzgerald Music Co. of Los Angeles and Long Beach, California.

Assisting Mlle. Verlet throughout her tour were Robert Velten, a most amazing young violinist, who boasts of but twenty years of life behind him, and yet draws from his violin, with the technique of a master, timbre and tone color that lead hearers to the belief that he has much in life before him; and Victor Young, well-known young New York concert-pianist, and composer of increasingly popular ballads.

Both Mr. Velten and Mr. Young shared distinction

with the prima donna at every recital. Although Mr. Velten himself has made no records for Mr. Edison as yet, he played his violin in direct comparison with violin "re-creations" by the distinguished Carl Flesch and the incomparable Albert Spalding—with results that amounted at times to the creation of a furor and vociferous encoring. Mr. Young's comparison of his own performance on the grand piano with his recordings of Debussy's Little Shepherd and Lasson's Crescendo were a revelation to thousands of people who had never previously believed that the tone and timbre, nuances of tone and resonance of a piano could be realistically recorded and reproduced by a mechanical process. As for the prima donna's own comparisons—wherein she generously intermingled celebrated operatic numbers with favorite heart ballads—every one of nearly a hundred audiences rose to the occasion with enthusiastic scores. The entire tour was a sweep of triumph down the Pacific Coast for Mr. Edison's contention that realism is the thing to be sought for in the phonographic reproduction of music—and that Mr. Edison has achieved that realism.

## ALCAZAR

Come Seven, a recent New York sensation, to have first production outside that city, is the Alcazar's Happy New Year novelty, commencing at next Sunday's matinee. It will be great fun to see all the Alcazar players in black face, visualizing the uproariously funny characters in Octavus Roy Cohen's southern Negro classics, that have moved a nation of magazine readers to laughter. Cohen, in his dramatization has contrived many comic effects that the printed page



VIRGINIA REA

The Brilliant Dramatic Soprano Who Will Be the Soloist at the California Theatre Tomorrow (Saudy) Morolog

cannot convey. In this "study of blacks and browns in three splashes" the characteristics of the modern southern Negro, with his rich humor, simplicity, superstitions, love of jazz and crap-shooting, are accurately depicted, not burlesqued. The theft of a diamond ring and the substitution of a "fake sparkler" is the theme that involves side-splitting complications in a colored community and at a fancy ball. The cast includes Dudley Ayres as the confiding Urias Nesbitt; Ben Erway as the foppish confidence operator, Florian Shappey; Elwyn Harvey and Emily Plinter as chocolate belles; Edna Peckham as the fascinating Palm Beach manicurist; Charles Yule and Anna MacNaughton as pompous Lawyer Chew and his wife; Henry Shumer as the dusky detective; Al Cunningham, Walter Emerson and Edith Searies in roll characters. There will be two performances New Year's eve, at 7:30 and 9:45. Never does the carnival spirit of San Francisco find more exuberant expression than when the Alcazar plays a New Year's eve double header.

## ORPHEUM

Emily Ann Wellman, who is all things to the theatre—actress, author, producer, stage director, manager and technical director, and who is again in vaudeville, will play The Actor's Wife at the Orpheum next week on the special Happy New Year show. She will be supported by Richard Gordon and Company. The piece is an intense bit of drama, novelly staged, utilizing Miss Wellman's creations in staging and new lighting. It affords not only an opportunity for the young actress' histrionic talents but also for her talents as a producer. The offering is described as a theatrical storm in ten dramatic flashes, written and directed by Miss Wellman. It is human and highly amusing. A large company of players will appear in the cast.

Owen McGivney, distinguished protean actor, will pre-

sent Bill Sikes, a quick change dramatic episode from Dickens, in which he will enact six roles. The whole story will be told in the short space of half an hour and the six characters will be introduced. Each will be played by McGivney, and each will be as distinct in make-up and characterization as though the parts were acted by a company, every member of which was engaged for a particular role. McGivney leaves the stage as Fagin, the villainous trainer and receiver of thieves, and an instant later returns as the girl who loves Bill Sikes—and so on throughout the performance.

Harry Anger and Netta Packer, well known humorists, will offer a character duologue described as a combination of wit, wisdom and humor. This team is known as Two Fifth Avenue Types, and the musical comedy skit which is their vehicle is called Don't Push.

Phil Roy and Roy Arthur, in A Chinese Restaurant, will stage a china breaking contest. Roy is an exceedingly dexterous juggler and his associate, Arthur, is as awkward as his partner is nimble. Arthur will entertain with the style of buffoonery for which he is famous.

Lillian Price and Dud Bernie, in Tunes and Laugh Fashions of 1920, will bring a combination of songs, fun and music. Their assortment of patter is decidedly up-to-date. Miss Price stands very high in the younger set of players and her associate is a pianist of unusual ability.

Lillian's Comedy Pets, seven small dogs, will delight with their repertoire of clever tricks.

## COLBERT ATTRACTIONS FOR JANUARY

Three attractions of unusual interest will be presented in January by Jessica Colbert for the Colbert Concert Course of Sunday recitals given at the Columbia Theatre. Arthur Middleton, the popular bass-baritone of the Metropolitan Opera Company, whose golden voice, of remarkable range, puts him in the rank of the greatest artists of today, will appear on January 2nd at 3:00 P. M. Middleton's singing is dramatic in force and power, his diction is excellent, and his appearance commanding. He is an intelligent singer, one to whom text, phrase, rhythm and dramatic conception have value and meaning. His upper tones are brilliant and his lower register is rich and sympathetic. During Mr. Middleton's first season at the Metropolitan he appeared thirty-five times—an almost unrivaled record for a newcomer in the grand opera field, and this season he is appearing with equal success. Wherever Mr. Middleton has appeared he has been recognized as one of the most satisfying artists before the American public today.

Leopold Godowsky, the world-famed pianist, and Max Rosen, violinist, will be heard January 16th at 3:00 P. M. Godowsky, with an unfailing gift of color with which he beautifies the poetic and dramatic aspects of his art, gives even the most blasé habitué of concerts a thrill such as few artists are capable of doing. His playing is a blending of the spiritual, emotional and the tragic. There seems to be a new note that has come into his art, according to the Eastern critics this season,—a sweeping aside of all repression, and a realization of the beauty of beauties that is essentially and individually Godowsky's art.

Max Rosen, who made his international debut at the Royal Opera in Dresden at the age of fifteen, has scored almost sensational triumphs ever since his first American appearance in 1913 as soloist with the New York Philharmonic Orchestra. His European reputation has not only been re-enforced but greatly enhanced by his successive appearances throughout the United States, and everywhere he has received the warmest commendations. This will be the first time that Godowsky has been heard in joint recital, which is a sufficient tribute to the art of Rosen. Mme. Julia Claussen, the favorite singer of the Metropolitan Opera Company, will appear on January 30th at 8:15 P. M.

Mme. Claussen has acquired a fame that is international. Her operatic and concert successes in America have been for so many seasons so unequivocal as to put her in a distinct class by herself. Her voice is of gorgeous quality and so full of vibrant warmth and color that its beauties are a never-ending revelation. There is no singer before the public more popular with music lovers, nor one who has a more potent influence of far-reaching possibilities finding embodiment in song.

## NIGHTIE NIGHT AT CURRAN

The attraction that comes to the Curran for two weeks starting tomorrow night, is said to be the best farce that has been produced in years. Nightie Night had its premiere at the Princess Theatre in New York and although the opening had to be postponed for a month on account of the actors strike called on the very evening that Nightie Night was originally announced to open, this did not have any effect on the play for it ran at the Princess for the entire season to capacity audiences.

Nightie Night is such an excellent offering in every way that it would be difficult to pick out its best points, but a notable feature of Mr. Klauber's production is to be found in the settings, which are not only exceptionally lovely in themselves, but provide exactly the right background for the story and the characters of the play. So much so in fact that most of the first night reviewers devoted a great deal of space to mention the scenery, which is unusual in these days where elaborate settings are taken as a matter of course. The company that will present Nightie Night here is an excellent one, the cast has been carefully selected by Adolph Klauber and he attended all the rehearsals for weeks and weeks to see that there would not be a detail missing which assures you that the same excellent performances will be given here as were given in New York.



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## NEW YORK COMMEMORATES BEETHOVEN'S 150TH BIRTHDAY

Various Symphony Orchestras and Several Famous Artists Present Beethoven Programs—May Mukle Appears at Aeolian Hall—May Peterson Gives Splendid Concert—Samson and Delilah, La Forza del Destino, Zaza and Aida at the Metropolitan Opera House

By ROSALIE HOUSMAN

New York, Dec. 19, 1920.—The big musical events of this past week were dedicated to the memory of Beethoven, the 150th anniversary of his birth being the *raison d'être*. The Philharmonic Orchestra, under Stransky, had Arrigo Serato, violinist, at the Sunday matinee, and Bauer at the Thursday evening and Friday matinee performances, as soloists. In the first of these three programs, the Coriolanus overture, and the fifth symphony were played, the soloist giving a virile reading of the violin concerto. On Thursday Bauer gave a superb reading of the fourth (G Major) piano concerto, with that exquisite clarity and delicate nuance, so fitting to its spirit. The Fidelio overture and the Eroica were the other delights of the program. At the Friday concert the Pastorale and third Leonore Overture were played, and Bauer contributed the Emperor concerto. All three programs were played to sold out houses, who were always most appreciative of the pleasures offered them. One wants to congratulate Mr. Stransky and his men, for the splendid achievement.

The New York Symphony Orchestra played at the Lexington under Willeke, having Duci de Kerekjarto and Christiane Eymael as soloists. This was Kerekjarto's first local appearance with orchestra, playing the Mendelssohn concerto. He showed himself equally at home with the orchestra background as with piano, and as always roused his listeners to frenzies of delight. Mme. Eymael did the Ocean arie, from Oberon; the symphony was the Pathétique. Mr. Willeke showed himself to be an experienced conductor, and to have that intangible quality, magnetism.

May Peterson of the Metropolitan gave a charming recital at Aeolian Hall Monday afternoon, doing many little heard songs. Especially delightful were Weckert's Voici Noël, L'heure Délicieuse (Staub), and Cyril Scott's The Unforseen.

Tuesday afternoon May Mukle played at Aeolian, and her most interesting program contained some remarkable cello music. The short sonata by Frank Bridge, an Englishman, was representative of the finest in the newer English school, and Miss Mukle played it with big warm tone, and deep musical feeling. The other novelty was a series of five short pieces by Purcell Warren, a young Englishman, killed in the war; they were imaginative, good cello music. The entire program was unusual and it is too bad Miss Mukle does not play here oftener.

The Beethoven Association held its festival concert Tuesday evening and Mr. Stransky and his men contributed much to the evening's enjoyment. They played the Prometheus Overture and the Eighth symphony, also giving admirable support in the triple concerto. In this seldom heard work, enlisting piano, violin and cello, the soloists were Godowsky, Spalding and Kindler, and they played it with perfect ensemble and close attention to its detail. George Meader, tenor, was the vocalist, doing the entire cycle, An Die Ferne Geliebter, and several of the songs. He sang them in German with Bos playing superb accompaniments. His voice is warm and expressive, and his diction a marvel. The concert was in every way worthy of the event celebrated.

On Wednesday afternoon Charles Cooper gave his first New York program in several years. Since he last played, he has grown greatly in musical stature, and the sensitive side of his art has developed beautifully. There is the charm of exquisite poetry in his interpretations, particularly noticeable in his Griffes Group. The Etudes Symphoniques were virile, the Chopin subjective. Throughout his tone had a free, carrying quality, which is a musical treat to listen to. He had a well deserved success.

Levitski on Wednesday evening gave an entire Beethoven program, and he is the most fitted of all the younger men to do it. There is that classic attitude in his interpretations, and a repose unusual in a youth in the early twenties. The thirty-two variations, Waldstein, Appassionata, and Op. 101 were the four monumental works presented. His technique was ample, clear and tonally delicate or powerful, according to the musical demands. The audience all but filled the big spaces of Carnegie, and frequently showed its keen pleasure in Mr. Levitski's worthy tribute to the honor of the master.

Eddy Brown, American violinist, and an Auer pupil,

gave his annual New York recital with the Vivaldi A minor concerto, and Bruch's Scottish Fantasie as the principal numbers. Among the smaller things that followed was the delightful arrangement he has made of a Cramer Rondino. In the Vivaldi a string quartet and organ were the accompaniment. There is a splendid style in Mr. Brown's playing; a tone fitting to moods, and capable of delicacy and power, he is always musically satisfying.

Bodansky announced no Beethoven program, but played the third Leonore Overture at his last concert, as well as the Eroica. The novelty was the old yet



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ever green Mozart E flat concerto for two pianos, played by Samaroﬀ and Gehhardt. It is lovely music, and was given a splendid ensemble performance.

Robert Schmitz, French in spite of his name, played again at Aeolian, this time doing some Bach, Couperin and Scarlatti, as well as a Chopin group. But his audiences know and like him best for his remarkable interpretations of modern French music. There is no one in America more qualified than he is to do it, and to hear him play Ravel and Debussy is a rare treat. The exquisite Ravel Sonatine, Le Fleurs Avril, and the Debussy Toccata, were high spots, and at the end of this taxing program, the audience crowded about the stage, calling for its favorites and getting a second program.

Among the week's pianists were Hutcheson and Madeline Bard, the violinist, Prihoda, cellist, Lajos Shuk, recently a member of the Letz Quartet; at the opera, Caruso, entirely recovered from his recent illness, sang Samson and La Forza del Destino, Farrar was again Zaza, and at the Saturday matinee, Destinn, Matzenauer and Martinelli appeared in Aida, giving a thrilling performance.

I did not hear the Harvard Glee Club. The friend to whom I gave the tickets said the ensemble was excellent, the diction clean, and that it was an exceptional concert in every way.

I am also enclosing Mary Jordan's Columbia program. As she sang my new song I can't say too much, as it will sound like personal bias, but she sang the whole

most beautifully. She has a brilliant contralto, and is one of the most artistic singers I know. She sings in California in February and also in San Francisco. My thing, a big and dramatic song, went well, and I was very much pleased to hear it there. She will use it in San Francisco, then you can judge for yourself. Here is the complete program: (a) Come Within, Noble Warrior (Ancient Style) (Wolf), (b) A Vision (Grieg), (c) Thy Warning Is Good (Grieg); Folk Songs—(a) The Mirror (Slovakish) (Dvorak), (b) The Birch-Switch (Russian) (Dargomijski), (c) Cradle Song (Japanese) (Yamada), (d) Hard Trials (Negro Spiritual) (H. T. Burleigh); (a) Beau Soir (Debussy), (b) La Shevelure (Debussy), (c) Impression Basque (Fourdrain), (d) Chevauchée Cosaque (Fourdrain); (a) An Invocation to Eros (Kursteiner), (b) God's World (Hausman), (c) I Pass'd By Your Window (Brahe), (d) Awake, It's the Day (Cecil Burleigh).

Albert Coates, conductor of the London Symphony and the Royal opera at Covent Garden, who will be guest conductor of the New York Symphony Orchestra, has arranged a Suite for Strings by Purcell, which he will include in his program for the pair of historical cycle concerts in Carnegie Hall, December 30th and 31st. The other numbers on the program being Elgar's Enigma symphonic variations and the London Symphony of Vaughan Williams, for the first time in America.

The Music League of the People's Institute announces a series of fifteen concerts in the great hall of Cooper Union on successive Sunday evenings, beginning with folk music of the Christmas season on December 19th. It is the purpose of these concerts to devote an evening to each nation. The program will consist of folk songs, with vocal and instrumental music which has developed from this source. The soloist at the first concert on December 19th were: Greta Torpadie, soprano, Mary Kent, contralto, Samuel Ljunkvist, tenor, Reinhold Werrenrath, baritone, and Maurice Eisner, piano.

Verdi's Don Carlos, an opera practically unknown to New York, though it had a few hearings here over fifty years ago at the Academy of Music, is announced for its first performance at the Metropolitan on Thursday evening, December 23rd. Signor Martinelli will sing the title role of the Spanish prince, son of King Philip II, with an Oedipus complex for a youthful French mother-in-law, while Signor de Luca will have the important part of the Marquis de Posa, made famous in Paris by the great baritone, Faure. Miss Ponselle will be the heroine, Princess Elizabeth of Valois, and Mme. Matzenauer the Princess Eboli, who sings the familiar air, O Don Fatale. Besides Mr. Didur as King Philip, the cast also includes the Misses Dalossy and Sundelius, Messrs. Bada and Gustafson, and Mr. Papi will conduct. The opera is in four acts and nine scenes, newly designed by Joseph Urban.

John McCormack, American tenor, who was in Paris with his family, has signed a contract with Raoul Gunzbourg to sing at the Opera House, Monte Carlo, during the months of February and March. He will give as well several concerts at Nice and other Riviera resorts during the season. Mr. McCormack is also considering an offer for a few special guest performances with the Paris opera. When seen he denied all rumors that he intended to make his home in Europe and said he was returning to America in April.

Arturo Toscanini, the conductor, who was at the Metropolitan Opera House from 1908 to 1915 and is now conductor at La Scala Opera House, Milan, Italy, arrived here from Naples in the Presidente Wilson. He brought with him his Italian orchestra of ninety-eight musicians, with which he will tour the United States as far west as Kansas City. Under the management of Loudon Charlton, the orchestra will give fifty-four concerts in ten weeks, commencing December 25th at the Metropolitan Opera House. Angelo Scandiant, the new administrative director of La Scala Opera, arrived with the party, which was met at the pier by Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, and Frances Alda, his wife. Toscanini said that they had not come to make money, but to keep up friendly relations between Italy and the United States. The trip would cost \$250,000. In addition to the three concerts at the Metropolitan Opera House, the conductor said that an extra concert would be given at Carnegie Hall on January 3rd in aid of the Italian Welfare League.

Frieda Hempel, the famous coloratura soprano, announces her only New York recital for Wednesday evening, January 5th, at Carnegie Hall. She will be assisted by Coenraad V. Bos at the piano and by August Rodeman, flutist. Mr. Rodeman will be remembered in San Francisco as first flutist of the San Francisco Symphony Orchestra under Fritz Scheel. Miss Hempel announces songs by Mozart, Schubert, Schumann, Folk Songs and arias.



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# Pacific Coast Musical Review

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TWENTIETH YEAR

## A NEW YEAR RESOLUTION

This is the time of the year when it is customary to make new resolutions, and the Pacific Coast Musical Review is no exception to the rule. We like to see our campaign for the recognition of California artists centralized. By California artists we do not mean artists born in this State only. We mean any artist of distinct reputation and efficiency who has made his or her home among us. We want to see them paid adequately. We want to see that there will not be any more discrimination between California artists of merit and outsiders of no superior merit. We want them to secure as many engagements in their home State as others who come here on a passing visit. And we want to see distinguished artists settle among us without having to be ashamed of this fact.

We have tried several years to attain these objects, and are just beginning to succeed. But there are still elements who combat this worthy cause. We do not want to see second rate outside artists take the place of first rate California artists when engagements can be secured. And we have finally come to the conclusion that there is but one way to achieve this end. California artists must ORGANIZE, and the editor of this paper will assist them to do so. Shortly we shall mail letters to some of San Francisco's leading artists to organize a committee whose duty it shall be to address a limited number of artists, whose reputations are established and who have been successful, inviting them to become charter members of a California Artists Society.

This society will consist principally of artists of reputation residing in California. It will appoint an examination board from among the foremost artists of its membership whose duty it shall be to decide which resident artists are eligible for membership. Only artists will be eligible for active membership. But to spread its influence such a society should be willing to accept associate members consisting of music patrons and musical people who are broad minded and musical enough to recognize the merit of artists residing in our midst and who will prove to managers and clubs that to say that no one wishes to listen to California artists is to make an erroneous statement. It is the intention of this paper to see that the combined active and associate membership of this society will reach several thousand in this State before the end of the year 1921. This is our New Year's resolution, and trusting that the musical profession will give us its hearty co-operation we wish everyone a very happy and prosperous New Year.

## BULLY FOR SCHUMANN-HEINK

The Pacific Coast Musical Review has always been a staunch supporter of Americanism in music. Long before the war we began our campaign in favor of singing opera and songs in English. It did not need any anti-German propaganda to force us to acknowledge the merit of American artists and composers. We always have taken up the cudgel in behalf of our California artists. We have always fought against European hero worship and in favor of the American musical educator. The files of the Pacific Coast Musical Review during the nineteen years of its existence are evidence of our attitude in favor of the encouragement of American musicians and institutions. So our intentions are clear and above board.

At the same time we have never shown any prejudice against foreign artists or composers, for we could not work successfully in behalf of American music and musicians, if we did not recognize the indisputable merit and value which the musical world enjoys from the efforts of foreign music and musicians. Indeed American art would be impossible were it not for the foundation laid by foreign artists and pedagogues. And so during the war we could not see any artistic sense in excluding German music from our concert programs, for we could not see the connection there existed between the bloodlust of nations and the refining influence of music. Our enmity could not be intensified by robbing ourselves of some of the world's master works, nor could our patriotism be made more sincere by our hatred for beautiful songs. We could not even understand why there should be a hatred for the German language, for it was more important to know German for strategical reasons than to be ignorant of the language. But for the sake of sensitive natures we were willing to concede the advisability of eliminating the German language from musical programs.

Today, however, the war is ended, peace again reigns supreme in a large part of the world. If it does not reign everywhere it ought to do so. The sooner hatred is forgotten the better it will be for humanity. And anyone who persists in encouraging the spirit that engenders hatred is mean at heart, small in mind and vindictive in nature. And we believe in forgetting our hatreds and beginning to put the world upon a basis of peace and good will. Therefore the German language in so far as it appertains to songs or opera should not be a subject for hatred. While we believe that American artists and also foreign artists should sing as much as possible in the English language, we do not believe in forcing anyone to do so. We refer specially to those artists of foreign birth who studied their concert repertoire in a foreign tongue and who have therefore accustomed themselves to sing their best in such language. It is to the interest of music that they should be permitted to do so. Indeed they are in duty bound to do so.

For this reason we wish to commend Mme. Schumann-Heink for the stand she took in Newark recently when she insisted upon singing certain German songs in German in spite of the protest of three or four unreasonable and bigotted people. We also were pleased to note that an audience of several thousand Americans—fellow-Americans—heartily applauded Mme. Schumann-Heink's sentiments. We know of no artist who was more in sympathy with America's cause during the war than Mme. Schumann-Heink. Therefore her desire to include German songs in German in her programs emanates purely from an artistic desire. She has earned the reward of respect and esteem for her art. We thoroughly agree with her when she says: "Although I sing these songs in German I am a good American. My record during the war will establish that. But the war is over, and I see no reason why I should not sing them. During the war I sang many times to the boys in the camps and I think I was as patriotic as anyone. But I think the

time has come when we should lay aside our hostility and be at peace."

To all of which we say Amen, and we repeat Bully for Schumann-Heink.

## CHAMBER MUSIC SOCIETY CONCERT

The January concert of the Chamber Music Society will take place on Tuesday evening, January 4th, in the Colonial Ball Room of the St. Francis Hotel. An unusual program, containing two works to be heard here for the first time, has been prepared for this occasion. The first of these, a trio for piano, violin and viola, by Joseph Jongen, a modern French composer, was sent to the Chamber Music Society from Paris by Louis Bailly, violinist of the Flonzaley Quartet. The work has had a big success abroad and represents the new French virile school of writing that has been making itself felt since the war. The trio will be played by Messrs. Ormay, Ford and Firestone.

The second number, which will receive its first public performance, is by Domenico Brescia and was written for and dedicated to the Chamber Music Society of San Francisco. The work is entitled Three Eclogues, for flute and string quartet and consists of three miniatures, similar in character and color and inspired by the spell of rustic and mythological legends. Patrons of the Chamber Music Society will remember the success of Mr. Brescia's Andean Quartet, which was given a couple of seasons ago by the Chamber Music Society and which has now been included in the repertoire of the Flonzaley Quartet.

The concert will close with the beautiful string quartet, Op. 41, No. 1, of Robert Schumann, one of the great masterpieces of chamber music literature. The concert is under the management of Jessica Colbert.

## SYMPHONY CONCERT

The regular season of the San Francisco Symphony Orchestra will be resumed with a pair of symphony concerts in the Curran Theatre Friday and Sunday afternoons, December 31 and January 2. The program for these concerts was made up in response to numerous requests for each of the numbers listed. The most important work to be offered is the Pathétique symphony of Tchaikowsky, which is probably one of the most beautiful, as well as most popular of all symphonies. The last half of the program contains Debussy's Prelude to The Afternoon of a Faun and Liszt's symphonic poem, Les Preludes.

On the following Sunday afternoon the next Popular concert will be given, the program for which is made up of well established favorites, well balanced between the classical and more popular works. Lovers of the symphonies will welcome the performance of Schubert's Unfinished Symphony in B minor, which because of its melodic loveliness and simplicity has come to be one of the most popular works in the repertoire of the Orchestra. Schubert will be further represented by the well-known Military March. Other numbers programmed are the Overture of Weber, Wagner's overture to The Mastersingers, Liadow's Enchanted Lake and Kikimora, the Fra Diavolo Overture of Auber, and the Bach-Gounod Ave Maria, the violin obligato in the latter number being played by Louis Persinger.

## W. J. GUARD DECORATED BY ITALY

The Italian Government has given the decoration of Chevalier of the Crown of Italy, a cross of white enamel and gold, to William J. Guard, publicity secretary of the Metropolitan Opera Company, in recognition of his services to artists and other citizens of that country, both here and abroad. Acting Consul General Ubaldo Rochira called at the opera house yesterday and presented the cross and ribbon of the order, thanking Mr. Guard on behalf of his Government, especially as the author of a book, "The Spirit of Italy," written overseas in 1916, which was widely read in this country during the war.

## CECELIA CONCERT WELL RENDERED

(By Roy Harrison Danforth in Oakland Tribune)

With numerous echoes of its accustomed style and assisted by capable soloists, the Cecelia Choral Club opened its fifth season last evening at the United Presbyterian Church. Under the continuing direction of Percy A. R. Dow and with much the same membership from season to season, the complexion of Cecelia's work alters but little so that I might well offer here a reprint of the estimate given of the choral's programs of one or two years ago. Last evening's was just as pleasant an event as were these others.

Orley See, violinist, was the "Guest" artist of the evening and his two groups were of much charm. He possesses a facile technique, good tone and a thoroughly intelligent musicianship. This last is constantly in evidence. In Kreisler's Caprice Vienna he gave evidence of deft finger-play and to this in the Schubert Ave Maria he added much warmth of expression.

Woo Thou Sweet Music, Elgar-Page, was one of the most pleasing offerings of the choral. With other numbers it displayed a rather improved balance as to parts. The choral achieved better unity as it proceeded but an adequate roundness and fullness of tone were in evidence right from the beginning. Thomas Frederick Freeman was the accompanist.

Mrs. Benjamin Williams, Mrs. Edith Snow Newcomb, Mrs. Florence R. Brown and Mrs. Florence Turen were soloists from the club, which presented almost two score singers for the concert. One comes away from Cecelia's affairs always with the impression that the club is distinctly a musical asset for this city. So it was last night. Above any technical consideration the spirit, the enthusiasm, and the pure youthful texture of the voices are a constant charm.



## CHRISTMAS MUSICAL SERVICE AT STANFORD

University Choir and Orchestra, Glee Club and Schubert Club, Under the Direction of Warren D. Allen, Give Excellent Program

The Stanford University Choir, Orchestra and Glee Club and the Schubert Club gave an excellent Christmas Musical Service at the Memorial Church of Stanford University on Sunday evening, December 12th, under the brilliant direction of Warren D. Allen, the University organist. This event attracted the largest audience that ever attended a musical affair at the Memorial Church. Every available seat was occupied and many people were turned away. The soloists included Mrs. Ruth May Friend, soprano, formerly of Sacramento, who recently came to Stanford and who distinguished herself by her excellent vocal interpretations. Mrs. Alfred Edwards, soprano, a Stanford graduate, sang with fine judgment and good voice. Phillip H. Richards, tenor, a Stanford graduate, possesses a beautiful voice and sang artistically. Mrs. Esther H. Allen, contralto, acquitted herself splendidly, singing with taste and judgment. Warren Watters, bass, sang musically and with pleasing timbre. Kajetan Attl, harpist, played as usual with the finest artistic conception and lent splendid support to the oratorio. Frederick Preston Search played the cello with skill and thoroughness. Hother Wismer, violinist, added to the artistic features of the event.

The opening number of the program consisted of Organ Prelude—Offertory on Two Christmas Hymns (Guilmant), interpreted in fine style and with musicianly skill by Warren D. Allen. After singing of Hymn No. 52, Adeste Fideles and the Prayer by the Chaplain, the Men's Glee Club of forty voices sang with fine spirit a Christmas carol, The First Nowell Dream Song by Schubert, arranged by G. H. Federlein for violoncello, harp and organ, was played with fine ensemble and uniformity of phrasing by Frederick Preston Search, Kajetan Attl and Warren D. Allen. The Schubert Club of thirty women's voices sang a Christmas carol, What Child is This, with the accompaniment of harp, violin and violoncello, arranged by Warren D. Allen in a manner to elicit prolonged applause. Jacob's Dream (new) by Paul Held was played with fine expression by Hother Wismer, violin, Frederick Preston Search, violoncello, Kajetan Attl, harp, and Warren D. Allen, organ.

The special feature of this Christmas Service was the interpretation of Saint-Saens' famous Christmas Oratorio. The work of the soloists was already referred to previously. It is only necessary to add that the Trio, My Soul Doth Magnify the Lord, for soprano, tenor and baritone, with harp and organ accompaniment, was specially effective and inspiring. The chorus of one hundred voices sang with buoyancy, good attacks and fine shading. The orchestra was compiled of strings only, the Christmas Oratorio not being scored for any other instruments. The body of young musicians played remarkably well, when it is known that only two professionals assisted. Warren D. Allen and Stanford University have every reason to feel gratified with the fine artistic results achieved on this occasion.

## ORPHEUM

The world's most famous boulevards, those bordered by the ultra shops to which hundreds of thousands make pilgrimages annually in search of finery, do not boast of a shop to compare with that which will be presided over by Jeanette Hackett and Harry Delmar at the Orpheum next week. There is a dance shop and its location is to be the stage of the Orpheum Theatre. The proprietors, Hackett and Delmar, display their wares with the assistance of a group of beautiful sales girls, Marie Cavanaugh, Edith May Capes, Helen Warren, Estelle Hadden and the team Weeks and Walker. Miss Hackett and Mr. Delmar have been delighting audiences these many years. Fred Fenton and Sammy Fields, thoroughly dependable players, also will occupy an important place on the bill. Their appearance invariably means amusement of the best and highest order. They will offer a bit of surprise which they call Appearing in Person, and to reserve this surprise for their auditors, nothing is said in advance of what they do. This new offering is said to be one of the best they ever have used as an entertainment vehicle.

It will be difficult to find a daintier bit of femininity than Stella Tracey or a more delightfully satisfying comedian than Carl McBride, two artists who joined hands in Bits of Exclusiveness, which they will offer as one of the outstanding numbers of the coming show. Most assuredly, big things may be expected from this vaudeville partnership. There is a singing act that is distinct, different and thoroughly entertaining. Joe Towle, who states that his mission in life is to make folks laugh, will make good his statement with a monologue in which the "nut" variety of humor will play an important part. He has his own peculiar methods of provoking the laughter, as Orpheum goers of several seasons ago can testify.

Lucy Gillett, the Lady from Delft, will offer an exhibition of dexterity said to be unrivaled. Although only in her twentieth year, Miss Gillett occupies a niche of her own among the world's high class manipulators of inanimate objects. Ralph Dunbar's old-time darkies comprise a colored quartet which will attempt to depict the negro as he was in anti-bellum days. Realizing that the old-time negro entertainer was becoming extinct and that this type occupies a fond niche in pleasure seekers' hearts, Dunbar organized this quartet.

The Three Original Regals, known as the Village Blacksmiths, will present a remarkable act, showing to what a high degree of perfection muscular development can be carried. Their act is admired because of their skill and their manner of presenting their feats. Emily Ann Wellman, with her large and capable company, will repeat her success, The Actor's Wife, for another seven days.

## GODOWSKY CONCERT

Leopold Godowsky, the famous pianist who is to appear at the Columbia Theatre on Sunday afternoon, January 16, in joint recital with Max Rosen, the brilliant young violinist, as the third attraction of the Colbert Concert Course, has made his home in America since 1914, when he fled from Belgium at the beginning of the world war. He has become an American, and recently when discussing his own compositions, he said:

"I believe that any composer who steep himself in a new national atmosphere and comes in contact with new national ideas and trends, cannot help reacting to them in what he writes. And, since I have become an American and have made America my home, I find my Americanism expressing itself in my compositions. In my 'Triakontameron,' a group of new piano pieces I have just completed, five of the numbers are of direct American inspiration: The Ethiopian Sereade and the White Caps, which I have tried to set down in tone just as they used to cover the waters of the Puget Sound on a windy day; then there is my American Idyl which is an essay in American piano romanticism; my Little Tango Rag, where I think I have secured the real syncopated effect in three-quarter rhythm, and finally my Requiem (1914-1918), a solemn threnody, with a roll of drum and clarion call, climaxing in The Star Spangled Banner. No, when a composer becomes an American it is bound to show in his music. He cannot help himself, it will out."

Max Rosen, one of Leopold Auer's most gifted pupils, is a favorite with San Francisco audiences. When he played here nearly two years ago he was called by all critics "a new poet of the violin," with a quality of caressing tenderness in his tone that is unlike that of any other violin virtuoso heard out here, with the possible exception of Kreisler. Rosen is considered an American violinist, as he came to this country from Roumania when a baby in arms, and was brought up in New York's East Side. He is still a boy, being under twenty years of age, yet he has already conquered a place in the foremost rank of the world's great violinists.

The following program will be presented by the two great artists at the Sunday recital. Mr. Frederic Persson will be Mr. Rosen's accompanist: Sonata A major (Cesar Franck), Mr. Godowsky and Mr. Rosen; (a) Impromptu A flat (Chopin), (b) Nocturne F minor (Chopin), (c) Posthumous Waltz D flat (Chopin), (concert version by Godowsky), (d) Scherzo C sharp minor (Chopin), Mr. Godowsky; Concerto B minor (Saint-Saens), Mr. Rosen; (a) Watteau Paysage, (b) Old Vienna, (c) Terpsichorean Vindobona from Triakontameron Thirty Moods and Scenes (Leopold Godowsky), (d) Danse of the Gnomes (Liszt), (e) At the Spring (Liszt), (f) Symphonie Metamorphoses on Strauss' The Bat (Godowsky), Mr. Godowsky; (a) Wienerich (Godowsky), (b) La Gitana (Kreisler), (c) Romance, (Rosen), (d) Caprice Basque (Sarasate), Mr. Rosen.

## SAN CARLO COMPANY IN OAKLAND

Arrangements have been completed between John J. MacArthur, manager of Ye Liberty Playhouse in Oakland, and Jacob Proebstel, representative for Fortune Gallo, whereby the San Carlo Grand Opera Company will play a full week at Ye Liberty commencing next month. The engagement will start on Monday night, January 17th, and continue until Saturday, with matinees on Wednesday and Saturday.

The opening opera selected by Gallo for the Oakland engagement is "Rigoletto" with Ballester singing the title role, surrounded by Sinagra, Queena Mario, Cervi, De Biasi and Stella De Mette. On Tuesday night Anna Fitzju, who is a guest artist with the company, will sing "Madame Butterfly." Others in Madame Butterfly will be De Mette, Sinagra, Mario Valle and Alice Homer, who will sing Kate Pinkerton.

On Wednesday matinee the company will offer "The Tales of Hoffman," and on Wednesday night Alice Gentile, another guest artist, will sing "Carmen." Thursday night has been set aside for "Aida," and on Friday night "La Boheme" will be sung. "Faust" will be presented at the matinee on Saturday, and on Saturday night the company will offer for a farewell opera "Il Trovatore" with a splendid cast.

This is the first time in many years that Oakland and environs has been treated to a first-class presentation of grand opera, and the first time that the San Carlo Company has appeared there. Gallo's light opera company, the Gallo English Opera Company, recently played Ye Liberty for a lengthy and profitable engagement.

Mail orders are now being filled and the seats will go on sale at the box office on Monday morning, January 10th.

## EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium, beginning at 8 o'clock, is as follows: B Minor Prelude (Bach); Valse Triste (Sibelius); Arcadian Idyll (Lemare); Prelude to Third Act and Bridal Music "Lohengrin" (Wagner); Improvisation on Brief Theme; Carillon (Wheeldon).

## THE GRAY-LHEVINNE HOUSE WARMING

After already giving sixty very successful joint recitals in twelve states (and making a record for capacity audiences) Estelle Gray-Lhevinne and Mischa Lhevinne made a dash for California for a two weeks' holiday. While still en route they sent seventy-five invitations to a "get together" to be at their new home on the water's edge at Alameda. During the afternoon of Sunday, December 19th, at least 125 music lovers dropped in to greet the Gray-Lhevinnes and admire their new mansion. Mme. Gray-Lhevinne designed the artistic whole and so all of the twenty rooms have a most unusual and conventional charm. But most of all the music room with its great doors made of sea shells and Indian carvings. Although the electric fixtures were not yet installed, the two large, open fires and many red candles lent a festive air to the twilight hour.

The rooms were decorated with greens and cones cut by the Gray-Lhevinnes at Yellowstone Park recently. After touring the world and living in Chicago and New York the Gray-Lhevinnes decided that there is no place like California for a home even though their extensive concert tours keep them away most of the year. Mr. and Mrs. Marriner Campbell opened a most informal program. A Chopin Scherzo and Ballade rendered by Mr. John C. Manning were greatly enjoyed and delightfully interpreted.

Mrs. Alice Davies Endriss gave several numbers and Mrs. MacKenzie Wilbur sang.

Everyone was on the qui vive to hear the Gray-Lhevinnes and were delighted when Mr. Lhevinne played a group of his own piano compositions in his own brilliant style. Mme. Gray-Lhevinne thrilled all listeners with a vivid and flawless rendition of the Godard Concerto Romantique, with Mr. Lhevinne at the piano. The tone of her wonderful Cremona violin came out in the rendition of some of the original Gray-Lhevinne melodies with their own poems written and played in the "different" style they have made famous.

## LOUIS GRAVEURE

Louis Graveure, baritone, a singer who deserves to rank high among the world's really great artists, will be presented by Frank W. Healy on Tuesday night, January 18th, at the Scottish Rite Auditorium. Recently Mr. Graveure appeared in Detroit where he has established a large and enthusiastic following. A music lover writing to the critic of the Detroit News thanked Mr. Graveure in the following language for including some of the lighter numbers in his program:

"I congratulate Mr. Graveure as a consummate artist, and from long experience thank him in the name of his Detroit audiences for his American songs. It is impossible for such an artist to 'descend' when he sings for us so-called 'popular music'—not that we feel a stigma attached to music because it is called 'popular.' Instead of the artist descending, the music which he sang became invested with its rightful beauty. It might be urged equally well that Rembrandt lost caste and 'descended' by his wilful persistence in painting with immortal fame the homely, though affectionate, features of his cook. Mr. Graveure had the courage to sing, and the audience the temerity to applaud, the beautiful and passionate songs which will live forever in our hearts because they are written in the only tongue which permits the grateful emancipation of our cloistered emotions."

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# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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2. Domenico Bresca... Three Eclogues, for flute and string quartet.
3. Schumann... Quartet, A minor, Op. 41, No. 1, for strings.

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ARTHUR MIDDLETON CONCERT

Arthur Middleton, the popular singer of the Metropolitan Opera Company, and America's greatest baritone, whose voice is loved for its heart appeal, and who ranks among baritones as John McCormack does among tenors, will be heard at the Columbia Theatre this Sunday afternoon at 3 p. m. as the next attraction of the Colbert Concert Course. When singing in New York recently in concert, the New York American said:

"Habitués of the Metropolitan Opera House know what splendid vocal means Arthur Middleton has at his command. Yet the genial American surprised even his most ardent admirers last night, so full, vibrant

and mellow was the resonance of his voice, and so much skill did the singer disclose in varying the volume, quality and color of his tone over a range that spanned more than two octaves. One marveled at the extraordinary elasticity of his voice, at the velvety richness of his mezza-voice, which he can reduce to the finest pianissimo. More than a few times he reminded his listeners of John McCormack, for despite the difference in the calibre of the two singers' voices there is an evident similarity in the timbre of their tones. Indeed, Mr. Middleton might quite appropriately be described as the McCormack among bass-baritones."

Arthur Middleton is an artist in the highest sense of the word; he is an artist's artist, but his appeal is to anyone who enjoys singing. He has a noble voice

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which perfectly reflects every mood of the varying and highly diversified programs for which he has acquired fame. At his Sunday concert, Middleton will present the following program, with Uda Waldrop as accompanist: (a) Recit.—I Feel the Deity Within (Handel), Air—Arm, Arm, Ye Brave (Handel), (b) Where E'er You Walk (Handel), (c) Nature's Adoration (Beethoven), (d) I am a Roamer Bold (Mendelssohn), (a) Lungi dal caro bene (Becchi), (b) Povero Marinar (Mihilloti), (c) Largo al Factotum (Rossini), (a) Requiem (Homer), (b) Banjo Song (Homer), (c) Uncle Rome (Homer), (d) How's My Boy (Homer); Kipling Ballads (a) Follow Me 'Ome (Bell), (b) Smuggler's Song (Kernochan), (c) Mother o' Mine (Tours), (d) Danny Deever (Danzrosh).



## IMPORTANT ANNOUNCEMENT

Owing to unavoidable delay in the mail the Los Angeles Letter arrived too late for this week's issue.

## DEATH OF MADAME EMILIA TOJETTI

Prominent Club Woman and Big Hearted Music Patron Succumbs After Brief Illness and Leaves Vacancy Impossible to Fill

No one in San Francisco's musical life will be missed more than Mme. Emilia Tojetti, one of California's leading club women and music patrons, who died after a brief illness in this city on Tuesday, December 21st. Her entire life seemed to be devoted to the interests of others and she embodied in herself the true spirit of California hospitality and liberality. During her term as President of the Pacific Musical Society and also as member and officer of other important clubs and societies she gave all her time and energy to the betterment of musical and social conditions. She always had a good word for everybody and never failed to give sound advice and encouragement to those who found their way to her door.

Mme. Tojetti belonged to that rare class of musical philanthropists who are always willing to give the very best that is in them for the greatest good of the largest number without seeking any self-glorification or reward. She belonged to those generous souls who could not help but be lavish in their efforts to do good. Music to her was part of her life's blood, and for many years she became identified with the most indefatigable progressive movement for musical development in San Francisco. Of how much benefit Mme. Tojetti was to prospective artists and industrious students will never be known for she did more good privately than was known publicly and her entire life proved to be a period of service and humanitarianism. We devoutly wish that she has found that peace to which all good souls aspire.

ALFRED METZGER.

## GOGORZA'S RECITALS

As might be expected from so fine an artist as Emilio de Gogorza the two programs that he has specially arranged for his San Francisco recitals, and copies of which have just been received by Manager Selby C. Oppenheimer, are the most interesting and beautiful song arrangements that local music lovers will have had the privilege of hearing and enjoying in many seasons past. Gogorza's art covers the complete gamut of song literature. He is thoroughly proficient in a dozen languages and has made a special study of the compositions of as many nations.

His first recital is scheduled for Sunday afternoon, January 23rd, at the Columbia Theatre, and will begin with the presentation of six rare old folk songs from the Basque provinces, works hardly ever found in the repertoire of modern singers. Cesar Franck and Paderewski are represented by a number of songs in the second group of this initial program. Then will come the Russian representation with masterpieces of Gretchaninoff and Moussorgsky. No one sings the Spanish classics comparable to Gogorza and no program of his would be complete without some of the tuneful music of Spain. Three of these typical selections constitute group four, and finally we are to hear Gogorza in English songs by Cyril Scott, Sidney Homer, etc.

There will be an entire change of program for the second Gogorza recital at the same theatre on Sunday afternoon, January 30th. Fifteenth century French songs, Russian works by Borodine, Rachmaninoff, Koenenman, French selections from the works of Duparc, Debussy and Widor, and more Spanish and more English songs comprise this extraordinary program.

Helen M. Winslow will appear with Mr. Gogorza as accompanist, and Manager Selby C. Oppenheimer reports that the advance sale of mail orders indicates that two entirely filled houses will greet the noted singer. The regular advance sale will start at Sherman, Clay & Company tomorrow, Monday, morning.

## SALZEDO-FRIJSH PROGRAM

One of the most interesting programs ever offered music lovers in this city will be presented by the Salzedo Harp Ensemble and Povla Frijsh, soprano, at the Colonial Ballroom of the Hotel St. Francis on Tuesday afternoon, January 11th, when this unique organization composed of Carlos Salzedo, the world's greatest harpist, and six accompanying harps, in conjunction with Madame Frijsh, the famous Danish soprano, appear at the next of the Bem-Seckels Musical Matinees. Works rarely heard on the American concert platform comprise the offering, which will be as follows: Sixth French Suite (Bach), Salzedo Harp Ensemble; Minuet Chante (Jean-Philippe Rameau), Springtide (Grieg), Sylvelin (Sinding), Snow (Lie), The Maiden and I (Scandinavian Folk Tune), Madame Frijsh and Harp Ensemble; Two French Folk Songs (Grandjany), Two Preludes (Salzedo), Carlos Salzedo; L'Invitation au voyage (Duparc), Lullaby (Scott), Homing (Riego), La Pluie (Alin), Madame Frijsh, Carlos Salzedo at the piano; Three Preludes (Debussy), Salzedo Harp Ensemble.

## CHRISTMAS CONCERT OF THE LORING CLUB

Choruses Included Well Known Christmas Carols and Other Songs Reminiscent of the Holiday Spirit—Lorna Lachmund, Soloist

The Loring Club, true to its custom of many years standing, gave its annual Christmas program at Scottish Rite Auditorium on Tuesday evening, December 21st. The program, which already has been published in these columns preliminary to the event, consisted principally of choruses emblematic of the Yuletide spirit. For this reason no detailed critical review is called for at this time. We may, however, state that the large audience which occupied every seat in the spacious auditorium was delighted and happy during the rendition of the songs, under the forceful and spirited leadership of Wallace A. Sabin, and the Loring Club once more sustained its well merited reputation as one of the leading male choral societies on the Pacific Coast.

The voices rang out richly and sonorously. The attacks were spontaneous and uniform. The intonation was accurate. The phrasing was colorful and effective. Indeed, the program was one of the most enjoyable heard by this exemplary organization under Wallace A. Sabin's conscientious and expert leadership. Club and conductor have reason to feel very proud of the results attained on this most recent occasion, and we are sure that the audience who assembled had no regrets to register after enjoying two hours of the utmost pleasure and gratification listening to the vigorous male choruses interpreted with splendid verve and richness of sound.

The soloist was Lorna Lachmund, a coloratura soprano of distinctly lyric characteristics. Miss Lachmund had chosen as one of her numbers David's Charming Oiseau and the technical and emotional facility displayed in this difficult work was also apparent in the other selections allotted to this artist. Her smooth, pliant voice, backed by intelligent use and skillful phrasing, was the cause of an ovation on the part of the audience which was indeed well merited. Miss Lachmund is an unusually intelligent singer, combining quality of voice with adequate expression, and exhibiting an ease of execution that marks the experienced artist.

Frederick Maurer, Jr., as usual, played the accompaniments. Also as usual he acquitted himself with that skilled musicianship and that confident accuracy which makes him such a delightful addition to any musical event. Wallace A. Sabin has also reason to feel satisfied with the orchestra which acquitted itself most creditably. The soloists who took part in the various male choruses and who are members of the club consisted of: Don Cameron, George Krull, Hugh McCurrie, R. H. Ward, W. H. Wilterdink, Franklin A. Griffin, and William Nielssen.

## OLGA BLOCK BARRETT'S PUPILS' RECITAL

The piano recital given by the pupils of Olga Block Barrett at her studio, 2626 Lyon street, on Saturday afternoon, December 18th, was a distinct success. The three young pianists—Marie Cannon Phyllis Meyer and Mary Rixford—each gave a group of five or six works entirely from memory and they played with a finish that one rarely hears at events of this nature. The work of the young musicians was so proficient that it left the impression of being the work of artists instead of pupils, and it was the consensus of opinion among those who attended that it was one of the very finest pupils' recitals ever presented in this city, which really means a great deal.

Little ten-year-old Marie Cannon played with an assurance and tone color of an advanced student of fifteen. Her runs were clear and precise and her phrasing distinct and intelligent. She has great promise of becoming a fine pianist at an early age. Phyllis Meyer showed a brilliancy and vigor of attack that was truly amazing for a girl of fourteen. The Chopin Nocturne and Oasis by Gunn were unusually well played as far as interpretation is concerned. Miss Rixford gave a scholarly reading of Bach's French Suite—Gigue and Gavotte in G. The Chopin numbers were exquisitely done. She plays with great refinement and relaxation and Liszt's Sixth Soirée de Vienne heralded the artist to be.

The three girls exhibited a splendid amount of their fine musical training and Mrs. Barrett has good reason to be proud of them. The complete program was as follows: Sonatine—Allegro vivace (Isadore Seiss), Gondoliera, Gypsy Song (from Miniatures) (Hugo Reinhold), Marie Cannon; Two-voice Invention, E major (Bach), Nocturno, Op. 9, No. 2 (Chopin), Valse Op. 42 (Chopin), Phyllis Meyer; Gavotte and Gigue from French Suites (Bach), Impromptu, Op. 29 (Chopin), Valse, Op. 69, No. 1 (Chopin), Mary Rixford; Pastorale (Sclatlatt), Valse, A minor (Grieg), Scherzino, Op. 64, No. 2 (Julius Handrock), Marie Cannon; Oasis, from Desert Suites (Homer Grunn), Mazurka (Mlynarski), Phyllis Meyer; Prelude, Op. 9 (for left hand) (Sclatlatt), Soirée de Vienne No. 6 (Liszt), Miss Rixford.

## CURRAN THEATRE

The advance notices of the attraction "Nightie Night," now playing at the Curran, herald it as the smartest comedy of the year and the real big treat of the season and judging by the way the critics accepted the Adolph Klawner's splendid play it has lived up to all that the advance man claimed for it. It is quite refreshing to San Francisco theatregoers to enjoy a comedy free from bed rooms and suggestions and much credit is due to Miss Adelia Mathews and Florence Stanley, the authors of "Nightie Night," for this. There will be only one matinee a week, which will be on Saturday.

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### Gossip Among Musical People

By CONSTANCE ALEXANDRE

Alice Frisca, the young California pianist, who recently scored such an artistic triumph in Paris, has been awarded a medal from The Friends of Artists, a prominent French society, for her concert given on November 17th for the benefit of French and Belgian artists in distress. Mr. Olivier Sainsere, the president, presented the medal together with a complimentary letter expressing the gratitude of France toward the young artist.

Mrs. Estelle Hearty-Dreyfus, the distinguished contralto of Los Angeles, writes the Pacific Coast Musical Review from Spain that she and Mr. Dreyfus are on the last lap of a world tour and expect to be back in California about February 1st. The message comes from Granada which Mrs. Dreyfus calls a most wonderful place, and where she and her husband spent a fortnight in an old Moorish house on the hillside beneath the famous Alhambra. Mrs. Dreyfus met there two young Spanish composers, Angel Barrios, whose new opera *El Avapie* has been given successfully at Madrid, and Manure de Falla whose songs and orchestral compositions are being presented in London this winter. Both are fine artists. Mrs. Dreyfus is getting splendid color for programs. Mr. and Mrs. Dreyfus contemplated spending Christmas and New Years in London.

The Zoellner String Quartet closed the twentieth fall season of the Artists' Course in the Knox Conservatory of Music at Galesburg, Ill. Other numbers on the course were Myroa Sharlow in song recital and Augusta Cottlow, pianist. The appearance of the Zoellners on Thursday, December 9th, was the fourth concert given at that school by this organization, and as usual their playing left a most delightful impression. Nearly all the celebrated string quartets have visited Galesburg, but none has been more thoroughly enjoyed by music lovers and professional musicians than the Zoellners. The program follows: Quartet op. 18, No. 6 (Beethoven), Six Duets op. 18 (Two violins and piano) (Gard), Jour de Fete for Quartet—Les Chanteurs de Noel (Glazounov), Glorification (Liadow), Choeur Danse Russe (Rimsky-Korsakow), The Humming Bird (Sarah C. Bragdon), original work for quartet, Berceuse op. 13 (Ilyinsky).

Mr. and Mrs. L. E. Behymer should be given credit for one of the most original and whole-souled holiday greetings that have yet come to our attention. Just the following sentiments: "Here's to those who have trimmed and mangled us; who knows where we would have wandered if we had always had our own sweet way? Our enemies have stimulated and inspired us; also they have warned and sobered us, so 'Here's to 'em!' But here's to you with all our heart's best love and wishes, to you, who have helped us on our rocky way, with friendship as strong as our mighty mountains—kind words soft and welcome as our balmy breezes—laughter rippling like our silvery waves—voices cheery as their dashing spray—faces glowing like our wondrous flowers—kind thoughts like the benedictions of our Mission bells—Here's to you—long life—sweet friendships—prosperity as long, as deep and wide as our Golden West, with a Merry Christmas and the Happiest New Year, as we journey adown the road of Happiness.

Bruce Cameron, one of the most successful of San Francisco's young tenors, has recently forged ahead quite considerably. He has appeared on various occasions and within a comparatively short period he has succeeded in establishing for himself quite a reputation for efficiency and natural artistic adaptability. He possesses an excellent lyric tenor voice of fine quality and pliancy, and he sings with clarity of enunciation and depth of sentiment. His name will soon become familiar to all concert goers of which a large proportion have already admired his art.

The American Light Opera Quartet has returned from a Christmas engagement at Del Monte Hotel, Monterey, where they gave such satisfactory Christmas programs that they were asked to return as soon as possible. The personnel of this quartet consists of Irma Randolph, soprano, Alice McComb, contralto, Phillip Ashcraft, tenor, and E. Scott Beebe, basso. This organization renders selections from light and grand operas and their success justifies them to expect frequent public appearances during the season.

Mr. and Mrs. Harry V. Becker announce the marriage of their daughter Beatrice to Harold H. Levi on Sunday, December 19th, in San Francisco. Mrs. Levi is one of the best known and most skillful of our younger pianists and accompanists and her marriage will prove a pleasant item of news to her numerous friends. We trust Mrs. Levi will continue her artistic endeavors.

Plymouth Conservatory of Music of Oakland gave an Inaugural Recital by members of the faculty at Plymouth Church, Oakland, on Monday evening, December 20th. Those who rendered the program were: George Edwards, director, pianist; Cedric Wright, violinist; John Whitcomb Nash, bass; Mrs. Harold Broderick, soprano; Gladys MacDonald, contralto; Margaret Avery, cellist, and Dorothy M. Granyvedt, organist. The complete program which testified to the musicianship and artistic skill of the participants was as follows: Ensemble—Melodie Religieuse (Tours); Bass—Within This Sacred Dwelling (from The Magic Flute) (Mozart), Whither? (Schubert), On the Road to Mandalay (Speaks); Violin and piano—Sonata in C Minor, First Movement (Edwards); Contralto—Farewell, Ye Hills (from Joan of Arc) (Tchaikowski); Piano—Prelude and Fugue in F Minor (Bach), Polonaise (Zaremski), Portrait: The Philosopher (Edwards); Soprano—O Sleep, Why Dost Thou Leave Me? (Handel), Two Folk-songs of Little Russia (Zimbalist), Life (Curran); Violin—Prize Song (Wagner-Wilhelmj), Song of India (Korsakov-Wright), Gypsy Dance (Nachez); Melolog—A Dream of Wild Bees (Edwards).

Mr. and Mrs. Charles Mallory Dutton gave a delightful dinner in honor of Mme. Anna Ruzena Sprotte at their beautiful Berkeley home recently at which some of the bay cities' most prominent musical people were present. Among the artists who participated in a delightful program was Frank Wickman, the brilliant young pianist who recently returned from the East after a prolonged absence and whose art has broadened to such an extent that his friends are most enthusiastic regarding his artistic work.

Sigmund Anker presented a number of his pupils at a studio recital on Friday evening, December 17th, at which the following program was given: Orchestra—The Caliph of Bagdad Overture; Violin solo—Canzonetta (Ambrosio), Miss Beatrice Silverman; Intermezzo from Cavalleria Rusticana, Miss Clara Bercowitz, Kol Nidre (Max Bruch), Miss Jeanette Davis; Nina (Pergolesi), Miss Margaret Polley; Der Sohn der Haide (Kellar Bela), Hofman Bros.; Slumber Sweetly, Miss Alice Aston; Serenade (Drdla), Miss Frances Werner; Concerto No. 7 (De Beriot), Henry Eidler; Orchestra—Largo (Handel), Hungarian Dances (Arnold Schwartz), and other numbers.

Alice Gentle finds that to enable her to make the flying trips North and South to meet her many engagements which are coming so close to one another that she can no longer depend upon limited trains but will have to secure an aeroplane to pilot her hither and thither. On December 27th, in San Diego, Miss Gentle opened the San Carlo Opera season there by appearing as Carmen. Immediately after the performance she left to make connections which will land her in Seattle on Friday morning, December 31st, so that she can sing with the Seattle Symphony Orchestra that very night. Leaving again directly after that engagement she will start for Los Angeles to open the San Carlo Opera season there on Monday night, January 3rd. That is a record for both Miss Gentle, as one of the most popular artists appearing before the public today in being able to fill so many dates in the short period of a week, and also for the excellent Southern Pacific train service which is conveying her to these distant points arriving in due time for the performances.

Irene Pastori, the young California coloratura soprano whose voice and art has so often been admired and appreciated by all who have had the privilege of hearing her is leaving San Francisco to make her future home in Los Angeles. Miss Pastori will be greatly missed here not only by her many friends but in musical circles where she has been most active. At the Calvary Church both on Thanksgiving Day and on Christmas, Miss Pastori was the soloist and proved herself to be as capable a church singer as she is an interpreter of songs or operatic arias. No doubt it will be but a short time before Miss Pastori will find herself occupying the same enviable artistic position in Los Angeles which she rightfully enjoyed in San Francisco. We sincerely wish Miss Pastori every success in her chosen work in her new home.





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### ALCAZAR

For the Defense, New York's newest mystery melodrama will be presented at the Alcazar for the first time on the Coast at the matinee, Sunday, January 2nd. When featuring Richard Bennett it held New York in tensely suspenseful grip at The Playhouse from last December until early the past summer. San Francisco playgoers are indebted to Alcazar alertness and enterprise for the first local staging of many Eastern novelties that would not otherwise be seen here. For the Defense is by Elmer L. Rice, author of the phenomenal hit On Trial. Of all the "who did-it" mystery plays it has been acclaimed the most human, plausible and artfully devised. It makes use, in a new way, of the "cut back device" which Mr. Rice first employed theatrically. The core of the mystery is the murder of a Hindu "fakir" who treats his patients, mostly young, pretty or wealthy women, by hypnotic suggestion. The hero is the District Attorney personated by Dudley Ayres, the heroine enacted by Elwyn Harvey is his fiancée, one of the many upon whom suspicion has fallen. Here is a vital "punch" to begin with. Rafael Brunetto personates the Hindu healer, and the distinctive cast also involves Ben Erway, Emily Pinter, Edna Peckham, Gladys Emmons, Anna MacNaughton, May Nannery, Anne Lockhart, Charles Yule, Al Cunningham, Frederick Green, and Walter Emerson.

Civilian Clothes, the phenomenally successful after-the-war comedy, has been secured from Oliver Morosco for the week commencing January 9th. The merry romance of valourous Capt. Sam McGinnis, the son of a shoemaker, and a proud Louisville belle, whom he adores, but who finds him less romantic in citizen's attire than in uniform, has universal popular appeal in spoken drama.

### PASSING OF FRED BELASCO

Prominent Theatrical Man, Manager of  
the Alcazar Theatre, Victim of Pneumonia—Severe Loss to Western  
Dramatic Activities

By ALFRED METZGER

Fred Belasco, manager of the Alcazar Theatre, and one of the best known and most prominent theatrical magnates in the United States, died at his home, 2475 Vallejo Street, on Tuesday evening, December 21st. His demise is one of the severest losses the local theatrical field has ever sustained, and in him the young California Theatres have lost a staunch friend and supporter. The writer personally enjoyed the friendship of Mr. Belasco and was proud of it. Mr. Belasco did for the California actors what we are trying to do for California musicians, and he succeeded. Only a few weeks ago we had one of our interesting chats and during the same Mr. Belasco expressed his regret that the San Francisco theatre-going public did not appreciate to a greater extent the work he and the Alcazar are doing, and we certainly did not spare any words to express our opinion of the San Francisco theatre-going public.

Mr. Belasco was a great man. His principal aim was to give the public the greatest amount of artistic value for the least amount of expenditure on the public's part. The Alcazar represents the idea of what a stock company ought to be, and of what a theatre should be. It is not merely a place of entertainment, but it is also an educational institution which exercises a soothing and elevating influence upon community life. For some inexplicable reason the public has not always appreciated the important position the Alcazar occupied in the life of the community. Lately, however, its attention had again been concentrated upon this ideal playhouse. It is to be hoped that the spirit of Fred Belasco, whose aspirations and ideals were unanimous with the success of the theatre, will continue to hover over it. Mr. Belasco was fifty-seven years of age and those who knew him will be surprised to hear of this, for he certainly appeared much younger than that. We certainly mourn more than we can tell the passing of this distinguished man who has done so much for the theatrical world, and we feel justified to quote the following lines from the San Francisco Call of December 22nd:

"Scores of footlight stars and many playwrights who owe their success to Frederic Belasco are mourning his loss. Belasco was quick to discern genius and many who otherwise might have gone to the end of the trail without their ambitions being realized were given the helping hand by the kindly theatrical manager and guided over the rough spots that beset the way to fame and fortune. Among the stars who were given their first real chance at the Alcazar and were accorded the helpful advice of Belasco may be named the following:

"Evelyn Vaughn, Bertram Lytell, David Butler, Frances Starr, Laura Hope Cruze, Bessie Barriscale, Howard Hickman, Frank Bacon, Ernest Glendinning and Charles Ruggles. Born in Vancouver, B. C., Belasco was brought to San Francisco as an infant. At 18 he was an actor in road shows touring the West and later appeared in stock at the old California Theatre. When Mrs. Leslie Carter was first starred under the management of David Belasco, Frederick was stage manager with the company.

"Subsequently Belasco became lessee of the Alcazar, the old Central on Market and Eighth streets and the Alhambra at Eddy and Jones. These theatres were destroyed by fire in 1906 and the second Alcazar Theatre was built at Sutter and Steiner by Belasco and his brother-in-law, M. E. Mayer, who died in 1907, his wife becoming Belasco's partner. In 1911 they leased the third Alcazar Theatre in O'Farrell street. Belasco, who was a life member of the Actors' Fund of America, the Lamba' Club and the Allied Theatrical Managers' Association, is survived by his widow, Mrs. Edna Belasco; a step-daughter, Bertille, 14; six brothers, David, Israel, Gollie, Walter, Henry and Edward, and two sisters, Mrs. Sarah Mayer and Mrs. Edward Heringhi.



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GENERAL DIRECTION THE MUSIC LEAGUE OF AMERICA, NEW YORK

## MESSIAH AT CONSERVATORY OF PACIFIC

The sixth annual performance of the Messiah Sunday afternoon, December 12th, at the Conservatory of the Pacific Auditorium, San Jose, Cal., will long be remembered as a most inspired production and musically ensemble. During the past three months the chorus and orchestra have worked faithfully under the efficient direction of Dean Howard H. Hanson. It would not be surprising had the production been a successful one under the best conditions, but in adverse circumstances it was a remarkable feat. The performance was scheduled to take place at 4 p. m., and when the hour came the electric power was off. Nevertheless the performance was started without lights and without the use of the pipe organ. Each minute the stage became darker and it was almost impossible to see. It was thought that each number would be the last. After the chorus had practically sung from memory Behold the Lamb of God, Dean Hanson announced that with the singing of the Hallelujah chorus the performance would end. Though his baton was almost undistinguishable and he himself could not see the members of the chorus, he directed from memory. How the chorus sang the Hallelujah chorus in the usual triumphant way was but a testimony to the perfect training they had received.

Just as the audience began to disperse cautiously because of the darkness, the lights came on. It was a dramatic moment. Immediately enthusiastic applause broke forth and the people, many of whom had come one and a half hours early to obtain seats, hurried back into the building clamoring for more. This in itself was a demonstration of the keen appreciation of the audience. The return of the audience and the addition of the pipe organ gave fresh enthusiasm to the performers so that the rendering of the remaining numbers excelled any previous efforts. The singing of the Hallelujah chorus a second time was wonderful.

The solo parts were taken by Mrs. Katherine Gail Morrish, soprano; Miss Ethel Rothwell Miller, contralto; C. R. Cortsen, tenor, and Charles Maschal Dennis, baritone. Mrs. Morrish's singing of I Know That My Redeemer Liveth with its long phrases was a revelation of the power of a beautiful voice. The conservatory was very fortunate in obtaining a tenor of Mr. Cortsen's ability. His best work was done in Thy Rebuke Hath Broken His Heart. Both Mrs. Morrish and Mr. Cortsen were guest soloists. The contralto solos were most admirably done by our own Miss Ethel Miller, whose sympathetic interpretation of He Was Despised, placed her as a true Messiah artist. The heavy bass solos were well interpreted by Charles Dennis, head of the department of voice.

The chorus of a hundred voices sang the following numbers: And the Glory of the Lord, O Thou that Tell'st Good Tidings to Zion, Behold the Lamb of God, Surely He Hath Borne Our Griefs, and Hallelujah. The chorus excelled itself in the most beautiful of all choruses, Surely He Hath Borne Our Griefs. The attacks were clean cut and the phrasing was very beautifully done. The orchestra of thirty pieces, headed by Nathan J. Landsberger, concertmaster, played the difficult accompaniments with sympathetic understanding and proved its ability in orchestral numbers by the playing of the Overture and especially in the Pastoral Symphony, which was performed with a great deal of finish.

The accompanists, Miss Jessie S. Moore, pianist, and Eugene Field Musser, organist, shouldered their responsibilities admirably. The splendid work of the chorus is greatly indebted to their faithful support at rehearsals. To Dean Howard H. Hanson, who has been untiringly and unselfishly devoting himself to the work, is due the credit for his most excellent performance. The Messiah under such trying conditions will mark an epoch-forming event in the history of the Conservatory of the Pacific.

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## A GENEROUS TRIBUTE TO SIR HENRY HEYMAN

Emma M. Nesfield in the News Letter Devotes a Page to Discussing Dean of Violinists and His Success as Musician and Host

In the San Francisco News Letter of December 11th Emma M. Nesfield devotes a page to a very concise and interesting biographical sketch of Sir Henry Heyman as a musician and friend of distinguished artists. The article is of sufficient interest to justify mention here and we will therefore quote some of its salient points. The introductory paragraph says:

"What's in a name depends a whole lot upon whose name it is. A name that has found a place in historical California and certainly in historical Hawaii, gives us food for thought. To be the dean of the violinists of California, to be host to the musical world when it drops in to call, to be Sir Henry Heyman, knighted by King Kalakaua; these are the bits of mosaic that have built in and around this name until one instinctively feels the man when they say Sir Henry."

Then Mrs. Nesfield continues to speak of Sir Henry's personal history which our readers know already from his birth in Oakland until his return from Europe. Then she continues:

"The little home at 434 Spruce street has resolved itself into a salon of musical biographies, and one feels the presence of these mighty artists who smile so lovingly down from the walls until the very room assumes a temperamental atmosphere. Sir Henry has a charm, a magnetism, a personality all his own, and to know him is to love him. It has been said of him that he has a genius for friendship, and many of the world's greatest musicians have sought his companionship."

In conclusion we wish just to quote another paragraph: "Sir Henry is never commonplace. He is absolutely unique. His guests at the clubs are always unusual in some respect. Think of having Rachmaninoff as a playfellow at the Bohemian Grove, of having Paderewski or Joseph Hofmann drop in informally to see one when they happen to be in town, or of having a picture taken in a photograph gallery at the beach when one is strolling along with Saint-Saens. There is a naturalness and simplicity in it all that combined with musical ability and appreciation is what attracts these artists."

There is much more than we have quoted and it is all deserved, but these paragraphs form the gist of the article and give our readers an idea of Mrs. Nesfield's tribute to Sir Henry.

## TRIO SCORES IN FIRST CONCERT

(By Roy Harrison Danforth in Oakland Tribune)

On the score of its youth the Philharmonic Trio need ask no odds after its first public appearance last evening at the College of the Holy Names. Naturally it will improve with time, as any ensemble organization is sure to mellow with age, but it discoursed so sweet music last evening that its place among our musical forces immediately became assured. As a first element in its quality, the trio is composed of three musicians of both ability and serious purpose. They are Orley See, violinist; Wenceslao Villalpando, cellist, and Thomas Frederick Freeman, pianist. All have had experience, good experience, in ensemble playing so that their coming together in their present grouping has been easily achieved.

They played a trio by Mendelssohn, opus 49, and another by Smetana, opus 15. In addition Mr. See offered a solo group. Intellectual concord seems to me so far to characterize their playing. Unity and precision have been accomplished as a matter of course, but the understanding manner in which they attack their numbers is one of the qualities that particularly fit chamber music and it must be intelligible or nothing. This quality showed even more strongly in the Smetana work where clarity always reigned. In any trio the piano is the hardest instrument to coerce, but Mr. Freeman made it behave very nicely in both works. Mr. Villalpando's cello playing possesses admirable tone and technical proficiency, and Mr. See's violinistry was of the high quality we have had from him before.

Continued association will, I believe, develop more variety in the trio's playing. Their performance now has vitality and thoroughgoing musicianship. On the footing of more experienced companionship they will develop more expressive coloring. The Hall of the College of the Holy Names, not often open to the public, is a charming place for a musical affair. It is at once comfortable and attractive with an intimacy about its stage and seating arrangements that peculiarly adapts it for chamber music concerts.

## ANNA RUZENA SPROTTE CONCERT

Madame Anna Ruzena Sprotte, the noted contralto, who has graced California with her residence for the past two years, will make her first recital appearance in San Francisco in the Colonial Ballroom of the Hotel St. Francis on Monday night, January 24, 1921. Although Madame Sprotte has been well and favorably heard in a number of oratorio productions in the bay city section, where her delightful voice and splendid art have always made her an outstanding star, this will be her first appearance in a recital program, and many hundreds who have learned to admire this consummate artist will look forward to this appearance with keen anticipation. Madame Sprotte's appearance is under Selby C. Oppenheimer's direction and tickets can be secured at Sherman, Clay & Company.

## THE MESSIAH IN OAKLAND

The Messiah, George Frederic Handel's greatest oratorio, was given as scheduled, at the Oakland Auditorium, Tuesday evening, December 21st, under the baton of Mr. Paul Steindorff, over a chorus of two hundred voices with orchestra of fifty and solo singers. The name, oratorio, is self-explanatory, if we stop to think of the old monastery, year of 1550, in Rome, where Philippo Nerl gave the first impulse and support to this form of musical expression in its earliest aspect.

Centered first in the oratory of San Girolamo monastery at Rome and later in that of Sancta Maria at Valicella, it led to the formation of a brotherhood, called the Congregation of the Oratory, which has had its distinguished members in Italy, France and England, and still exists. The Messiah, written in 1742 by Handel, has a particular place in musical literature of this genre, in its yearly appeal to a general public at Christmas time. Handel's fusion of the recitative and aria with the ecclesiastical motet, resulting in this composite type of English oratorio, succeeded in captivating the English taste for all time, in spite of its gauche mechanism, and unmitigated length and lack of action, and the inartistic intrusion of orchestra between chorus and soloists.

It may be suspected that one of the details of the production of oratorio, namely, the opportunity it offers for one to two hundred lovely ladies to find themselves on the far side of the footlights, with at least ten ardently admiring friends on the audience side to each, not to mention the one to two hundred gentlemen ditto, ditto, thus ensuring to the box office a very sound adventure, has kept this musical form—as it should be kept for other reasons—before the public. The oratorio form, in all its details, is very English.

Having heard the San Francisco performance Saturday evening, it may be said that the opening chorus Tuesday evening was more distinguished; the chorus, For Unto Us a Child is Born, was again exquisitely given, with an exceptional clarity of diction, perfection of rhythm and nice tone. Mr. Steindorff may be congratulated upon the success of this chorus in particular. The ensemble singing was also excellent, Surely He Hath Borne Our Grief.

Stella Jelica sang with freshness and spirit her difficult arias, charming alike with voice and personality. Her voice is delightfully liquid, with a direct and effective deliverance, especially beautiful in the aria, Come Unto Him, following Mme. Sprotte's equally pure rendering of the aria, He Shall Feed His Flock.

Mme. Anna Ruzena Sprotte, contralto, is another of the Coast's exceptionally noteworthy artists, a singer of clear perception. She was well received. Lawrence Strauss sang in excellent voice and superb style, showing a fine dramatic sense; his voice is mellow and flexible and under perfect control. An artist absolutely. Mr. Walker was adequate to the requirements of his parts, singing For Behold Darkness Shall Cover the Earth with distinction.

An unfortunate echo contrived to make duets in canon form of all the solos, which was particularly disastrous to the Handel style of writing. However, an enthusiastic and well-pleased audience left after the final Hallelujah chorus, with a great feeling of reconnaissance toward Mr. Paul Steindorff and the members of the Berkeley Oratorio Society, the Oakland Wednesday Morning Choral, and the San Francisco Choral Society, to whose efforts their enjoyment of this Christmas music was due.

LILIA MACKAY-CANTELL.

## ADA CLEMENT PIANO SCHOOL RECITAL

One of the most successful recitals of the Ada Clement Piano School was given Friday evening, December 10th. It was made up of the work of pupils chosen from each grade, beginning with the first primary represented by little Rosemary Cunningham and going through the intermediate grades up to the academic represented by Aida Marcelli and Herbert Jaffe, fourteen years of age. Throughout the entire program the playing was characterized by perfect poise (not one slip of memory), expressive tone, intelligent phrasing, sure technic and best of all, a real conception of the musical thought.

The numbers which stood out with greatest significance were the following: Devona Dowie, who in her tiny frame contains a big musical spirit that was especially marked in her Bach Fantasy. Margaret O'Leary in Schumann's Hunting Song, exhibited fine freedom and fresh spirit. Ruth Cook showed true and poetic feeling in her Schumann and Chopin Nocturne. Herbert Jaffe received quite an ovation at the conclusion of his Mozart concerto number. He played with a beauty of tone and musical freedom that speak well for his future.

The program follows: Crosby Adams—Dance of the Marionettes, Rosemary Cunningham; Godowsky—A Little Tango Rag, Grieg—Dance Caprice, Vera Jacobson; Bach—Fantasie, Haydn—Sonata, D major, First Movement, Heller—Prelude, Opus 119, No. 26, Devona Dowie; MacDowell—To a Waterlily, Elizabeth McCoy; MacDowell—In the Forest, Margaret Larsh; MacDowell—Will o' the Wisp, Louise Zeh; MacDowell—From an Indian Lodge, Kathryn Kent; Schumann—Forest Scenes, (a) The Prophet Bird, (b) Hunting Song, Margaret O'Leary; Schumann—Scenes from Childhood, (a) From Strange Lands, (b) A Curious Story, Chopin—Nocturne, Op. 37, No. 1, Ruth Cook; Chopin—Prelude, A major, Marion Clement; Poldini—Dance of the Dolls, Trussell Harvey; Scriabin—Left Hand Prelude, Barbara Benjamin; Debussy—Arabesque, Aida Marcelli; Mozart—Concerto, D major, First Movement, Herbert Jaffe, orchestra part at the second piano.



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## ELSIE COOK SOLOIST AT CALIFORNIA

Miss Elsie Cook will be presented to a San Francisco audience for the first time tomorrow, when she appears at the California Theater as the soloist at the Sunday morning concert. Miss Clark enjoys an enviable reputation as a pianist in England, where she has appeared many times.

Press comments from the British Isles are very flattering. The Sussex Daily News says "One of the greatest successes of the afternoon was achieved by Miss Elsie Cook in the performance of Mendelssohn's concerto for piano and orchestra, No. 1 in G minor. There was fine unity of purpose between the pianist and the orchestra, and the three movements of this charming work received most effective treatment, the beautiful Andante being sympathetically interpreted, and the rippling final movement, in which the pianist was predominant, was played with much skill and brilliancy, and also delicate touch and distinction of style. Miss Cook was enthusiastically received."

Her number tomorrow morning will be the difficult Tchaikowski concerto in B minor. Director Herman Heller's musicians will play the following numbers: "Rosa" overture (P. I. Jacoby); "Woodland Dreams" (Waldteufel); "Cavalleria Rusticana" (Mascagni) with organ accompaniment by Leslie V. Harvey; "Semiramide" (Rossini).

## POVLA FRIJSH AND SALZEDOS IN OAKLAND

Miss Z. W. Potter, concert manager of Oakland, announces the third attraction of the Artists Concert Series to take place in the Oakland Auditorium Opera House on Monday evening, January 10th, which event will be the Salzede Harp Ensemble with Povla Frijsh, Danish lyric soprano, as assisting artist. The ensemble of harps is perhaps the most unique organization of its kind in the world today. There are few standards with which to compare it. A critic has said of it: "It is as though the harps said let there be tonal light, and there was light." Carlos Salzede is one the truly notable figures produced by the harp. This, his appearance as soloist with practically every important orchestra in America will attest. Few other harpists have ever in any small degree approximated this record. Povla Frijsh has achieved so superbly that she is a model, a criterion, and her programs a standard for students of the art of singing.



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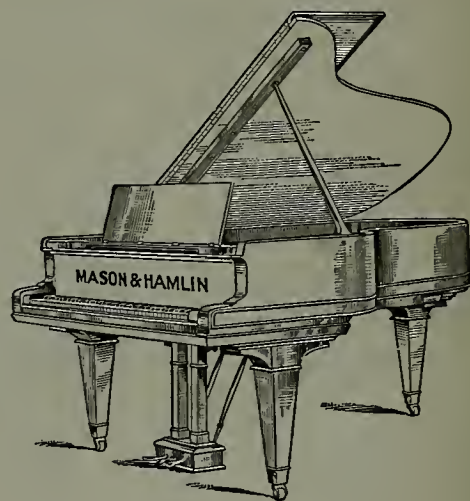
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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

## WILD ENTHUSIASM AT SYMPHONY CONCERTS ARTHUR MIDDLETON EXCELS AS RECITALIST

Well Chosen Program Delights Huge Audiences at Curran Theatre—  
Tchaikowsky's Pathétique Given a Most Entrancing Interpretation—Debussy's Afternoon of a Faun Charms  
With Exquisite Tone Color Effects—  
Liszt Number Fine Climax

By ALFRED METZGER

Alfred Hertz in compiling the program for the seventh pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, December 31st and January 2nd, most assuredly gave evidence of the fact that he understands the taste of his public. It would be impossible to select three numbers better qualified to arouse the enthusiasm of the general concert-goer than the ones selected for this occasion. They were: Symphony No. 6, Pathétique (Tchaikowsky), The Afternoon of a Faun (Debussy), and Symphonic Poem The Preludes (Liszt).

If by the selection of this program it was Mr. Hertz' intention to wake up his Friday afternoon audience and compel it to display its human qualities by breaking out into a spasm of enthusiasm, he certainly succeeded, for we have never witnessed a more pronounced outburst of spontaneous approval than was the case during the performance of the symphony—between the movements of course—and after its conclusion. Even cheers were mixed lustily with the frenzied applause. The same may be said of the demonstration after the conclusion of the Debussy and Liszt numbers.

Let us ask, why is it that the public was affected so powerfully by the presentation of these three numbers, and remained somewhat cool during the splendid Beethoven program two weeks before? Surely it is not because of any difference in musical quality. No one would dare to contend that the Beethoven works are inferior compositions. On the contrary, from a strictly artistic point of view the Beethoven program was the better. Still the audience was more affected by the second program. Why?

It is all very well to say that the public at large, not being endowed with a thorough musical education, cannot summon up sufficient interest in the severer classics. For since it is the public's interest and money which are necessary for the successful maintenance of symphony concerts, it is the duty of those responsible for giving such concerts to please the public. We believe that it was not the Beethoven compositions in themselves that exercised a somnolent influence upon the hearers, for even people not exactly musically intellectual are still able to enjoy Beethoven music. It was, we believe, the length of the compositions and the frequent repetitions of the same ideas—beautiful ideas though they may be—which lessened the attention of the hearers.

At this last event, however, the works were charged with melody, contained fine rhythmic energy, were redolent with ever changing thematic hues, and struck a responsive chord in the hearts of the auditors. It is always wiser to arrange a program of serious music in such a manner that the audience is reluctant to leave and really would like to hear a little more, than to satiate it with long drawn out compositions of a similar character. And here we have the reason why the audience preferred the seventh pair of symphony concerts to the sixth pair. The latter had more variety, spirit and energetic freshness. The former moved along in the atmosphere of severe classicism.

The three works have been presented so frequently by the San Francisco Symphony Orchestra and Alfred Hertz that we are at a loss to say anything new about their performance. We may, however, state that the flute playing of M.

Anthony Linden, which was new on this occasion, was one of the most enjoyable features of the program. His warm, rich and cello-like quality; his absolute adherence to correct pitch and intonation; his certainty of attack and assurance; his thorough musicianship and orchestral

Through His Beautiful Voice and Superb Artistry Famous Baritone Wins Approval of Discriminating Musical Audience—Uda Waldrop Earns Enthusiastic Approval as Great Singer's Accompanist—An Excellent Program Splendidly Interpreted

By CONSTANCE ALEXANDRE

The two essentials which go to make a great artist, Arthur Middleton has in abundance. The one is voice, the other intelligence. As soon as Mr. Middleton started his interesting and well-chosen program, these two qualifications were immediately recognized by an audience

serious, and highly artistic exploitation of singing as Arthur Middleton displayed on this occasion.

Mr. Middleton possesses one of the most beautiful baritone voices heard on any stage at the present time. His rich, sonorous voice is perfectly controlled and he exhibits a smooth and flowing legato which enables him to excel in works of the sustained quality. Many artists' names have been linked with operatic roles which they have created and made famous, so has the name of Arthur Middleton become closely identified as an oratorio singer. This, however, does not signify that Mr. Middleton is unable to interpret songs of other types for he transmitted works of various moods with graceful and stirring effects. As a singer of oratorio nothing more dignified in style, in intelligent musical phrasing or in apt communication of religious thought can be imagined. The long sustained passages of Handel, the roulades and many difficult phrases, which cause many a singer to go into a state of frenzy, were given with a conviction and ease that in itself was a noteworthy feat. Besides the magnificence of his art, the purity and roundness of his tones, he sang with a dramatic intensity, laying much emphatic stress upon the beauty of the text which lent additional character to this artist's work.

One of the most charming effects Mr. Middleton achieves is through the use of his head tones. Whether he sings mezza-voce or pianissimo, these clear, floating tones are on the exact line as his notes of full voice and they contain the same ringing, carrying quality which is most unusual for a voice as large and heavy as that of Mr. Middleton's. This exquisite quality was used throughout his rendition of Handels, Where E'er You Walk. Two other numbers which served to reveal Mr. Middleton's dramatic conception of his music and the lyrics were Sidney Homer's How's My Boy, and Damrosch's Danny Deever. During the entire recital, Mr. Middleton's singing was marked by his deep reverence for his art, his seriousness of mind and his whole-heartedness. It was an endless amount of pleasure that Mr. Middleton gave and it is to be hoped that his manager, Jessica Colbert, may be able to arrange another appearance here for him. He is an artist who should be heard by every true musician, every sincere vocal aspirant as well as every music lover.

Mr. Middleton had as his accompanist Uda Waldrop, who never appeared to better advantage than on this occasion. Mr. Waldrop gave another proof of his superiority as an accompanist as well as a pianist in the manner in which he succeeded in being in absolute perfect unison with the artist. He gave ample support, played in a poetical as well as sympathetic manner and above all with a surety and positiveness which was indeed a rare treat to hear. And to think that Mr. Waldrop only had two days in which to work out this tremendous program with an artist whom he had never seen before! It only strengthens his excellent and firm reputation as one of the foremost and most capable young musicians residing in the West.

May Peterson and Fritz Kreisler both took Madison, Wis., by storm when they appeared there recently in concert. Packed houses and enthusiastic audiences marked these concerts as the two musical sensations of the season.



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In this program we found Alfred Hertz at his best. We do not make a secret of the fact that we prefer the virile dramatic conductor to the senescent, poetic conductor. When the composer has arranged his work in a manner to attain

(Continued on Page 11, Column 1

of the most discriminating musical tastes. Those who had the good judgment to attend this concert at the Columbia Theatre on January 2nd carried away with them recollections of a voice and an art that will not easily sink into oblivion. Those who made themselves conspicuous by their absence and disinterest can only feel a certain amount of personal reproach for it will be many a day before we shall again hear such a legitimate,



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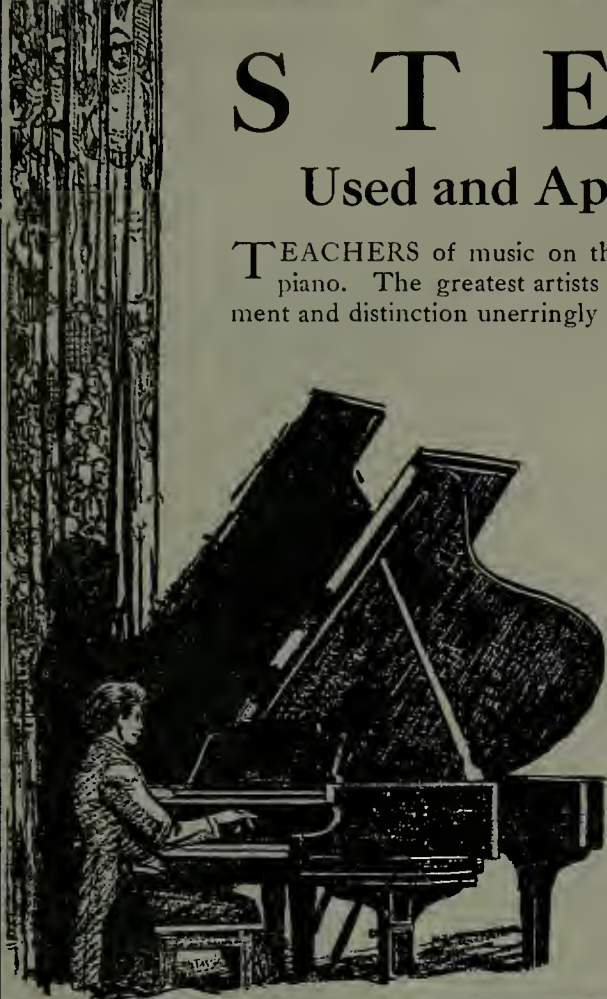
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## TWENTIETH YEAR

### STRAIGHT-FROM-THE-SHOULDER TALK

There seems to be a little misunderstanding among managers, artists, students and teachers, and the musical profession in general, regarding the duties and purposes of a music journal. The consensus of opinion seems to be among a certain number that a music journal is published for the purpose of giving them as much space as possible in exchange for as little patronage as possible. This sentiment corresponds with that of certain music clubs which want to secure for their members as many concerts as possible for as little fee as possible—preferably for nothing. The only trouble with this policy is that it does not seem to solve the question of paying the expenses of publishing a music journal.

Now, take for instance this paper. The expense is to be defrayed from the income derived from advertisements and subscriptions. The only way in which we can conscientiously advise teachers and artists to advertise is to guarantee them in return for their patronage a fixed service. The service consists of reading space to be devoted to the recording of their public activities. In return for subscription we also give service, namely, the recording of the musical news in the territory covered by this paper. Musical news does not mean constant repetitions of saying the same thing over and over again, as in the case of so-called advance notices of impending concerts, but actual events that happen during the course of a season. When such event is once recorded in the columns of the paper it ceases to be news. When such announcement is repeated it becomes an advertisement.

If we therefore guarantee the advertiser service in the form of repeated references to impending concerts, recitals or studio activities, and we guarantee the subscriber careful service of the recording of the news, we must keep our faith if we intend to give them a square deal. To give a non-advertiser repeated advance notices means to break faith with an advertiser. If an artist under the local management of an impresario uses the columns to announce his impending visit, he is entitled to the service which the reading columns are able to give. If we give this same service to an artist under the same management who does not use the advertising department at the time these notices appear, we are breaking faith with the advertiser. And if the manager asks free advertising for such artist he himself breaks faith with the artists who are advertising at the time. And furthermore if all artists would know that they can obtain the same service in this paper without advertising which others obtain by advertising, then the Pacific Coast Musical Review would have to suspend

publication, for there would be no inducement to advertise at all.

For instance, in order to prove what can be done by persistent advertising this paper published during six months prior to his appearance reading notices of Benno Moiseiwitsch, the distinguished Russian pianist. We were under the impression that this service would be duly recognized. It was not. About nine dollars was the extent of advertising this paper received from this source—a little more or less—and it did not even get any credit for having something to do with Moiseiwitsch's final success in this city, although he did not score the same financial success elsewhere in this state. In other words, it cost this paper much more to set up the type for these reading notices than it received for the advertisement. It would have paid us not to have any advertisement from Moiseiwitsch at all and to pay for our tickets besides, if we had not published these notices. And that is what we propose doing after this season, in the case of artists and managers too stubborn to see the advantage to be derived of judicious advertising.

It is not necessary for us to tell our readers that the Pacific Coast Musical Review is not altogether selfish and greedy. During nineteen years we have consistently worked in behalf of artists and managers without seeking any support adequate to the service we rendered. If the value of this paper as an advertising medium is not sufficient to justify adequate expenditure to assist us in paying the enormous expenses necessary to sustain this publication, then the service rendered gratis in its reading columns is not worth anything either, and consequently it ought not to be asked. But if the service of this publication by educating the public concerning the artistic merit of an artist is of value, then the advertising columns ought to be used only as a matter of fairness and justice to us as well as to those who advertise.

We are always ready to publish the musical news irrespective of whether anyone advertises or not. We are always ready to give a fair and square review of a concert whether an artist advertises or not. But we will not, after this, give one word more than the actual news and a review in these columns unless, we receive assistance in the publication of this paper from those who think it is of some service to them. Our business has more than doubled during the year 1920, but the publisher and editor himself has not been able to increase his income because the increase of printing and the enlarging of the publication necessitated by this additional business, as well as increased office expenses, has eaten up every cent of this additional income. It is therefore not a selfish nor personal greed which underlies our demand for advertising patronage in return for special service, but a demand for a square deal from those who wish to take advantage of the service which this paper is now, more than ever, able to give them.

Why is it that so many of the able and internationally famous artists who visit San Francisco appear before woefully small audiences? Simply because they are not known to the public. And why are they not known? Because they do not deem it necessary to make themselves known through the columns of the music journal which reaches this particular section. And by making known an artist we do not mean announcing him two or three weeks in advance of a concert in a stereotyped and perfunctory manner, but to educate the public by means of a persistent campaign of weeks and months to the realization of the triumphs and conquests achieved by the artist elsewhere in the musical world. RESULTS count, and the public cannot be convinced of these results except by persistent, slow and consistent processes of publicity. Just as little as it is possible to make a reputation in a short time, so it is not possible to become known in a short time. If the musical public of the Pacific Coast would read Eastern music journals in sufficient numbers to insure concert attendance, then the Pacific Coast papers would be unnecessary. But they do not read Eastern papers except in small

numbers. Our students hardly ever read these papers. They read the Musical Review because they find in it news of direct personal appeal and interest. Consequently to reach our students and their parents—which, after all, represents the paying concert goers—the columns of this paper must be utilized to an extent sufficient to attract attention. If an advertisement and reading notices do not get results in this paper then it is THE FAULT OF THE ADVERTISEMENTS AND READING NOTICES which apparently do not succeed in convincing our readers of the merit of an impending attraction. In most cases the advertisement is either not sufficiently prominent or does not appear sufficiently ahead of the event, or the reading notices do not contain the information required. For we maintain that the musical public will never fail to attend a concert IF ITS CURIOSITY IS AROUSED AND ITS ATTENTION RIVETED.

There is an art in advertising as in everything else. This paper reaches thousands of music lovers every week. Anyway it reaches enough to crowd any hall in this city. If an advertisement does not fulfill its purpose, it is not the fault of the paper. Then whose fault is it? Those who compile the advertisement, or hesitate to spend a little extra money. We have never maintained that we consider it the duty of the local manager to do all the advertising necessary to guarantee big attendance for an artist. The artist getting the lion share of the receipts, ought to furnish the lion share of advertising expenses. And as long as visiting artists do not realize this self-evident fact they will have to be satisfied with small audiences, and they should not blame the musical public, but their own shortsightedness. It is not the business of the public to go out and seek the reasons why they should attend the concert of an artist. It is the business of the artist and manager to interest the public and induce the same to attend concerts. It is more difficult to do this today than it used to be, for there are more attractions to divide attention. When only eight artists used to visit San Francisco during a season, and we had no symphony or chamber music concerts, it was not necessary to advertise so much. But when from forty to fifty artists visit us and when we have symphony and chamber music concerts, and when moving picture theatres furnish musical attractions, it takes more advertising to interest the public than it used to. The moving picture theatres have taught the public a good lesson.

We have tried for nineteen years to convince artists and managers that in order to secure service from this paper we must have financial support. We thought after we devoted nineteen years to educate the artists and managers by giving them as much as possible for nothing and putting them a little under obligation they would voluntarily see our point of view. But they didn't. So we must make our rule. Henceforth no advance notice can appear in these columns unless there also appears an advertisement. We shall of course be pleased to publish a department headed "Impending Events" in which we will announce a concert ONCE as a matter of news. But no notices of a lengthy character nor several notices of the same event can appear unless there also appears an advertisement of this event. This is only fair to those artists who use the advertising columns faithfully. We shall be pleased to co-operate with local managers to secure assistance from those artists who contemplate visiting the Coast, and we shall devote space to this subject in the next issue of this paper. Henceforth all advance notices must be submitted to B. W. Jelica, advertising manager of the Pacific Coast Musical Review, before they can reach the editorial desk.

Miss Helen Colburn Heath will give an informal musicale in the club rooms of the Forum Club, 126 Post street, this (Saturday) evening, January 8th, for the purpose of introducing two of her pupils. Miss Edna Horan, pupil of Sigmund Beel, will play a group of violin compositions, as well as a few obligatos. Miss May Flitz-Gerald will open the program with a piano solo. The two pupils whom Miss Heath will introduce on this occasion are Miss Evelyn Maack and Miss Barbara Robb. Each of these young vocalists will sing two groups of songs and Miss Heath will close the program with an aria. Mrs. Paul Jarboe will be the accompanist.



## GRAVEURE TRIUMPHS IN BROOKLYN

Opera Season Continues To Arouse Interest—Caruso Sings Notwithstanding Sickness—Flonzaleys Appear With Philadelphia Orchestra in New York

By ROSALIE HOUSMAN

At Louis Graveure's recent Brooklyn recital, which I attended, he again proved himself the consummate artist he has always been. Not only the possessor of a naturally beautiful voice, he brings to it the understanding sense of a real musician. That is the reason of his superb command of styles, of phrasing and diction. Above all, he is the interpreter, and every shade of the song's meaning, textually as well as musically, is given its true proportion. That is the secret of his universal success, and he builds a program unerringly. In Brooklyn he did a group of Moussorgsky songs, the best of all he did. There were French songs, arias from Faust, and the Evening Star from Tannhauser, and as always ballads of the better sort. To hear his singing of Mary, an old Scotch song, is the treat only a great artist may venture to give. There were the many encores and a wildly enthusiastic audience. Edward Gendron, as accompanist and solo pianist, was efficient in both capacities.

At the opera matinee, Aida was sung, with Destinn, Matzenauer and Martinelli in the leading roles. A better-balanced cast cannot be imagined, and the Amonasro of the new baritone, Danise, was a joy to eye and ear. Miss Harvard, well known on the concert stage, made her opera debut as the Priestess; off-stage her clear bell-like notes, always true to pitch, carried well over the temple chorus. The whole performance was well mounted and splendidly sung. Among the holiday performances were Caruso in La Juive, with Easton; a matinee of Parsifal and Blue Bird, and the first performance of Verdi's Don Carlos in 42 years. In the cast were Didur, Martinelli, Ponselle and Matzenauer. The opera is not in the usual spontaneous Verdi manner, and the various critics agreed that though it was superbly sung and well put on, it was gloomy and uninspired music. The libretto, originally in French, is built closely on the historical incidents of Spanish life, and strangely, Verdi makes no use of Spanish rhythms in the score. To Mme. Matzenauer falls the famous aria, O Don Fafale, which she sang superbly. The opera will not be the popular success of the Trovatore sort, but certainly will interest many who like Verdi and the older type of Italian opera.

Caruso, who has been out of luck lately, had to disappoint his audience and Boheme was substituted. However, he seems to have recovered enough from his neuralgia to sing in the Christmas eve performance of La Juive, and received an ovation from the excited audience. He seemed to be in pain as he kept his hand to his side, yet he sang with all his accustomed vigor and golden tone.

At the Philadelphia symphony concert Tuesday evening the soloist was the Flonzaley Quartet. They appeared in a concerto for orchestra, and quartet, composed by a Frenchman, Moor, whose music has been on their programs before. It was very unusual to find this combination of instruments in the solo place, and it is greatly to the credit of Mr. Moor, that he handled them discreetly, so that the orchestra never overpowered the delicate nuances of the four players. There was more melody here than has been found in many new works, though it is of a freer sort, and the style is decidedly contrapuntal, and at times very beautiful. The audience got a lot of real pleasure from it, judging from the spontaneous applause. And the Flonzaleys play as one man, with but a single thought—sincerity. The other delights were the Jupiter symphony and Strauss' Death and Transfiguration. There is no doubt of it—Strauss is welcome on our programs, after the enforced absence.

Albert Coates, the English conductor, has arrived and is busily rehearsing the Damosch Orchestra, which he will conduct several times in the near future. Damosch played D'Indy's St. Christopher music at his recent concert, and Kreisler was the soloist on the same program. He chose the Tchaikowsky concerto and aroused the usual enthusiasm.

When Rachmaninoff played the stage even was crowded to capacity, and he gave an exceptionally conservative program. There were Songs Without Words of Mendelssohn (seldom heard out of the studios), the Turkish March (Sonata of Mozart, some Chopin, and also of his own). In the run of after music, it was inevitable that he should include the prelude in C Sharp minor, which, as James Huneker, so wittily has said, is even played in Flatbush (that means, to any one not of New York, the wilds of Brooklyn).

The Pacific Coast Musical Review contains many interesting articles written by its representatives throughout the country who are recognized authorities in the musical world. Subscriptions \$3.00 per year.

## SAN CARLO OPERA FORCES AROUSE SAN DIEGO PEOPLE

Season of Grand Opera Attracts Large and Enthusiastic Audiences—Artists Among the Best Heard in California—Alice Gentle Triumphs in Carmen—Serge Prokofieff Appears in Recital—Saslavski Trio to Give Concert Series

By BERTHA SLOCUM

San Diego, December 29.—The San Carlo Opera Company have come, have been seen (and heard) and have conquered. Their three-day engagement was the first opportunity for San Diegans to hear opera since Mr. Behymer sent the La Scala Company down from Los Angeles in 1917, and the San Carlo Company were greeted by good houses for every performance, and to say they pleased is quite inadequate. The opening bill was Carmen, with Alice Gentle in her big role, and she certainly duplicated her former successes in that part, and added to the admiration which she created for herself by her recent appearance here in concert. The second performance was Rigoletto, and was a success for every individual member of the cast. Of these two performances, I am forced to write only what I have read in the local papers, and what I have heard from those musicians to whom I have spoken, having been too ill to attend them myself.

Of the two, afternoon and evening, which were given on Wednesday, I can speak with the assurance which comes with personal witness. The presentation of Tales of Hoffman was complete in every detail, and gave opportunity to the artists to display their versatility. Signor Agostini was an admirable Hoffman, and Olympia was excellently sung by Miss Consuelo Escobar, but I personally think she had more opportunity to display the exquisite beauties of her voice in the later role of Antonia, and her dainty appearance added to the charm of the personation.

of unusual merit, as well as unusual in program content. His playing was characterized by the greatest delicacy, clearness and yet he rose to the demands of the heavier passages, with an ease which was as agreeable as it was surprising. The closing group, consisting of his own compositions, was most enthusiastically received, and he was recalled many times, adding several much appreciated extras, before the audience would permit him to finish.

His individuality, as shown in his own compositions, as well as in the music of his compatriots, is extremely marked, and it is said that his interpretations indicate a thorough understanding of the Russian period of reconstruction, as well as a sympathetic feeling for the struggles of the past and the accomplishment of the present. He is rather a step in advance of Tchaikowsky, since he not only senses the morbid moodiness of the past, but the hopeful strength and the brighter outlook for the future.

San Diego is certainly having a fine series of musical events under the management of Mr. Kielsing, whose next offering will be Julia Claesson, the famous Swedish soprano, on Monday evening, January 31, 1921.

One of the recent events of local interest was the concert given by the High School Orchestra, under the direction of Maestro Nino Marcelli, who recently came to this city to direct the music of the school ensemble playing. Their first concert was given with great credit, and indicated a careful period of training, and



ANNA FITZIU, ALICE GENTLE, QUEENA MARIO  
Three Stars of the San Carlo Grand Opera Company Who Make the California Engagements of Fortune Gallo's Matchless Organization Remarkable Musical Events

Madeline Keltie gave a good Giuletta and sang again in the evening as Amneris in Aida. She also received excellent notices for her Micaela, the first evening. Mario Valle made another of his usual successes in his appearances with the San Carlo Company, having many friends among those who heard him in 1917 with the La Scala. His Amonasro was a delight, both from point of makeup and interpretation. I think he is also improving in the quality of his voice and action, although it is not intended that any adverse criticism might have been given previously. It is only that people have a tendency either toward improvement or retrogression.

Bettina Freeman gave a satisfying portrayal of Aida, never forgetting her own queenly rights or her incumbering bondage. Her entire performance was intelligent, serious and displayed to advantage a voice fully supplied with the necessary color and dynamic control, to express the varied emotions of the captive Aida.

The other members of the company deserve personal mention for the general excellence of their parts, but it would only be a repetition of the eulogy of those already mentioned, and the best one can do is to hear for one's self, and this will be the opportunity for the remainder of the Pacific Coast and the Review will continue to sing the praises of the San Carlo Company until they head again for the East, as each of the correspondents send in the reviews of the performances in their respective cities. Here's hoping we treated them nice enough to bring them back again.

The weeks of the holiday season in San Diego were full of the good things which delight the heart of the ardent lover of music. The second of the Kielsing Concert Course, on December 22nd, drew an appreciative audience to hear Serge Prokofieff in a piano recital

the complete understanding between the members of the orchestra and the director.

Although Mr. Marcelli has been with the work only about two months, there was excellent ensemble, individuality, and he showed his mastery and painstaking care in the style, finish and tempo and even bowing of the violins. Each of the twenty-five members of the organization played with serious purpose and close attention to the leader.

The activities of the Amphion Club include an extra series of concerts, which have recently been offered the local music lovers, which will include an appearance of the Philharmonic Orchestra of New York, Pavlowa and her company, Tetrassini and Josef Hoffman, pianist. The large membership of the Amphion Club assures the success of their undertaking.

An item of interest to lovers of chamber music is the announcement of a series of three concerts by the Saslavsky Chamber Music Trio, for the months of January, February and March, one each month. This series will be under the management of the Associated Music Bureaus, and will be given at the music hall of the Thearle Music Co.

Mr. Saslavsky's long association with the New York Symphony and his many successful tours both with that organization and his own chamber music organizations, have made a most enviable reputation, both for himself and his associated musicians.

The programs for the San Diego series will be: Trios by Grieg, Saint-Saens and Dvorak; all Brahms program; all Russian. Much interest is expressed in the coming of the Saslavsky Trio, and the teachers are anxious to have their pupils given an opportunity to hear artists of their standing in the class of music hitherto much neglected.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

## HORACE BRITT

Belgian Cello  
Virtuoso

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Exclusive Management  
JESSICA COLBERT

Hearst Building, San Francisco, Calif.



## Chamber Music Society

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Fourth Concert  
TUESDAY EVENING,  
January 4th

1. Joseph Jongen... Trio,  
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violin and viola.
2. Domenico Brescia.....  
Three Eclogues, for  
flute and string  
quartet.
3. Schumann... Quartet,  
A minor, Op. 41,  
No. 1, for strings.

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## Constance Alexandre

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MADAME

## Anna Ruzena Sprotte

Brilliant success at opening concert of Pacific  
Musical Society, 1920-21 season, at Fairmont  
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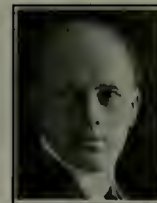
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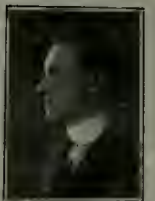
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## WESTERN SINGERS IN GRAND OPERA

For six months the Western Singers will appear in  
operatic productions twice a week at Sorsis Hall, be-  
ginning Tuesday evening, January 25th. This organiza-  
tion's aim is to inaugurate a national system of co-op-  
erative opera companies and thus give employment to  
the thousands of singers now ready to appear and also  
to point a goal to young students who see no future  
in opera under present circumstances. The Western  
Singers are a self-supporting body. They can, there-  
fore offer tickets for the small sum of fifty cents, thus  
bringing grand opera within reach of the people who

appreciate it for its own sake. Their repertoire will  
cover many works seldom if ever heard here. The  
opening production will be Beethoven's Fidelio. Other  
masterpieces by Mozart, Nicolai, Thomas, etc., will  
follow.

Maestro Agosto Serantoni, the wonder-pianist who  
conducts while he plays, has returned from Italy and  
will direct this company. Carl Vinther will design  
and execute all the artistic settings. Clare Harrington  
will be stage manager. The cast includes Frank Muel-  
ler and Giuseppe Carbone, tenors; Sylvester Pearson,  
Len Barnes and Dr. Warford, baritones, and A. Beebe,  
basso. The sopranos are Clare Harrington and Irene  
Meusdorfer, and Helen Hume, mezzo.

Mrs. Jessica Colbert announces that she has made  
the final arrangements to give a concert course in Los  
Angeles. This series which will be under the direction  
of Mrs. Colbert and Adolph Tandler, former conductor  
of the Los Angeles Symphony Orchestra, will be known  
as the Ambassador Soloists Series, and will take place  
in the beautiful ball room of the new Ambassador  
Hotel every second and fourth Thursday of every  
month for an indefinite period. The seating capacity  
of the ball room accommodates about 2000 people which  
makes this auditorium an ideal place for such affairs.  
The first artist to appear at the Ambassador Soloists  
Series will be Serge Prokofieff on January 13th.



## Gossip Among Musical People

By CONSTANCE ALEXANDRE

May Mokie, whose appearances on the Pacific Coast recently were an endless source of pleasure to the many who heard her, gave a most successful concert in Aeolian Hall, New York, last month. Miss Mokie will sail for Europe on January 15th, to give a concert in London and also to appear in several chamber music concerts. Miss Mokie then plans to take a short vacation in Paris, later returning to America to start another active season.

Enrico Caruso, world-famous tenor, who has been confined to his bed for the past week with a severe attack of pleurisy, is said to be improving. Still quite weak the patient is progressing satisfactorily, but the doctors say it will be some time before the great artist will be well enough to resume his professional duties with the Metropolitan forces.

Amelita Galli-Curci, coloratura soprano of the Chicago Grand Opera Association, will be married during this month to Homer Samuels, who for the past several years has been her accompanist. The ceremony will take place in Minneapolis sometime this month.

Lucien Muratore, famous French tenor and one of the greatest operatic actors on the stage today, arrived in Chicago to start his season with the Chicago Opera Company. Mr. Muratore will appear in his many famous roles and will sing for the first time in this country Herod, in Stravinsky's Salome, opposite to Mary Garden, who sings the title role. Mr. Muratore created this role at the Paris Grand Opera at the same time Miss Garden caused such a sensation with her famous impersonation.

Margaret Matzenauer and Frank La Forge gave a recital in Pottsville, Pa., where they appeared before a sold-out house. The artists were enthusiastically received and their art greatly appreciated. Both Madame Matzenauer and Mr. La Forge were the recipients of much entertainment during their visit in Pottsville.

Rodolph Ganz, the eminent Swiss pianist, is again in the United States after a very successful season abroad. Mr. Ganz, who is considered one of the most interesting musicians of our day, will be gladly welcomed by the American public, with whom he stands in high favor.

Madame Emma Calve is planning to return to America next season to give a series of concerts which will include a group of French folk songs which she is specializing as one of her chief numbers. Madame Calve seems to be in excellent vocal condition and her many admirers will no doubt rejoice over the news of her return to this country. At one time Madame Calve was famous for such operatic roles as Ophelia in Hamlet, Carmen in the opera of the same name, Marguerite in Faust and others of equal importance.

Richard Hageman is engaged to teach at the Chicago Musical College next summer. Mr. Hageman is one of the leading conductors at the Metropolitan Opera House, conductor of the Ravinia Park Opera Co. in Chicago, and is famous as a pianist, composer, coach and accompanist. One of his latest songs, Happiness, is being sung with great success by Alice Gentile on her present concert tour. Mr. Hageman will be remembered in San Francisco where he gave a series of delightful symphony concerts during the Exposition in 1915. He made a decided impression here and won instantaneous success.

Giulio Minetti, one of San Francisco's most popular as well as efficient vocal instructors, presented three of his artist pupils in concert, which took place on Christmas eve at the Hotel Richelieu. Miss Rose Elrod, whose glorious and well trained dramatic soprano voice evoked such great admiration from her enthusiastic listeners that she was forced to repeat all of her numbers. Miss Ruth Degnan displayed to the greatest advantage a very beautiful lyric soprano voice which she uses most intelligently. A very promising young baritone is James McKay, who won instant favor with his audience by his musically and artistically rendered songs. He has a great amount of temperament and his work exhibited careful and excellent tuition, which he has received from his very competent teacher, Maestro Minkowsky.

The San Francisco Music Teachers' Association will hold their next regular meeting on Thursday evening, January 13th, at 7:00 o'clock, and it will be in the nature of a dinner-reception in honor of the newly elected officers for 1921. The event will take place at the Colombo Cafe, 623 Broadway, and a most interesting program has been arranged to add enjoyment to the evening's proceedings. Inasmuch as a large attendance is expected, members are asked to notify the secretary as soon as possible, so that reservations may be made.

## SAN CARLO OPERA COMPANY

The San Carlo Grand Opera Company, coming to the Curran Theatre Monday, January 24th, has certainly been making a name for itself this season. It has been growing in artistic stature and reputation for the past eight years, but this year the critics and the amusement public give evidence of being duly impressed with the achievements of Fortune Gallo's company. They began this, their ninth annual season, by giving 36 consecutive performances at the Manhattan Opera House in New York, breaking all records for popular priced opera. Then followed a tour through Texas, playing to mammoth audiences in the coliseums of Dallas, Houston, San Antonio and Waco, a reiterated repudiation of the tradition that "you can't make grand opera pay." And now they have returned to the Golden West, which is like home, sweet home to them. Fortune Gallo has personal reasons for being proud, but he does not mention them. He has been knighted by the King of Italy for the relief work he did in aid of the Italian war sufferers. And he has been recognized by the powers that be for popularizing good music in this country.

He has expanded considerably during the past year. Now he is directing Pavlova's tour and producing a light opera in which Trentini will be starred. But the San Carlo Opera Company remains the apple of his eye. Though the company has been considerably augmented, and the world knows how all prices of transportation, costumes and scenery have risen, he still offers the San Carlo company at popular prices.

Shrewd tactics in booking his company in auditoriums where he can play to double the capacity of the average theatre, has enabled him to keep his prices at their old level. The San Carlo performances, too, have become recognized throughout the country as a standardized commodity. Recollecting that his company numbers nearly one hundred persons, that his orchestra is an expert band, and that in point of costumes and scenery his productions are first class, it is not too much to say that the San Carlo company gives full measure for the money, heaped up and running over, fuller than any other similar organization.

## KAJETAN ATTL VERY ACTIVE WITH CONCERTS

Distinguished Harp-Virtuoso and Solo Artist With the San Francisco Symphony Orchestra Enthusiastically Received Everywhere

Kajetan Attl, the distinguished Bohemian harp virtuoso and solo harpist of the San Francisco Symphony Orchestra, has been greatly in demand of late as a concert artist. Among the recent California cities visited by Mr. Attl are San Jose, Stockton, Sacramento, Fresno, Visalia and San Diego, and in every one of them he was the recipient of enthusiastic ovations from the audiences and hearty expressions of approval in the press. If one reads the criticism in one of the daily papers one practically reads them in all, for they are unanimous in their use of superlatives and unlimited employment of terms of approval. Everyone admires Mr. Attl's beautiful silvery tone, his clear and pearl-like technic, his exquisitely artistic phrasing and his graceful position at the instrument.

Furthermore, Mr. Attl knows how to compile interesting and musicianly programs. He combines novelties with the older and better known compositions and never fails to please the audiences with his genial attitude and his obliging manner regarding encores. The applause that greets the conclusion of his numbers is always spontaneous and uniformly enthusiastic. In short, he makes such a decisive impression that whenever he appears once in any community he is invariably invited to return as soon as possible.

As a teacher he enjoys a phenomenal success in San Francisco. His class includes from forty to fifty pupils who exhibit splendid training. This is as far as we know the largest harp class ever assembled in the Far West, and the results Mr. Attl is able to obtain from his students is convincing evidence of his unquestionable efficiency as a teacher. His pupils invariably play with intelligence as well as artistry, and it is only to be hoped that in not too far a distance Mr. Attl will introduce some of these young artists in a public recital. Among his pupils are some of the most prominent and busiest harpists in this city. Mr. Attl certainly is entitled to the highest commendation, both for his individual success as a soloist and orchestral player and his brilliant educational results with his fine class of pupils.

## THIRD OF MISS POTTER'S SERIES

Madame Povla Frijsch, the famous Danish soprano, and the Salzedo Harp Ensemble, constitute the third attraction of Miss Z. W. Potter's Artists Concert Series which is being given in Oakland at the Auditorium Opera House this season. This event will take place next Monday evening, January 10th, and no doubt the attendance will again tax the capacity of the spacious theatre as has been the case on all previous occasions so far this season. Mme. Frijsch gained fame because of her graphic and impressive declamatory style, and her fine enunciation as well as intellectual mode of expression. The Salzedo Harp Ensemble, headed by Carlos Salzedo, one of the world's distinguished harp virtuosos, represents a most unique organization, one that is rarely heard and one that affords inexpressible pleasure and delight.

The following unique program will be presented on this occasion: Music for a Ballet (Giovanni Battista Pescetti, 1704-1766), Salzedo Harp Ensemble; Gloire a la Nature (Philippe Emmanuel Bach), Aria from Poppea (Georg Friedrich Handel), Povla Frijsch, at the piano Carlos Salzedo; First Arabesque (Claude Debussy), Variations on an old style theme (Carlos Salzedo), Carlos Salzedo; I Love Thee, Rock the Waves, Woodland Wanderings, Friend, Thou Art Staunch (Edward Grieg), Povla Frijsch, at the piano Carlos Salzedo; La Joyeuse (Jean Philippe Rameau, 1683-1764), Musette de Choisy (Louis Couperin, 1688-1733), Gavotte (Padre Giambattista Martini, 1706-1784), Celebrated Largo (Georg Friedrich Handel, 1685-1759), The Salzedo Harp Ensemble.



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## ARRILLAGA COLLEGE RECITALS

The Arrillaga Musical College, 2315 Jackson street, of which Vincent de Arrillaga is the director, gave two exceedingly charming recitals lately. The first of these took place on Wednesday evening, December 29th, and consisted of the second of a series of piano and organ recitals by Raymond White, pianist, and Achille Artigues, organist. Both artists gave ample evidence that they are thoroughly familiar with their respective instruments, and that they possess the utmost technical obstacles and emphasize their phrasing with intelligent expression. The program presented on this occasion was as follows: Concerto E flat (Beethoven), piano and organ; Pastorale (Franck), Mr. Artigues; Etudes op. 25, No. 1 A flat, No. G sharp minor, No. 9 G flat (Chopin), Nocturne F sharp, Valse A flat (Chopin), Mr. White; Spanish Rhapsody (Liszt-Busoni), Folies D'Espagne-Jota Arragonessa, piano and organ.

On Wednesday evening January 5th, a faculty program was presented which was thoroughly enjoyed by a large audience of students and friends. The frequent and enthusiastic applause spoke eloquently for the splendid impression made by the participants, who were leading faculty members of the Arrillaga Musical College and whose musicianship

## STANFORD UNIVERSITY CONCERTS

The regular organ recitals at Stanford University will be resumed on Sunday afternoon, January 9th, at four o'clock sharp. For the first program Mr. Warren D. Allen will play the great and seldom heard Sonata in C minor by Julius Reuhke, based on the 94th Psalm. This composition is held in the highest esteem among organists and ranks as one of the greatest works in organ literature. The other two numbers will be the Prelude to The Deluge, by Saint-Saens, and the Invocation by Salome.

On Tuesday this program will be repeated and on Thursday, January 13th, the program will be as follows: Gothic Suite (Leon Boellmann); At the Cradle-Side (Hugo Goodwin); Pilgrim's Chorus (from Tannhauser) (R. Wagner).

## EXPOSITION AUDITORIUM

All of the selections to be played by Edwin H. Lemare at his organ recital Sunday evening at 8 o'clock in the Exposition Auditorium are from blind composers. He will also give an improvisation on a theme submitted by some blind person. The program is as follows: Finale in B flat (W. Wolstenholm); Romanza (Wolstenholm); Allegretto (Wolstenholm); Epithalamium (Hollins); Air with Variations and Finale in A Fugato (Henry Smart); Improvisation; Reverie



LOUIS GRAVEURE

The Famous Concert Baritone, Who Will Be Heard in Recital at Assembly Hall, Stanford University, Thursday, January 20, 1921, and at Scottish Rite Auditorium, San Francisco, on Tuesday Evening, January 18th

and virtuosity was displayed on this occasion. The complete program was as follows: (a) Sonata Mi Mineur, (b) Sonata Sol Majeur (J. E. Galliard), Joseph M. Willard, violin, Vincent de Arrillaga piano; (a) Corduba (Albeniz), (b) Sequidilla (Albeniz), (c) Liebestraum (Liszt), Vincent de Arrillaga; (a) Peace (Rosa), (b) The Look (Housman), (c) La Capinera (Benedict), Hazel Johnson; (a) Allegro Moderato (Read), (b) Melodie (Lamargre), Arthur Granger; Impromptu (Chopin), Opal Franklin; Concerto (Bruch), Joseph M. Willard; (a) Fantasia Impromptu (Chopin), (b) Nocturne C minor (Chopin), Vincent de Arrillaga.

Other recitals announced for the month of January are: Wednesday evening, January 19th, recital by Isabelle Silva; Wednesday evening, January 26th, third of the piano and organ series of Mr. White and Mr. Artigues.

in D flat (H. S. Turner); Scherzo in F minor (Turner).

Percy Grainger, noted Australian composer-pianist, added another triumph to his long list when he appeared in Carnegie Hall this month at his own piano recital. Among the many numbers which he presented were a group of his own compositions which found immediate favor with the public.

Andre Messager, for many years conductor of the Opera Comique, Paris, has been forced to resign his position due to continued ill health. Mr. Messager will be remembered in San Francisco as being the head of the French orchestra which appeared here last season and who had as their soloist the famous French pianist Alfred Cortot.

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The San Carlo Company is now recognized as the Greatest Popular-Price Grand Opera Company in the World. During its recent season of 36 performances at the Manhattan Opera House in New York, it won the acclaim of the metropolitan press and public.

**REPERTOIRE:** Beginning Monday, January 24—Monday, "Tosca"; Tuesday, "Rigoletto"; Wed. Mat., "Tales of Hoffman"; Wed. Eve., "Aida"; Thursday, "Carmen"; Friday, "Bobeme"; Saturday Mat., "Jewels of the Madonna"; Sat. Eve., "Il Trovatore"; Sunday, "Cavalleria Rusticana" and "I Pagliacci." Second Week, beginning Monday, January 31—"Mme. Butterfly"; Tuesday, "Traviata"; Wed. Mat., "Carmen"; Wed. Eve., "La Forza del Destino"; Thursday, "Lucia de Lammermoor"; Friday, "Thais"; Sat. Mat., "Faust"; Sat. Eve., "Aida."

**SEATS ON SALE, Thursday, January 20th;** Mail Orders received now and filled in the order of receipt. If accompanied by check or money order and self-addressed stamped envelope, tickets will be mailed during the week of January 17th.

**PRICES:** Evenings, Orchestra, \$2.50; Balcony \$2 and \$1.50; Second Balcony, \$1 and 50c. Boxes and Loges \$3. Matinees: Orchestra, \$2; Balcony, \$1.50 and \$1; Second Balcony, 50c; Boxes and Loges, \$2.50. Add 10% to the above prices for war tax.

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## Pavlovska and Breeskin Enthuse Los Angeles Public

Trinity Auditorium Crowded When They Give Joint Recital—San Carlo Grand Opera Company Open Los Angeles Season—Richard Buhlig's Pianistic Master Class—L. E. Behymer Has Merry Christmas—John Smallman Conducts Great Messiah Performance—Music Teachers Elect New Officers

By BRUNO DAVID USSHER

**Editorial Note:** This letter being delayed in the holiday mail last week is reproduced at this time in full. Other Los Angeles news will be found on Page 10 of this issue.

Los Angeles, Dec. 27th, 1920.

Irene Pavlovska, soprano, and the Russian-American violinist Elias Breeskin appeared yesterday evening at the Trinity before an audience of the size that usually greets such artists as Galli-Curci or McCormack.

Madame Pavlovska's debut here was indeed one of the most pleasant events of the season, for she combines fine vocal means with a natural gift for singing, with appealing personal qualities, artistic taste, convincing understanding of her selections and a strong dramatic gift. For a soprano the singer exhibits notes in her lower register which are exceptionally rich in saturated tone color. Her head tones are not quite as silvery and sparkling as her delightful temperament but always pure and round. Her diction is as clear as her tone production even and easy.

In her soli Madame Pavlovska was very fortunate both as to choice and style of singing. Perhaps she has a slight tendency to carry an operatic element into folk-songs which spoils the character of the latter somewhat, yet the dramatic element of her interpretations (which is something superior to theatrical or operatic pathos) was otherwise decidedly agreeable. Her singing of Martini's Plaisir d'amour, I've Been Roaming (English Folksong), of Hageman's beautiful Do Not Go, My Love, Sharpe's Japanese Death Song and of her Irish folklore encore deserves high praise among other numbers. In fact, there was much generous applause and demand for encores.

Elias Breeskin is a very clever violinist of smooth technic and solid tone. His bowing is particularly fine and probably the stronger part of his technic. Although his fingering shows excellent qualities it might be more clear cut at times. Perhaps it is that Mr. Breeskin's tendency towards delicacy of touch has become too preponderant in this regard. His first group of pieces (Porpora, Friedeman, Bach, Tartini) proved that he is on his road to violinistic mastery. Technic and phrasing were fine here indeed. His playing of the Wieniawsky concerto and of the Kreisler, Wilhelmj and Sarasate numbers was brilliant but lacked a little in accentuation and poetic feeling, as did his obligato to Miss Pavlovska's Swedish folksong. The audience liked his playing very much and insisted on double encores repeatedly.

The invasion of California by the Gallo operatic forces, favorably known as the San Carlo Opera Company, will have taken place when these lines reach the public. The company will have played by that time in San Diego and other southern towns of the state. The local season here opens on Monday, January third. The repertoire will be as follows: First week, Monday night, Rigoletto; Tuesday night, La Boheme; Wednesday matinee, Martha; Wednesday night, Carmen; Thursday night, Aida; Friday night, Cavalleria Rusticana and I Pagliacci; Saturday matinee, Madame Butterfly. There will be no performance Saturday night on account of the Philharmonic Symphony Concert.

For the second week the repertoire will be: Monday night, La Traviata; Tuesday night, Madame Butterfly; Wednesday matinee, Tales of Hoffman; Wednesday night, La Forza Del Destino; Thursday night, Faust; Friday night, Carmen; Saturday matinee, Thais; Saturday night, Il Trovatore.

The next strategic objective will be the Bay City region during the second half of January. On the way there Gallo's hordes will "sack" several of the promising places. Santa Barbara, Bakersfield and San Jose have been mentioned.

Definite announcement has also been made of one week's operatic performances by the Chicago Grand Opera Company in April. Mary Garden, Frieda Hempel, Rosa Raisa, Muratore, Baklanoff and Edward Johnson will be among the stars. The season will be conducted under the management of L. E. Behymer at the Philharmonic Auditorium. The coming of the company has been made possible through the co-operation of the Community Development Association. The Los Angeles season will precede the performance to be given in San Francisco.

The pianistic master-class of Richard Buhlig, whose playing with the Philharmonic Orchestra and the Noack Quintet brought him rich honors, will be one of the most constructive events in the music life of the West. His playing and interpretation has been considered as highly artistic by the leading artists and teachers of this city. Hence several prominent pianists and instructors will join his class. The classes are to begin on the 10th of January and will last till April 21st. They have been so arranged that every pupil will have definitely arranged period of personal work with Mr. Buhlig. Only ten players and a limited number of listeners will be admitted to the course.

Mr. Buhlig has concertized with great success in most of the musical cities of Europe. His seven historical

piano recitals at New York have won him fame in the East. Mr. Buhlig is not only a musical authority as far as the classics are concerned, but he is considered one of the foremost exponents of modern music. He was a musical free-lance on behalf of Debussy and Schoenberg. His knowledge of musical literature of all countries and all epochs or style is astounding and enables him well for the task he has set himself in this pianistic master-class. An interesting feature of this, may be mentioned in conclusion, are several programs of classic and modern music, where he will practically apply his interpretative principles. Among the works chosen for these special recitals are some by Schoenberg, de Laffa and a sonata by the late Griffes, of which Mr. Buhlig possesses the only manuscript.

Christmas has not only transformed the home of Impresario L. E. Behymer into something like a florist shop with no less than thirty bouquets, baskets full of exquisite blossoms, and planted flowers, but it made it also look like a miniature post and telegraph office combined with a hookdealer's stall. It would be briefer to announce, who of well known artists and managers did not send their greetings of the season to the genial builder of the musical empire in the Southwest. It would mean little to say that there were letters, wires and cables from every continent, but they had come actually from every civilized country. Even from such



Dancers Appearing in John McGroarty's Mission Play at San Gabriel Play House in Los Angeles During the Latter Part of January

out-of-the-way spots as the Canary Islands and the Solomon Archipelago came Christmas messages. The Cherniavsky Trio posted their Christmas mail from Teneriffe. John McCormack mailed his at the former German postoffice on the Solomon Islands in the Pacific. The famous Trio is now in Capetown. McCormack in the Mediterranean. Los Angeles artists and music lovers too en masse remembered "Bee" and his family. Among the gifts received from his friends here Mr. Behymer cherishes most a magnificent tie-pin, a token from W. A. Clark, Jr. Mr. Clark has worn this pin for twenty years and counted it among his favorite pieces of jewelry, but preferred to give it to the manager of his orchestra as a personal token of friendship and esteem of the services rendered by Mr. Behymer to the Philharmonic Orchestra. Among the most precious books on "Bee's" table of gifts are Bishop's biography of Roosevelt, Roosevelt's Autobiography and his letters to his children, all bound similarly and very beautifully. They will occupy a place of honor on the impresario's shelf of De Luxe editions. Incidentally, there are about twenty thousand volumes in the Behymer home, not counting librettos or scores.

A musical Christmas event of great importance was the Messiah performance by the Los Angeles Oratorio Society under John Smallman. The Auditorium was packed and cordial applause followed every solo and choral number with much enthusiasm. The singers were assisted by the Philharmonic Orchestra. Dr. Ray Hastings did fine work at the organ.

There were about 250 singers on the stage. Their singing was marked by fine exactitude. Some of the more polyphonic choruses particularly showed the careful work done in the rehearsals. Conductor Smallman

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chairman program and press committee; Mrs. Emma H. Bartlett, chairman house committee; John A. Bettin, chairman finance committee, and Arthur M. Perry, chairman auditing committee.

Members of the State Music Teachers' Association are eager to learn the result of their balloting for the new officers. The old officers met in a last board meeting this week to close the final business transactions for the year.

The coming president will have to be a music teacher resident in the northern part of the State, for, according to the by-laws, the president is to be elected alternately from among the members resident in the north and south. The present State president is living in the south, Mrs. Abbie Norton Jamison.

Sidney Francis Hoben, the celebrated New Zealand pianist and composer, who is now in Honolulu, will come to Los Angeles some time next month and will spend several weeks here and in Pasadena. He plans to give his annual series of interpretative recitals at the homes of social leaders of Pasadena, the affairs being among the most exclusive social events of each winter in the Crown City. Mr. Hoben has just concluded a visit at his old home in New Zealand, and has been traveling for several months. In April he will make a tour of the Orient.

Mr. and Mrs. J. Spencer-Kelley, well-known vocalists and teachers of voice, are making preparations for a series of new programs. Their Folklore-duets and modern song interpretations have established for them an enviable reputation in musical circles. As will be remembered, Mr. Kelley's singing of modern Russian songs was a cause for much favorable comment early this season. He is now working at another group of interesting songs. His interpretation shows fine artistic and musical understanding of his selections.

Mrs. Cecil Frankel, president of the California Federation of Woman's Clubs, expects to make a State-wide tour in January. She will be accompanied by Mrs. Clifford Payson of San Diego, who is recording secretary. Mrs. Alfred L. Bartlett, who is State chairman of legislation for the federation, will leave for San Francisco on the 30th to attend a State board meeting. Much prominent publicity in local papers has been given to Mrs. Frankel's return from the trip and to the news given out by her as reported in these columns two weeks ago.

John Van Pelt, popular choral director, gave the "Messiah" at Exposition Park on Christmas day free to the public. He had assembled about 300 singers from various churches and found much appreciation from the public. The same day, in the late afternoon, he led a choir participating in the Nativity Play staged by Miss Marjorie Day of the Community Service. This pageant made a deep impression on the public, having been well thought out.

This is the third year Gregor Cherniavsky, prominent violin instructor, finds himself forced to decline invitations for a Christmas vacation. Professor Cherniavsky has not even closed his studio for the holiday season. Just now he is working very intensively with several of his advanced pupils who will be heard at the next pupil recital in the coming year.

Mrs. Abbie Norton Jamison, State president of the Music Teachers' Association, vocal coach and piano teacher, has moved her studio to suite 343 of the Blanchard Hall Building. Her part-song for woman's voices, "When the Sandman Comes," was sung by the Grammar School choruses at the Teachers' Institute. The words are by Mrs. Virginia Burton Bradley of this city and won the prize offered by the Veræ Writers' Club for the best poem.

After a decidedly successful tour of six weeks, giving thirty-four concerts, the Zoellner Quartet has returned to their Los Angeles home. This was the ninth transcontinental tour of the much admired quartet. The Zoellners declare that the general interest of the public in chamber music is visibly increasing everywhere. Likewise is the increased importance given to music as an item of the public school curriculum very gratifying from a musical-educational standpoint in general. In many Eastern cities school principals have taken active steps to encourage the attendance of concerts on the part of pupils.

In Akron, Ohio, the Zoellners were the guests of Mrs. Frank Seiberling, the president of the National Federation of Music Clubs. In the same city they gave four concerts under the auspices of the Music League of that city. In Clarksdale, Miss., they were guests of honor at a special banquet given for them by the Rotary Club of that city.

The Los Angeles series of concerts by the Zoellners will be continued with their coming recital on January 10th at the Ebell Clubhouse, when the first performance of a string quartet by the Los Angeles composer, Fannie Dillon, will take place. Other first performances by the Zoellners in the near future will acquaint Los Angeles with works by Scambati and Emerson Whitorne's "Greek Impressions."

Brahm Van den Berg, brilliant pianist, has selected an all-Liszt program for his next recital, January 20th, in the Hotel Alexandria. He will play a number of Liszt's most famous transcriptions and other works specifically showing Liszt's character as a composer for the piano. Mr. Van den Berg is just about to consolidate a concert tour of about twenty engagements during the remainder of the season. He will also be heard in San Francisco.

achieved many good effects and had his singers well in hand. The chorus sings with sympathetic understanding and a fine spirit under his leadership.

Among the soloists, Florence Middaugh, contralto, stood out very favorably. Her voice is well suited for this style of music. Diction and interpretation were beautiful. Miss Middaugh's singing revealed a fine spiritual understanding of her text. Her tones are broad, warm and clear. She reaped the lion's share of applause among the soloists. Raymond Harmon's sympathetic tenor is well trained and of pure quality, also musically handled. For oratorical work of this kind Mr. Harmon's voice is a little too light, though it carried and was well liked, thanks to his clear enunciation. His interpretation at times lacked a little in emphasis. Fred McPherson, who years ago belonged to our finest exponents of religious music, has vocal means very well suited for Handel's music. Also he sings with good style. His voice, however, has lost in pliability and color, since his partial withdrawal from professional work. It is much to be regretted that so fine a singer as Mr. McPherson should let such gifts rest to so great an extent as he does. (Incidentally, Mr. Drucker's trumpet playing in the well-known basso aria was remarkable as to tonal quality.) Miss Fanny Lott's soprano singing was disappointing in most numbers on account of a tremolo that clouds her tones and enunciation. She was at her best in "Come Unto Me and I Know That My Redeemer Liveth," where her pleasing material made a good impression.

Much of the success of the concert must be credited to Mr. Smallman's good musical management. He found good support from the officers of the Oratorio Society, headed by John A. Wilferth, president; F. C. Noel, vice-president; Floy L. Sisco, financial secretary; Myrtle L. Burgess, corresponding secretary; W. E. Monser, treasurer; J. J. Schumacher, business manager.

A meeting has been called by Miss Margaret Goetz to discuss preliminary plans for a "Three Arts Club" similar to those existing in London and Paris. The club would provide studios for artists of all callings. There is much interest noticeable for such a center. Miss Goetz has received over eighty enquiries from artists.

The first popular concert of the Philharmonic Orchestra under Walter Henry Rothwell in the new year on January 2nd will start the second half of the season auspiciously. Lester Donohue, a Los Angeles boy, who has met with big success in the East and abroad, will play in Saint-Saens piano concerto No. 3 in C minor. The orchestral numbers chosen are: Gluck-Motil ballet suite No. 1, Wagner's prize song from the "Master-singers of Nuremberg," Grainger's "Irish Tune from the Country Derry," Jaernefelt's "Praeludium," Saint-Saens' "Dance of the Priestesses from Samson and Delilah," and Strauss' "Tales from the Vienna Woods." The next pair of regular concerts is scheduled for Friday afternoon, the 7th, and Saturday night, the 8th of January. Max Rosen, Russian violinist, will play the Tschalkowsky violin concerto.

The Woman's Orchestra under Henry Schnefeld will give the opening concert in the Ambassador Hotel, January 18th.

The Music Teachers' Association of Los Angeles has held its annual election of officers. The new officials of the organization are: Miss Eva Peycke, president; Miss Jessie Weimar, vice-president; Mrs. Grace Viersen, secretary; Z. Earl Meeker, treasurer; Mrs. Lillian Backstrand, corresponding secretary; Arnold Wagner, chairman membership committee; Miss Ida Selby,



# First "Pop" Concert of New Year Delights Los Angeles

The Philharmonic Orchestra Under Walter Henry Rothwell Attracts Capacity Audience—Lester Donohue Receives Cordial Welcome—Beethoven Program Is Also Thoroughly Enjoyed  
Tenth Season of the Famous Mission Play Begins Under Auspicious Circumstances—Good Sunday Morning Program at Grauman's

By BRUNO DAVID USSHER

Los Angeles, January 5, 1921.—There were only a few isolated seats vacant when the Philharmonic Orchestra gave the first popular concert in the New Year after a three weeks' vacation. It was one of the best played Sunday afternoon concerts. It was not one of the best selected as to choices and grouping, but it was nevertheless decidedly attractive. Veritable outbursts of applause thanked Conductor Rothwell after most numbers.

The Philharmonic Orchestra has at various times called upon the youngest generation of American soloists. It is a splendid policy, a reiteration of the aims which W. A. Clark, Jr., so munificently manifested when he founded this orchestra. This policy will do much for American art and artists, as it gives the latter an occasion to become known and beloved. It is the most blessed method of bringing American music life to maturity, for it will eliminate those of the younger artists who, for obvious reasons, always will remain among the "coming" ones, while those who have "arrived" can be accorded the greeting due them.

Lester Donohue, who played the fourth Saint-Saens piano concerto in C minor, has arrived. He was greeted with such genuine pleasure and emphasis as indicated that the applause was directed to the pianist more than to the Los Angeles boy. The Los Angeles "boy," much more than in his piano recital a few weeks ago, proved firmly his artistic manhood with his fruitful, brilliant performance of this intricate work. As far as the first two movements played reveal, it is one of the biggest works written by the French master as to melodic value and detail of development. Lester Donohue's playing of it was big as the occasion demanded, specially in the much animated second movement. His phrasing and expression was poetically captivating in the lyrics of the first movement. The second one was fired with elan and esprit characteristic of the work. Mr. Rothwell gave much more than a fine accompaniment, for he revealed fully the elaborate beauty of the orchestral background, which is classic in its wealth of detail.

Elgar's Pomp and Circumstance, though one of the finest newer marches, is a work one can easily hear too often. Perhaps the orchestra has rendered it more stately before. The adding of the organ, W. E. Strobridge playing, increased the festive spirit of the work, which appealed greatly to the audience. In fact, it was joyous applause that thanked Mr. Rothwell. The orchestra again excelled in L'Apprentice Sorcier by Dukas with its spookish humor. One wonders whether Dukas would have written this peculiar scherzo without Wagner having provided a classic example of superbly riotous humor in the street-fight scene of the Mastersingers of Nuremberg. In the Prize Song by Wagner the first violins under Concertmaster Noack sang with sweet emphasis. Jaernefelt's Praeludium had to be encored. Borodine's Sketch from the Steppes of Asia, beautifully played, spoke a language too different from the other program numbers to have been fully appreciated by the public. It is a masterly desert-picture, solemn, a song of the majesty of the sand, of its infinitude reflecting that of its Divine Maker. Tales of the Vienna Woods spelled a dashing close of the program, a finale somewhat too light in character for even a popular program of as great an orchestra as the Philharmonic. It is not necessary that a symphonic movement or two be played at every popular concert. On the other hand, one may well come to the deduction from the attendance and applause prevailing at the popular concert of last year and of this season, that the Sunday afternoon audiences are very well satisfied without a Strauss waltz. The fact that the Blue Danube waltz polled the most ballots at a request vote for a popular program last year, that the Tales of the Vienna Woods produced a storm of applause, prove that Mr. Rothwell was quite correct in his choice. But, in the name of musical development, not in that of high-browism, was there any need for it?

That Beethoven is popular even with our impassive Friday afternoon concert-goers is gladly recorded by your chronicler. Of course, our Saturday night audiences are always more responsive, but even on the last Friday concert, when the Fifth symphony and the violin concerto formed the major part of the program, there was a cordiality of appreciation that must have gladdened the hearts of Mr. Rothwell and Concertmaster Noack. The interpretations offered by these two artists are so compelling, the technical work of our Philharmonic Orchestra is musically so virile, technically so commanding of admiration, that they stir the public deeply even with the most severe classics. (This is equally true regarding the standard of the popular concerts, hence the closing remarks of the above review about the last popular concert.)

Space does not permit to go into detail this time regarding the performance. Suffice to say that Mr. Rothwell is one of the great Beethoven conductors.

Concertmaster Sylvain Noack is a superb violinist whose conception of the concerto is preferable to that exhibited last year by Spalding. It is more mature than Spalding's. The concerto was played with a depth of feeling, delicacy as well as force of technical detail which was nothing short of admirable. Mr. Noack's Beethoven style is true in every respect, which en-

hances the sweet, singing beauty of his tone. No wonder he received an extraordinary ovation at both performances.

Mr. Rothwell's choice of the Death March from Wagner's Gotterdammerung (what an abomination is this elongated English translation, The Twilight of the Gods), (The correct translation is The Dusk of the Gods, and we believe this sounds less profane to American ears than the original—Ed.) seemed glorious to your correspondent, until the concert. The orchestra, masterfully guided by its leader, rose to great heights, yet Wagner was perhaps never more justified in asking that his music be played only in the orchestra pit of the opera, than in the case of this music. The writer is still thankful to Mr. Rothwell for giving him an opportunity to hear again this glorious, heroic apotheosis of Siegfried, the godman, crucified by a mankind not of his own. This is not in the least an attempt to doubt Mr. Rothwell's ability as a program-builder. He has few compeers in this respect, as has been stated repeatedly on this page. An audience of casual music lovers, however, must find it hard to comprehend these sublime strains, mourning the wilful death of another "Son of God," closing vaguely in the concert version, without being continued by the music of the last act as in the music drama. It was the more difficult for the public to fully understand the significance of this composition as the concert closed with this number, though it was grandly presented by conductor and orchestra. Also, the fact that Walter Henry Rothwell could achieve such a profound impression with this great music eloquently illustrates his own greatness as a music-master.

The tenth season of The Mission Play, by John Steven McGroarty, California's historian par excellence, opened on New Year's day. Very attractively staged, played in a playhouse that is unique on account of its atmosphere, the message of the pageant being continued into the auditorium through the historically characteristic style of structure, painting and adornments, it holds the audience spellbound. Foremost this is due to the histrionic gift of that remarkable veteran actor, Frederick Warde, who truly lives the part of Junipero Serra, the president-founder of the missions.

Musicians, and those who either love the glorious past of this country, or those who wish to see a great pageant, do well to journey into San Gabriel, the old mission town, twelve miles distant from Los Angeles.

Musicians, and more yet, composers, will find it well worth while to do so. Not that the musical assets of the presentation are significant. From a viewpoint of rendition the music well can hear improvement. From a point of choice it is cleverly balanced and always in keeping with the plan of the production.

There is an innate musical value in this pageant, however, which is suggestive from two angles. The performance itself is musical as it is poetical in many scenes, as for instance, in the prologue, a pantomimic prelude, picturing the savage sensing the approach of his white conquerors, the specter of the faded military glory of the Spanish conquests, and the spirit of the ever-living faith in the Cross of Christ.

Particularly the second and third act, the one playing in the interior of the mission of San Carlos de Carmel, near Monterey, the other sadly depicting the ruins of that home of blessing, containing various moments which could successfully be incorporated in a suite of California Sketches of the Past, to choose a title at random. Not that such a composition should be fitted to the pageant, but here is a wonderfully rich, poetic subject for an American musician who wishes to draw on America's past for themes. There are manifold characters and moods in that intensely human and grandly humane action of the pageant. It contains scenes, climaxes, contrasts and solutions that in themselves are musical as they are linked together and blended. How much more musically would they appear if transmuted into short symphonic poems.

Writers, poets, painters and sculptors have freely chosen from the treasures of California's beauty and history. The American composers have overlooked here ample opportunities. Few Western composers have touched this source. It is a subject pliable and strong, a material that would strengthen the growth of specifically American music, for it is not only a part of America's wonderful past, not only that it runs the gamut of human emotions, but it is great in its message to all people.

## MOTION PICTURE MUSIC

Grauman's Theatre.—The musical New Year's program at Grauman's yesterday morning offered a happy choice of operatic selections for the orchestra. In addition, Mabelle Burch, a favorite songbird of Los Angeles and the Metropolitan Vocal Quartet, added to the musical joys of the program.

Conductor Guterson scored with the Zampa Overture by Herold and that to Orpheus in the Underworld by Offenbach, which brought him tremendous applause, as did his Tannhauser potpourri. Other program numbers for the orchestra, the Valse by Durand, and Cad-

man's At Dawning, also found great response.

Mabelle Burch's reappearance on the Grauman concert stage was the cause for much enthusiasm and eagerly demanded encores. The gifted coloratura soprano sang Morning in June and joined the Metropolitan Vocal Quartet in The Rosary, followed by Swing low, sweet chariot. The quartet sang a capella and was very well liked.

Madame Stella Jelica will be next week's soloist.

## JULIA CLAUSSEN TO SING HERE

Mme. Julia Claussen, the popular mezzo-soprano of the Metropolitan Opera House, and foremost in the rank of the world's greatest singers, will appear at the Columbia Theatre, Sunday evening, January 23rd, as the fifth attraction of the Colbert Concert Course.

Mme. Claussen's voice is one of such gorgeous quality, so remarkably equalized in the matter of registers, so full of vibrant warmth and color, sonorous in forte passages and of extreme delicacy in the higher moments, that its beauties are a never-ending revelation. Her singing reminds one of a painter's palette—it contains innumerable colors which she mixes and uses with the discretion of the truly great artist. Her tones are smooth, velvety and rich, and her vocal technique is notable for its easy production. Critics have said of her voices that it is almost impossible to find a new expression of superlative praise for adequate recognition of its remarkable beauty and endurance, that it is a voice having no rival on this side of the angelic choir. She has an aesthetic appreciation of music and an insight that can make a song a thing of pulsating life.

What Kreisler is in violin music, Julia Claussen is in song, having the same nobility of tone and depth of musicianship.

## POPULAR SYMPHONY CONCERT

Sunday afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will offer another of its popular concerts, the program for which is made up mostly of familiar light classics. The principal numbers will be Schubert's Unfinished symphony in B minor and Wagner's overture to The Mastersingers. The Unfinished symphony is probably one of the most popular orchestral writings in the symphonic form, because of the simplicity and lyric beauty of its themes. Other numbers to be presented are the overture to Weber's Oberon, Schubert's Military March, Liadow's Enchanted Lake and Kikimora, the Bach-Gounod Ave Maria and the Fra Diavolo Overture of Auber.

At the next pair of symphony concerts, to be given next Friday and Sunday afternoons, San Francisco symphony patrons will be given their first hearing of a Mahler symphony, the first symphony in D major being scheduled for performance at these concerts. Mahler's nine symphonies constitute one of the greatest contributions to modern music, and local music lovers are looking forward to the opportunity of becoming acquainted with one of his mighty works. In addition to the symphony, Bach's beautiful Double Concerto for two violins will be offered with Louis Persinger and Artur Argiewicz playing the solo parts. The program will open with Gluck's Overture to Iphigenia in Aulis.

## EMILIO DE GOGORZA

"No finer singing has been heard in this season nor in many seasons," was the New York Journal's concluding sentence in a lengthy review of Mr. de Gogorza's achievements there. This but coincided in effect with the judgment of other New York critics and his recitals in the large cities en route to San Francisco bring forth veritable ovations wherever he appears. That Mr. Selby C. Oppenheimer, local impresario, has arranged for two San Francisco appearances of this most popular baritone is proof of the interest and esteem in which he is held here.

Mr. de Gogorza will appear on the Sunday afternoons of January 23rd and 30th at the Columbia Theatre, with a complete change of program for each concert. His incomparable singing of the Spanish classics has long been known and he will include some gems from this literature. We are also to hear Gogorza in English songs of Cyril Scott and Sidney Homer, and Russia will be memorably interpreted through the works of Gretchaninoff and Moussorgsky. Helen M. Winslow will appear as accompanist with Mr. Gogorza. Seats are now on sale at the ticket office at Sherman, Clay & Co.

Miss Adele Welisch, violinist, Miss Ada Conlin, cellist, and Miss Myrtle Bannan, pianist, have organized a delightful trio and have set themselves the praiseworthy task of playing for people confined to institutions where entertainment is not very frequent, and who are otherwise unable to hear good music. These three young ladies are endowed with more than the average amount of musical efficiency and talent and thanks to excellent taste in program-making, uniform phrasing, spontaneous attacks and instinctive temperament, their playing will always create an excellent impression. There is no reason to doubt that they will find their efforts well rewarded.

Lawrence Adler, a young pianist and organist of distinct efficiency, residing in Santa Barbara, was a visitor in San Francisco last week. Mr. Adler arranged the music for the music festival held last season in Santa Barbara, and is regarded as a musician of fine accomplishments.



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### THE SYMPHONY CONCERT

(Continued from Page 1, Column 2)

a climax, we believe that such climax should be attained with the utmost vigor and force. We prefer to have certain tone qualities sacrificed in order to get at the very marrow of a dramatically intense musical episode. We do not like to see a sensitive conductor who is afraid to spoil a little tone quality in order to get the required force and power.

Therefore, we prefer Mr. Hertz' idea of the Tchaikowsky Pathétique Symphony to that of any other conductor we have listened to. Mr. Hertz shows also that he can attain beautiful and uniform tone quality when the occasion calls for it. Both in the first and second movement of the Tchaikowsky Symphony he obtained beautiful cantabile effects. At times the pianissimi were ethereal in their essence of delicacy. And it is in these gradual transitions from the lightest pianissimo to the most vigorous and thrilling fortissimo that Alfred Hertz' genius asserts itself in its most pronounced form.

Then, too, Mr. Hertz is a truly great painter of colors. He obtains delightful shades and blends them in a manner which only a master is capable of. Anyone who does not become thoroughly aroused when listening to Mr. Hertz is indeed to be pitied for he lacks the qualities that combine to create the musical soul. We would like to take advantage of this opportunity to emphasize the fact that many of those who listen to Mr. Hertz at these symphony concerts do not realize that they hear one of half a dozen of the greatest symphony conductors in the world today. And we are willing to prove our contention.

Who are the great conductors known to the musical world? Arthur Nickisch, Wilhelm Mengelberg, Felix Weingartner, Karl Muck, Leopold Stokowsky, Alfred Hertz and Oskar Gabrielowitsch. Of course, there are other distinguished conductors whose names are familiar to the musical world, but none possess quite the practical experience and the magnetism of personality which the above-named masters of the baton involuntarily display. Even Gabrielowitsch—great musician though he be—does not quite possess that strength and power necessary to sway great multitudes. He is a poet through and through, but he fre-

quently permits his poetic instinct to suppress his dramatic freedom.

Now, when it comes to Wagnerian conductors, Alfred Hertz almost stands alone. In America he has no equal. For if we understand the New York critics correctly Bodansky (Hertz' successor at the Metropolitan) is not sufficiently virile and vigorous. In Europe the great Wagnerian conductors—barring possibly Weingartner—are dead. So it will be seen how rare a musical personality San Francisco is harboring, and yet we find people so utterly blind to the facts that they permit personal prejudices and musical ignorance to warp their judgment and musical enjoyment. Fortunately the masses understand the situation, and the Musical Review is pleased to be one among the masses.

Madame Luisa Tetrazzini, the great coloratura soprano, gave a recital in the New York Hippodrome recently before an audience who cheered and shouted with enthusiasm. The New York papers stated in their reports of the event that Madame Tetrazzini was in excellent voice, her coloratura, staccati and cadenzas being amazingly brilliant and dazzling. They went as far as to say that in her particular style, Madame Tetrazzini today has no superior.

### PAUL ALTHOUSE

Paul Althouse, the popular singer of the Metropolitan Opera House, and America's greatest tenor, is to appear at the Columbia Theatre, Sunday evening, February 13th, under the direction of Jessica Colbert. Althouse has been heard in concert in practically every important city of the United States and everywhere has created a sensation with his beautiful voice and his wholesome, attractive personality.

Kathleen Parlow, the world's greatest woman violinist, will appear on Sunday afternoon, March 27th, at the Columbia Theatre. Miss Parlow's playing is almost masculine in its mastery, her musicianship is of the highest quality, and her tone exceptionally sweet and virile. She has appeared with all the important symphony orchestras of the country, one notable engagement being for sixteen appearances with the Boston Symphony Orchestra during one season on tour.



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## REVIEWS OF NEW MUSIC

By ROSALIE HOUSMAN

### The Ditson List

This time the Ditson house has sent me a number of their "Ditson Edition" volumes, three for piano and the same number for the violin. I will speak of the former first. Gurliit, who is known by all teachers of the instrument as one who thoroughly understood the underlying principles of piano technique, and whose works are as beneficial today as when first written. Op. 130, thirty-five easy studies without octaves, contains simple and musical material for the first year's work, though many become more difficult as the book progresses. Musically they are above reproach, as are also the collection, Op. 141, the first book in velocity for the young student. Both have been carefully and understandingly edited by Karl Benker, and should be among the music taught by all enterprising teachers.

Stephen Heller's Art of Phrasing, Op. 16, is more advanced, and the pupil who plays these is already well on her musical way. These studies are classic of their kind, and are splendid and delightful. They are music, per se, and they will give the student keen musical satisfaction, as well as lasting gain.

J. P. Accelley's concerto in A minor, for violin and piano, is a standard work, in a new and well edited edition. Its one movement is melodious, and broadly phrased, a big achievement with simple means. It will repay the serious artist and benefit the student. The piano part is not difficult to play.

F. Mazas has two volumes of little duets for two violins, of moderate difficulty, which are splendid teaching material. They also show the composer to be an excellent musician, as the duets are delightful though not at all modern.

To the Music Students Library, a new volume, Music Appreciation, by C. G. Hamilton has been recently added. The author is professor of music at Wellesley College, and through such broad experience, has well understood how to present his subject. After a book list, and study suggestions, he cleverly divided his work into three section-types of piano music, with twelve comprehensive chapters,—chamber music, into three— and vocal into four. Each section is amply illustrated, both musically and pictorially, and the question and answer type of teaching is adhered to all through the book. This will make it specially valuable for schools and colleges, as the volume is much more fitted for active use, than mere reading. It is also invaluable to the serious student who is anxious to help himself.

From the Catalogue of The Boston Music Co. The Boston Music Co. in issuing the little book, Musical Accompaniment of Moving Pictures, by E. Lang and G. West, are proving themselves to be a very enterprising firm. This book is a pioneer in the field, and shows that the musical side of our pleasure is to be taken seriously. There are organs in all the big motion picture houses throughout America, and the men and women who preside at the console, are wide awake musicians. The art of following a picture has developed a technique all its own and in this work two experienced organists give one the benefit of this knowledge. A list of good selections is included, and various harmonic and musical devices are explained and illustrated. Any one anxious to do movie work will be glad of the information here given, and should be grateful to the Boston Music Co. for pathfinding.

Five songs by Milton Avery Rogers, with a gold star on the cover to tell its mute story, are on the Boston Music Co. list. These songs show a naive and poetic spirit, an unstudied charm which makes them very appealing. In *Gulls*, text by Henley, there is a long smooth melodic line, in keeping with the poem and its suggested flight of birds.

Susan Schmitt, known for her splendid teaching material, has written a quaint and delightful Gavotte Antique of moderate difficulty, which all the young musicians will love. Leo Sowerby, of Chicago, who has done a number of things in orchestral dress, gives us a delightful sketch in *My Canoe*. It is a well worked out song form, with subtle touches of harmony, and is pianistic. I hope Mr. Sowerby will contribute more to the American piano literature.

Chas. Repper, in two impressions of the Orient, is another American who has gone to the Far East for his inspiration. His *Buddha of the Lotus Pond* and *Temple Bells At Sunset*, are in the, to us, Eastern idiom and are program music for the narrow limits of the piano. Mr. Repper knows his instrument's limitations very well and rather takes advantage of them than otherwise. These two mood-pictures are delightful as such, and are not too difficult to be out of the reach of the serious student.

With *Blue Bird Ballads*, the Boston Music Co. have begun a series of simple and unpretentious songs, which have that heart and home appeal which will make them favorites with students and home folk alike. They are not trashy, though they are unpretentious. Let me mention a few, and assure any one interested, that when they buy these songs, they will give, as well as enjoy happiness. *Friends of Yesterday* (Nellie Simpson), *Dear Distant Eyes* (Kenneth Wynne), *The Little Town* (Werner Janssen), *Love's Confession* (Cunningham), to speak of but a few, and the publishers are constantly adding to it.

## SAN DIEGO LETTER

By BERTHA SLOCUM

A new venture for the Community Theatre Association was the presentation of Charles Wakefield Cadman and Princess Tslanina, the Indian mezzo-soprano, in concert on December 13th. The San Diego club was filled to capacity to hear the concert which had been well advertised and had attracted an unusual amount of attention from the many admirers of the Cadman genius.

The same program was given to an audience which completely filled the La Jolla Woman's Club, on the evening following, and the artists were recalled again and again. Many extras were demanded at both concerts, including the famous *Land of the Sky Blue Water* and *At Dawning*, which was repeated as an extra encore at the San Diego concert by request, although it had been given before on the program of extras.

At La Jolla the audience requested these two favorites, and beside, demanded a repetition of the *Canoe Song* from Shanewis, which Tslanina does with such exquisite grace. She also gave two songs by Frieda Peyke as encores, both evenings, as well as responding to a request for Cadman's new song, *God Smiled Upon the Desert*, which was received with hearty enthusiasm.

The selections from Shanewis, were given in a manner which will no doubt establish Cadman as a composer of worth-while opera, in the minds of all who had the privilege of listening to the numbers selected for this occasion. At La Jolla, the aria *Go Into the Forest* was given with such telling effect that the audience was absolutely quiet for several seconds, before the hurst of applause which showed their appreciation. The success of this concert was so pronounced that an engagement for a concert at Aurora, Illinois, was offered immediately following the program.

A group of local musicians have formed a musical organization to be known as the Schubert-Liszt Club. The organizer of the club is Mrs. Lydia Fossler Frank, prominent in local musical circles as a successful teacher, pianist and composer.

The purpose of the club is to make the study of music, and musical history the present aim, but plans for a wide field of activity indicate that the organization will become one of those to be of use to the musical interests of the city, as time and endeavor make these activities evident.

The first recital of the season of the San Diego Conservatory was given December 14th at the Conservatory recital hall, presenting piano pupils of Irving Riley and violin pupils of Chesley Mills, the Director. The Conservatory provides a full course of study along approved lines and modern methods. The Conservatory orchestra is making great strides toward becoming professional, and plays with the fire and enthusiasm of youth, tempered by the experience of Mr. Mills, the director, who was formerly the conductor of the Popular Symphony Orchestra of San Diego.

Charles Hackett, of the Metropolitan, and Seneca Pierce, the composer-pianist, were the guests of Mrs. John Doane recently, and were entertained with a sight-seeing trip about the city and vicinity. Although the Hacketts have a beautiful home in Italy they are planning to make San Diego their home as the climate is so similar, and conditions so far superior in this country.

Miss Martha E. White of Oswego, Ill., a suburb of Aurora, Ill., is spending the winter in San Diego, and has been entertained by the professional musicians of the city. Miss White is an organist and the possessor of an excellent contralto voice; she was for two years organist and choir director of the First Presbyterian Church in Oswego, which position she resigned to come to California for the benefit of her health.

The Testimonial Concert given December 9th for Miss Emma Maynard, a blind pianist of San Diego, was a complete success from every point of view, over \$300 was thereby obtained for Miss Maynard, and the concert was said to be one of the best given in the city this season. Many local composers had representation on the program, notably Mrs. Mary Green Payson, Mrs. Maurice Hesse, Mrs. Lillian Williams, and Miss Maynard. Additional charm was given to the program by the combinations of instruments used in accompaniments, including the harp, violin, cello, piano and organ.

Those appearing on this occasion were: Vocalists, Mrs. W. H. Porterfield and Mrs. Alfreda Beatty Allen, sopranos; La Rue Hewes tenor; Mrs. L. L. Rowan, contralto; Mrs. Maurice Hesse, Miss Ethel Widener and Miss Nell Cave, accompanists. Miss Cave also giving an enjoyable group of piano solos.

The ensemble accompaniments were furnished by Messrs. Kendall, Baldwin, and Kestner, violin, cello and harp, and Miss Widener, organ.

A beautiful performance of *Eagerheart*, a Christmas Mystery Play, was given the evening of December 10th by some of the pupils of Miss Baker's dramatic class at the Bishop's school at La Jolla. The costuming and lighting were novel and effective and the action well taken. The incidental music of sixteen numbers was arranged and sung by Mme. Carnahan's chorus, which showed the training and time spent to great advantage. Mme. Carnahan has been in charge of the chorus work since the opening of Bishop's school in September, and plans to have her class give the opera of *Patience* by Gilbert and Sullivan in the spring. Mme. Carnahan

lives with her daughter and son-in-law, and has a large circle of friends in La Jolla and in San Diego, of which La Jolla is a suburb.

Joseph Farrel is a recent addition to the San Diego musical colony, and comes to the activities of the Coast from the post of teacher of voice in the Kansas State University, and years of teaching in both Kansas City, Mo., and Topeka, Kansas. Mr. Farrel will make San Diego his home and will be a desirable acquisition to the musical activities of the city.

### SAN CARLO GRAND OPERA COMPANY

The wires from New York have flashed the interesting news that when the San Carlo Grand Opera Company arrives here for its engagement at the Curran Theatre the latter part of January, the regular personnel of the company will be supplemented by three guest artists, namely, Alice Gentle, Anna Fitzu and Queena Mario.

During the San Carlo season at the Manhattan Opera House in New York through September and October, Anna Fitzu and Alice Gentle were the particular favorites of the Metropolitan public, and Fortune Gallo is paying his California adherents a particular compliment by adding them to his company for the engagement here. Queena Mario endeared herself so to the opera-goers during the past two seasons that Mr. Gallo realized that to San Franciscans it would not seem like the San Carlo Company without her to sing *Gilda*, *Mimi* and *Violetta*. Miss Mario had intended to rest for a year, doing only a few concerts, but she was persuaded to come to the Coast for seven weeks—and principally to meet her public again in San Francisco.

Anna Fitzu has never been heard here in opera and the concert tour which she had planned for the Pacific Coast was interrupted by the influenza epidemic two years ago. But during the time she was with the Metropolitan and Chicago Opera companies she made a place for herself all her own. With her and Alice Gentle, Queena Mario and Bettina Freeman and Miss Fitzu's names to conjure with, the San Carlo Company presents a bold front indeed.

Among the male members of the company are Vincente Ballester, who created something akin to a sensation on his appearance here last year; Mario Valle, who divides the baritone honors with Mr. Ballester; Pietro de Biasi and Natale Cervi, and the versatile Giuseppe Agostini. Two new tenors come with the company this year—Pilade Sinagra, whose fame has preceded him from Spain and the Argentine, and young Giuseppe Inzerillo, a discovery of Mr. Gallo's, made last year in Italy. Taking it all in all it is easy to understand why the San Carlo Company has been breaking all records for popular priced opera wherever it has played this season.

### PASMORE PUPILS ARE VERY ACTIVE

The following pupils of H. B. Pasmore appeared in public recently: Harriet Pasmore now in Paris, two recitals in Honolulu, recital in San Francisco; numbers before the Mill Valley Musical Club; concert in Klamath Falls, Oregon; recital in Claremont, Calif. Althea W. Burns: Numbers for the Lions' Club of San Francisco; concerts for the Naval Y. M. C. A. and for various clubs. Ethel Johnson: Pacific Musical Society, concert in Winters, University Extension Course; Faculty Club, University of California Annual Meeting; Special soloist for Christmas Mass services at St. Paul's Episcopal Church, City. Margaret Speer: soloist First M. E. Church, Oakland. Thomas W. Pearson, Mill Valley Club. Mr. Rasmussen, Swedish Singing Societies; concert at Mission Opera House. Theresa Zantine: Christmas Mass at St. Stephen's Episcopal Church. Gwen Howe: Special soloist First Congregational Church, Watsonville; Harlon McCoy, bass soloist, St. Paul's Church, City. J. C. Lacey, Edna Walker, Vera Mathews, Herbert McCormick—St. Stephen's Episcopal Church. Mrs. Arthur Hackett, soloist, First Presbyterian Church, San Francisco. Evangeline Ayres, San Francisco Musical Club.

### HARLAN AND COLLINS TO VISIT PACIFIC COAST

News has been received that Byron G. Harlan and Arthur Collins, the inimitable tenor-baritone comedy duo vocalists, celebrated from Canada to the Gulf for decades, as Edison recording artists, will inaugurate a spring tour on the Pacific Coast of Edison "tone-test" recitals, with a recital in Arizona some time in January. They will be booked from south to north, probably closing their tour in the far northwest in April or May.

Collins and Harlan will be assisted by William Reed, clever flutist and saxophonist who, besides being co-artist in these recitals, is conductor for the troupe. Already many Pacific Coast dealers, having heard of the impending arrival on the Pacific horizon of this famous pair of entertainers, are clamoring for bookings. At this date, it is apparent that the demand for bookings will exceed the supply of available dates.

Miss Marcella Craft received news that her father, Major Hiram J. Craft, has suddenly died at his home at Riverside, California. Miss Craft is prostrated with grief, which was increased by the fact that she was unable to reach California in time for the funeral services. Major Craft was particularly well known in military circles, having been one of the few remaining officers of the Civil War, as well as being the young Lieutenant who led his regiment, the 98th Ohio, on the "Famous March to the Sea."



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### MAY PETERSON—HER PERSONALITY AND ART

If there is any one word in the dictionary that briefly expresses the quality of the art of May Peterson, the famous Metropolitan opera star and concert artist, who will appear here presently, it is culture. The daughter of a Methodist minister, she has always retained the refining and elevating influences of a Christian training. If there is one word that expresses the charm of her art to both eye and ear, it is harmony. Everything about her always harmonizes. Of how few can this be said that we come in contact with nearly every day. Some have voice and cannot sing. Some can sing and have no voice. Some look like ladies, but alas, do not act as such. Some wear their clothes with ease and grace while others struggle with them and betray their true character. In Miss Peterson there is always a symmetry in all things from the blend of her golden hair to the soft flowing lines of her exquisite gowns; the refinement and gentleness of her voice in speech, the graciousness of her manner and the delicate art of her finished singing.

All these qualities and many others have combined to make of Miss May Peterson one of the most popular and sought after concert artists before the public to-day. Her name has become almost a household word in every American home where true art and good music are appreciated. And best of all, she is an American girl of whom we may all be justly proud, for she has won her way to fame by her own individual efforts and strict adherence to a high moral standard and artistic ideals. Her forthcoming concert here will be looked forward to as one of the musical treats of the season.

The Pacific Musical Society is offering two very attractive programs to be given in the ballroom of the Fairmont Hotel during the month of January. The participants of the first concert on Thursday evening, January 13th, will be Nathan Firestone, violinist; Mrs. Ludwig Rosenstein, pianist; Mme. Raegen Talbot, soprano, with Walter Wenzel at the piano and Marie Hughes Macquarrie, harpist. On Thursday evening, January 27th, the program will be given by the Philharmonic Trio, which consists of Orley See, violin; Wenceslao Villalpando, cello, and Thomas Frederick Freeman, piano. Also on the same program Miss Florence East, mezzo-soprano, will render vocal selections accompanied by Uda Waldrop. In Rainbow Lane of the Fairmont Hotel, on Wednesday afternoon, February 2nd, a musical and tea will be given to and by members of the Pacific Musical Society.

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Prices: 50c to \$1. Boxes and Loges \$1.50.



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## GODOWSKY-ROSEN RECITALS

One of the greatest musical events of this season will be the joint recitals given by Leopold Godowsky, the world-famed pianist, and Max Rosen, the brilliant young violinist, who will appear together at the Columbia Theatre, Sunday afternoon, January 16th, and Sunday evening, January 30th, under the direction of Jessica Colbert.

Godowsky, the master of technic, has thrilled audiences in every city in the country for so many seasons that there seems to be nothing new to be said about him, and yet this year the Eastern critics are declaring that his art is greater than ever before, and that he is thrilling the public with a new note of emotional depth.

Max Rosen's rise to fame has been spectacular in its suddenness, and the fact that Godowsky is touring with him in joint recitals, proves the seriousness and unusual gifts of the young virtuoso.

Rosen has had an interesting career, and he is still under twenty years of age. The lad first landed in New York, coming from Roumania when he was a baby in arms, and he was brought up in the atmosphere of New York's East Side. He received his first instruction in violin from David Mannes in the Music Settlement School, and his work soon won for him the MacDowell Club scholarship. He played one day for Kathleen Parlow, who immediately wrote to Prof. Auer, the famous teacher of Elman, Zimbalist and Hel-fetz, suggesting that he accept Max as a pupil; and finally De Coppet, founder and patron of the Flonzaley Quartet, offered to provide funds for several years of study with Auer. So in 1912, after a recital in Cooper Union Hall, when he was 12 years old, Max Rosen crossed the Atlantic. From that time he studied continuously with Auer, except during a short period when his instructor was in Russia. Rosen could not go across the Slav frontier, his Jewish blood excluded him; so he spent the period of Auer's absence under the tutelage of Willy Hess in Berlin.

When the war broke out and Prof. Auer took up his residence in Norway, Max Rosen followed him to that country, and in September, 1917, he played before the King and Queen, creating a profound impression. In December of the same year he returned to America, and immediately upon his arrival here was engaged to make his debut with the New York Philharmonic Orchestra at Carnegie Hall, and followed this in quick succession with two other appearances with this same orchestra and two recitals also at Carnegie Hall. Since then he has played in practically every city in this country and has appeared with the most famous orchestras with repeated success. He now holds a place in the foremost rank of the world's great violinists.

The program will be as follows: Sonata A major (Cesar Franck), Mr. Godowsky and Mr. Rosen; (a) Impromptu A flat (Chopin), (b) Nocturne F minor (Chopin), (c) Posthumous Waltz D flat (Chopin) (concert version by Godowsky), (d) Scherzo C sharp minor (Chopin), Mr. Godowsky; Concerto B minor (Saint-Saens), Mr. Rosen; (a) Watteau Paysage, (b) Old Vienna, (c) Terpsichorean Vindebona (from Triakontameron, Thirty Moods and Scenes, by Leopold Godowsky), (d) Dance of the Gnomes, (e) At the Spring (Liszt), (f) Symphonic Metamorphoses on Strauss' The Bat (Godowsky), Mr. Godowsky; (a) Wienerich (Godowsky), (b) La Gitana (Kreisler), (c) Romance (Rosen), (d) Caprice Basque (Sarasate), Mr. Rosen. Frederic Persson will be Mr. Rosen's accompanist.

## LOUIS GRAVEURE CONCERT

The Detroit Times in its issue of October 12th said of Louis Graveure, the baritone, whom Frank W. Healy will present in San Jose, Fresno, Oakland and at Scottish Rite Auditorium, Tuesday night, January 18: "If there is a more satisfactory concert baritone now appearing before the public than Louis Graveure, he has not included Detroit in his itinerary. Mr. Graveure's visits to Detroit are always looked forward to with keen anticipation and last evening he filled Orchestra Hall to its utmost capacity. Mr. Graveure's recital was a delight to the lover of the best in music and a treat to the thoughtful music student." Here is Mr. Graveure's program for the San Francisco recital: (a) Star of Eve (Tannhauser) (Wagner), (b) Father was a Thrifty Man (Hungarian Folk Song), (c) Song My Mother Taught Me (Dvorak), (d) Chanson du Tereador (Carmen) (Bizet); (a) Ave Maria (Bach-Gounod), (b) J'ai dit aux étoiles (Paladilhe), (c) Prologue to I Pagliacci (Leoncavallo); two piano solos by Edouard Gendron; (a) All Through the Night, (b) The Blaterskite, (c) Mary, (d) The Leprehaum, Old Songs of Scotland, Ireland and Wales; (a) Good-Bye (Toetli), (b) My Menagerie (Fay Foster), (c) Myra (Clutsam), (d) The Trumpeter (Airlie Dix).

## ALCAZAR

The mysteries and thrills of For the Defense, absorbing melodrama at the Alcazar this week, will be followed on Sunday, January 9th, by the merry romances of the after-the-war comedy, Civilian Clothes, which achieved extraordinary success for its alert producer, Oliver Morosco. This original spoken play by Thompson Buchanan, first produced at the Morosco Theatre, Los Angeles, broke all records for nearly a year. Before it run there was ended it was produced in New York, Chicago and other large cities east of the Rockies, and exerted enormous popular appeal. It is not a war play, but deals with the period when American soldiers were returning from foreign fields to readjust themselves to civil life, something still far from completed.

## ELSIE COOK HUGHES' SUCCESS AT CALIFORNIA

Distinguished English Pianist Plays Mendelssohn Concerto With California Theatre Orchestra, Creating an Excellent Impression

By ALFRED METZGER

Again an artist of international reputation residing in California has demonstrated her unquestionable artistic merit as one of the soloists at the California Theatre Sunday morning concerts when Elsie Cook Hughes played Tchaikowsky's concerto for piano and orchestra in B minor with the California Theatre Orchestra, under the direction of Herman Heller, last Sunday morning, January 2nd. The enthusiasm of the audience did not only verify the reports that preceded Mrs. Hughes' appearance, but spoke in eloquent terms of the willingness of the musical public to acknowledge the merit of artists even though they resided in this state, a fact which we have contended for some time and which a number of people are not willing to concede.

It does not require much time to become convinced that Mrs. Hughes is an experienced artist and one thoroughly familiar with the possibilities of the piano. She is absolutely sure of herself, knows her score thoroughly and plays with intelligence and artistic finish. Her technic is clear and brilliant and her phrasing endowed with intense emotionalism and fine shading. There is a certain fire in Mrs. Hughes' expression which one does not always associate with a woman's playing, and which only artists of a virile temperament are able to attain. The Tchaikowsky concerto requires special vigor of execution and Mrs. Hughes did not fail to attain the height of dramatic expression. It was indeed a praiseworthy performance and Mrs. Hughes is entitled to hearty congratulations and so is the management of the California Theatre, who was able to secure her services.

Mr. Heller and his orchestra also acquitted themselves most creditably on this occasion, playing the



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difficult and intricate score with accuracy and in complete accord with the soloist. These opportunities afforded the public to hear the standard concertos played in a manner conformant to higher artistic requirements are invaluable not only for the people themselves, but for music in general, for they educate the public to an appreciation of the best in music, thus forming a larger and more intelligent musical public which in time will find its way to the concert halls. Both the California Theatre management and Mr. Heller are entitled to credit for creating such a beneficial atmosphere.

The California Theatre Orchestra under Mr. Heller's energetic leadership played several pleasing numbers, among which P. I. Jacoby's Rosa Overture was specially well received. It is charged with pleasing melodies and is scored very cleverly and effectively. An impressive rendition of a selection from Mascagni's Cavalleria Rusticana with organ accompaniment by Leslie V. Harvey, a gracefully rendered waltz entitled Woodland Dreams by Waldteufel, and Rossini's ever delightful Semiramide Overture, formed the balance of the program, which netted ovations to Heller and the orchestra. The spacious theatre, seating three thousand people, was, as usual, crowded to the doors, many people being turned away.

Miss Elfrieda Steindorff, local lyric soprano, will be the soloist with Herman Heller and his orchestra at the California Theatre tomorrow morning. Miss Steindorff has made several appearances here in public, and her work has stamped her as an artist with a particularly bright future. She is the daughter of Paul Steindorff, director of music of the University of California.

Miss Steindorff will sing the aria Micaela from Carmen. The following numbers have been chosen by Director Heller for the orchestra: Marche Hongroise (Fucik); The Brooklet (Grieg); Intermezzo (Arensky); Indian Rhapsody (Cowen); overture from Espagnole (Widor).



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Wednesday Mat.—The Tales of Hoffman  
Wednesday Night—Carmen, with Alice Gentle  
Thursday—Aida with Bettina Freeman  
Friday—La Boheme, with Fitzju  
Saturday Mat.—Faust  
Saturday Night—Il Trovatore

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## LOTS OF FUN AT THE CURRAN THEATRE

The greatest laughing attraction in years will move into the Curran Theatre beginning tomorrow night. Yes, you've guessed it—Florence Moore, the funniest girl in the world. She will be seen in a new farce, Breakfast in Bed. There is nothing in life more certain than that you will laugh and feel merry when you meet Florence Moore. She is the ultimate of good nature and she makes it infectious. For an entire season Miss Moore had New York at her feet—laughing itself into aching sides and putting a severe strain on important buttons. In her new farce Miss Moore is more cheerful than ever. Whether you feel like it or not, you'll laugh yourself into tears when you see her in Breakfast in Bed.

Breakfast in Bed is a farce of French origin, written in the first place by Georges Feydeau, and it is now made over for the entertainment of American playgoers by the expert adapting hands of Willard Mack and Hillard Booth. Too much will not be revealed when it is said that its plot develops upon a domestic mixup, but the rest must be left to the eager anticipation of those who saw Miss Moore last season.

## SAN CARLOS IN OAKLAND SEASON

The San Carlo Grand Opera Company, of which Fortune Gallo is the impresario, will fill a week's engagement at Ye Liberty Playhouse, Oakland, beginning Monday night, January 17th, and continuing until Saturday evening, January 22nd, with matinees on Wednesday and Saturday. Great interest is being manifested by the people of Oakland in this engagement as it represents one of the most artistic and most thoroughly arranged operatic seasons ever witnessed in that city.

Rigoletto will be the opening production and Ballester will sing the title role. There are few artists superior to this excellent baritone in this role. Queena Mario will be the coloratura soprano, and she, too, ranks highly among the operatic stars of the country. Anna Fitzju will make her debut on Tuesday in Mme. Butterfly, while Alice Gentle will sing her famous role of Carmen on Wednesday night. The Wednesday matinee will be devoted to a presentation of the Love Tales of Hoffman. Aida, La Boheme, Faust and Trovatore will be given during the balance of the engagement.

Seat sale begins Monday at 10 o'clock.



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Thursday afternoon of this week Victor Lichtenstein, the distinguished violinist who recently came here from St. Louis was the lecturer and Frederic Biggerstaff, one of our most prominent and efficient pianists and pedagogues, was the pianist. The subjects discussed was the program of this week's symphony concert which includes Symphony No. 6 (Tschalkowsky), Afternoon of a Faun (Debussy), and Les Preludes (Liszt).

Ray C. B. Brown, critic of the San Francisco Chronicle, was the lecturer at the series of symphony lectures being held at the music department of the Public Library, this being the eighth event of the season. Mr. Brown discussed Overture Iphigenia in Aulis (Gluck), Concerto for two violins (Bach), and Symphony No. 1 (Mahler). The lecturer succeeded in making his remarks most interesting and in this he had the assistance from the interesting character of his subject, for the Mahler symphony is something new in San Francisco. Those who attended this event will find that their experience will add greatly to their enjoyment of the concert. Frank Moss and Walter Wenzel presided at the piano and acquitted themselves in a manner to reveal their inherent musicianship and their efficiency as expert pianists.

The next symphony lecture will take place on Friday afternoon, January 21st. The lecturer will be George Edwards and the pianists will be announced later. The subject will be the program of the ninth pair of symphony concerts. The public is admitted free to these events.





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## FUTURISM RULES AT CHAMBER MUSIC EVENT

At Fourth Concert of Season Chamber Music Society of San Francisco Present Two Ultra Modern Works—Schumann Quartet the Real Feature

By ALFRED METZGER

Another large and enthusiastic audience assembled at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, January 4th, when the Chamber Music Society of San Francisco gave its fourth concert of the season. Hitherto we have received our periodical injections of futuristic music in homœopathic doses. It was left for the Chamber Music Society to hold our noses between thumb and forefinger and force us to swallow a whole tumblerful of this medicine. This overdose of ultra modern concoction consisted of a Trio for piano, violin and viola, op. 30, by Joseph Jongan (we would almost like to spell it Juken), and Tre Ecloghe for flute and string quartet by Domenico Brescia. In the case of Jongan we had no reason to expect anything better, but in the case of Mr. Brescia we cannot help exclaiming: "Thou, too, Brutus!", for not so very long ago we had reason to compliment Mr. Brescia for his loyalty and fidelity to the old school, which caused him to write his excellently healthy ideas in a musical idiom of symmetry and graceful form. For, mind you, we consider Domenico Brescia one of the foremost musicians in this country, a scholar and a musical poet, a composer of originality and intellectuality, an artist to his finger tips, and an inspired pedagogue and creative master. It surprises and pains us to find him follow the path of those newer spirits in the musical world who place arithmetical and geometrical designs in composition above inspiration and freedom of melodic flight.

As far as the junken trio was concerned we cannot find anything at all of musical value in the work. While an attempt is made to create the impression of a fixed thematic treatment this idea is so monotonously reiterated throughout the work that it becomes exceedingly tedious and to the uninitiated ear it sounds as if the same thing is played over and over again. No attempt is made to blend the various instruments. They seem to hammer away in tedious monotone upon the same old principle of monstrous technical difficulties devoid of melodic coherence or thematic continuity. We hear nothing but queer contrapuntal conflicts, unusual intervals, innumerable discords and dissonances, and pigmy ideas. To call the second movement "variations" seems to us utterly incomprehensible. If there are any variations, they do not vary a bit from that which preceded them, nor could we definitely determine the theme from which these variations are supposed to be derived. If the theme is there it is so well hidden that only the players themselves could detect it. All three movements sounded like the "variations" in style, conception and execution. If this is chamber music then we certainly do not know the meaning of the term.

In Domenico Brescia's Three Eclogues we could at least discern an object. Possibly the annotation of the composer helped us to do so. We could hear the pastoral character of the work. We noted the narrative style of the composition. But we could not distinguish the difference between the themes that are supposed to depict nature and those that are supposed to stand for love. We could understand the truth that the three miniature sketches were derived from one solid branch or trunk retaining the character originally intended for them. But we could not discern that flow of inspiration, grace of style and decision of utterance which we have so greatly admired in Mr. Brescia's other compositions. We must admit that we could not help but admire the cleverness and skill with which Mr. Brescia scored this work. The flute part in particular is written in most admirable style, and while it is flute-like and easily playable, it is intricate in its arrangement and somehow does not make that pleasurable impression which the effort put into the scoring ought to justify. The writer is afraid that his ears will never become attuned to any composition that places arithmetical technical ideas worked out upon the principle of musical architecture—minus decisive form, melodic beauty and poetic flight—in the forefront of musical creative art. It affects us today, as it has during the last ten years or so, as banal, tedious and monotonous, and when the time comes when our attitude changes, we shall be ready to say so. In the meantime we feel ourselves compelled to state the truth. In his annotation Mr. Brescia says that "the instruments are the narrators, the shepherds of the poets." We can only say that we received the impression that the narrators did altogether too much stuttering. Mr. Brescia's high standing in this community was reflected in the enthusiastic ovation accorded him after the conclusion of his work.

What a joy, relief and gratification it was to hear, after these new excursions into uncharted musical seas, the easy, unforced beauty of the Schumann string quartet op. 41, No. 1. Here is music which spontan-

ously has sprung from the human mind as divine inspiration. It is written eloquently. It is played with artistic freedom. It "listens" easily. The four movements are distinctive, interesting and charged with romantic beauty. They are characteristic and definitely individual. There is depth, force and power everywhere. A master mind has conceived it, and genuine artists interpret it according to easily understood principles. It is as impossible to make the masses like deep philosophy in music as it is in literature. Consequently Schumann's music will still be received with enthusiasm when the modern style of seeking new paths will have had to be remodeled over and over again, and will finally come back to the orig-

inal principles of musical inspiration—melody, rhythm and simplicity.

While our personal opinion regarding the compositions may differ from that of others in the impressions received from them, the performance of the members of the San Francisco Chamber Music Society was uniformly excellent. In the Trio Gyula Ormay played the unbelievably difficult piano part with musicianly skill and accuracy, while Messrs. Firestone and Ford did as well as could be expected of them in the unravelling of the musical puzzles placed before them. In the three Eclogues Elias Hecht was able to play the flute part with adherence to the ideas of the composer without too many physical exercises, while

(Continued on page 6, column 3.)



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TWENTIETH YEAR

## THE VULGARITY OF "JAZZ" DANCING

We take pleasure in printing the following communication received from a disciple of the art of classic dancing. It contains thoughts worth pondering over and an element of truth worthy of thorough circulation:

The dance hall problem today is but the natural development of an unchecked evil which had little or no opposition through educational enlightenment. There has been insufficient established influences for good to successfully combat this pernicious pressure on the minds of our youth. People will dance. They have danced through all the centuries and always their dancing has reflected the spirit and degree of average intelligence attained at that period. Now, when jazz—this "shimmy-shaking" art of physical contact—is continually held up to the vision and labeled dancing; with public approval implying that it is the acme of accomplishment, it is unreasonable to expect the maturing mind, thus nourished on ugliness, to be capable of appreciating, even in a small degree, the true beauty and value of this fine art.

Art is esthetics, the science of the beautiful. To it belongs cultivation and refinement and the dance as a branch of a tree is the great teacher of rhythm, deportment, physical bearing, and in ballroom form is the foundation of correct social intercourse. We have great universities, colleges and many splendid faculties of education, but with the exception of a very few private institutions, no instruction in correct dancing is given and no acknowledgment of its merit is ever made. In this city there are several so-called colleges or academies of social dancing but they are merely dance halls with easier sounding names—evasions of truth and light. There is not one floor in the entire city given over to good dancing, and if at some small gathering excellent music were furnished it is improbable that sufficient couples with ability to interpret it could be found. In these respects San Francisco is behind its sister cities, and here are the underlying reasons for the present deplorable state of conditions.

As an illustration of the great need for improvement: The atmosphere has become so permeated by this insipidity that it takes courage and the crusader spirit for an orchestral leader to venture on a program which includes an occasional classic number. And to cite another example: A recent magazine writer in an interview with Pavlova, the great Russian danseuse, was so lacking in discernment as to ask that famous artist if she approved this modern contortional cohesion—jazz dancing. Her reply sums all up: "It is for me too familiar,"

and she may have added, "Too vulgar." What kind of an education had a man received who would ask an avowed lover of beauty if she also loved ugliness? The same kind that the majority of us are now receiving?

In that fine example of architecture, the large American hotel, only jazz music is furnished. Is this incongruity, this poor taste, the fault of the manager or the patron? It is certainly deplorable to associate with strangers in this intimate manner of the dance hall, as one writer suggests, but the dancing itself is a form of dissipation. The cause must be eliminated and this will automatically remove the effects. There is one remedy: we must add correct dancing to our educational system, revise and improve our social organizations through clubs, community centers, etc., then, after removing the now apparent evils, we can safely trust enlightenment to accomplish the remainder. Are we to expect a future further steeped in vulgarity or shall we have refinement and artistic appreciation?

## PAULINE DAHL BEHM'S PIANO COURSE

Well Known Pianist and Teacher Announces a Special Course in the Art of Piano Playing for Teachers and Advanced Students

Mrs. Pauline Dahl Behm, a prominent pianist and teacher, who recently located in Oakland, makes an interesting announcement regarding a special course in the art of piano playing portions of which are suffi-



EMILIO DE GOGORZA

The World-Renowned Concert Baritone Whose Refined Vocal Art will be Admired at the Columbia Theatre on Sunday Afternoons, January 23rd and 30th

ciently interesting to justify quoting in these columns. Mrs. Behm hails from the East, where she gained universal recognition. Her musical and pedagogical ability has won distinguished recognition from such musicians and critics as Rudolph Ganz, Chevalier Emanuel, Glenn Dillard Gunn, Ludwig Becker, Wm. Lines Hubbard and other equally prominent people. From 1910 to 1913 Mrs. Behm was in charge of the musical department of the Starrett School for Girls, affiliated with the University of Chicago, and refers by permission to Mrs. Helen Elkin Starrett, the famous educator, now of Portland, Ore.

"In Mrs. Behm's method of instruction, authoritative musical ideas are brought forth through stimulation of original logical thought along art lines, the student thereby gaining confidence, instead of losing it, as so often occurs when slavish imitation of the teacher seems the only road to advancement.

"Although the technic of piano playing should be identified with the musical content, it is usually considered a thing apart, something to learn by and for itself. But if, from the beginning of even the most simple five, or even two, finger exercise musical intention is promulgated through rhythmical precision and progression, also feeling for the beginning and close of said exercise, then feeling, style and musical ideas are taking root, and the stultifying process of technic for technic's sake is thereby avoided.

"The analogy of the study of classic dancing and dramatic art, painting, drawing, sculpturing, etc., versus musical study, should be self-evident. But, is it? The classic dancer is taught at the outset to associate all postures of arms, limbs and torso, head, face and facial expression, with certain emotions, and to do this with

rhythmical grace. The actor forms his conception of his role, and then endeavors to project that conception out to his audience through the inflections of his voice, his facial and bodily movements assisting. With the other arts previously mentioned the same thought holds good—the something to express precedes the technic of expression.

"But, how often is the musical student led through a wilderness of technical exercises—and later masses of etude—with no thought other than mechanical precision, and many times even lacking progression towards any given point but the measure. The technic of the other arts is so closely interwoven with the ideas to be conveyed that, for example, dancers are called artistic, or 'artists,' according to their mental development, or non-artistic when movements are perfunctory, plainly indicating motion without soul back of that motion, and responsible for it. But in the musical world how prevalent is the criticism that the 'artist's' technical equipment was sufficient, but he was not satisfying interpretatively."

"Certainly lack of, or angularity of musical thought, produces like impressions upon the listener, consequently the study of the musical text, from a simple melody to the classics in large form, or from an elementary finger exercise to the rounding out of all the points of technic in its most difficult forms and rhythmic phases should, when produced, be a living manifestation of correct musical thought processes. Imagination should be guided by the relative value and comparative relation of the signs and symbols, to form a succession or progression of musical ideas which, if moulded plastically, will result in what is called interpretation.

"If from the beginning technical study has been the result of expression of the musical idea, then the physical self will respond, and simplicity of movement and vitality of purpose will combine to produce plasticity of outline. A talent for manual dexterity alone does not lend itself to the expression of real art forms, and is as unsatisfactory as Shakespeare mouthed by the uninitiated.

"Such dexterity should not be classed as real technic, for it is only a counterfeit. Technic is real only when allied with interpretative truth. The imagination developed through the study of kindred arts, and of life itself (both human and divine) should be the torch-bearer. If the mind of the student is developed in this manner, his physical self will rise to meet his needs, whether he will be gifted or not gifted with unusual manual dexterity."

These are some truths that may well be read with care and interest by those affiliated with the problem of intelligent musical education.

## JOMELLI STIRS PEOPLE ON CHRISTMAS EVE

Famous Diva Thrills Multitude at Civic Auditorium at Great Celebration With Her Matchless Art

It has become traditional that the public celebration of Christmas Eve in San Francisco is one of the greatest events of its kind in America. The world's most celebrated singers have deemed it their privilege to be selected and have come from afar to give their best for San Francisco. The song that Tetrassini sang from Lotta's Fountain rung throughout the nation, borne on the wings of the San Francisco spirit.

Of all the great artists who have sung at Christmas, two have had the honor of being twice selected for this auspicious event; these two are Jeanne Jomelli and John McCormack.

Jeanne Jomelli, opera star of international fame, first thrilled San Francisco in 1917 when her glorious voice touched heart and soul of the audience that packed the Civic Auditorium to its utmost capacity. Again this Christmas Eve, Jomelli, beloved in San Francisco, was the star attraction of the great celebration. Supported by a chorus of twenty of her young lady pupils all dressed in elaborate costumes representing various nations, Jomelli was called upon to respond to encore after encore. Her luscious voice seemed more glorious than ever before and of the twelve thousand who heard her, few there were who did not feel a tugging at their heart-strings before her last notes had died away.

Mme. Jomelli has just returned to the United States after a year's absence, and is now making her home in San Francisco. She has recently opened a vocal studio in the Kohler & Chase building and has a large class of enthusiastic pupils whom she will present from time to time in a series of musicales to be given in the ballroom of the Hotel Richelieu on Van Ness avenue. Mme. Jomelli is known not only as an internationally celebrated grand opera and concert singer of highest attainments, but also as an eminent authority on the technic and teaching of singing. She has been a special instructor in several European and American conservatories of music and is herself a pupil of the famous Matilde Marchesi of Paris. With such a teacher in San Francisco it is certainly unnecessary for any student to go to Europe or even to New York to get the best in musical training.

## MAY PETERSON NEXT ST. FRANCIS ARTIST

The next artist of the successful Bem-Seckela Musical Matinee Tea Series at the St. Francis Ballroom will be May Peterson, known as "The Golden Girl of the Metropolitan." Miss Peterson is one of the most charming of American sopranos and San Franciscans will remember her delightful recitals here two years ago with much satisfaction. A few single tickets for these unusual events can be purchased in advance at Sherman, Clay & Co.'s ticket office.



## NEW YORK HAS TWO ORCHESTRAL THRILLS

Toscanini, With Select Italian Orchestra, and Albert Coates as Guest Conductor With the New York Symphony Orchestra, Keep the Music Fans in a State of Ecstasy.

By ROSALIE HOUSMAN

New York, Jan. 1st, 1921.—New York has had two big orchestral thrills this past week, out of the ordinary for even this city. I refer to the coming of Toscanini and his picked orchestra of Italy's best artists, and the conducting of Albert Coates, guest-conductor of Damrosch's forces. The former played the first of three concerts at the Metropolitan Opera House, and every seat was sold by subscription months in advance. Toscanini always was an extremely popular conductor, but I doubt if he ever had the visible proof that the vast throng gave him Tuesday last. All musically great were there and society also in gala attire. After playing the American and Italian national hymns, the evening's serious music began, with Sam Franco's arrangement of the Vivaldi concerto for strings. This showed the delicacy and power to great advantage and proved what rigorous training the musicians had received to have brought them to such a state of perfection.

The familiar Beethoven Fifth followed as Toscanini's tribute to the recent celebration, and was given a personal interpretation, and except for emphasis on the wood wind sections in the slow movement, was little different from the usual performance. Debussy's second suite, *Iberia*, was next, and was followed by Respighi's *Fontane di Roma*, which the Boston men played here recently. Both these atmospheric and modern selections were played with a wealth of color and keen insight into their true value. They demand virtuoso orchestral playing from the men and got it, too. The Debussy, played without pause, brought the audience to its feet, and Toscanini received an enormous wreath with the Italian and American colors. The final treat to an unforgettable evening was the Prelude and Liebestod from Tristan. Here words utterly fail me to tell of the magnificent interpretation of this music, and amid the shouts of Brava, I left the opera house after the most glorious musical feast I have heard in years.

Albert Coates, who is the guest-conductor for three concerts of the New York Symphony Orchestra, is an Englishman born in Russia of English parents. He is one of the most important men in Europe today and it is a return courtesy after the splendid reception England gave to Damrosch which brings him to us. Appropriately, he opened his conductorship with us, in the historic cycle of British composers—a suite of Purcell's which he arranged, the Elgar Enigma Variations, and the first American performance of Vaughn-Williams' London Symphony. He made the Variations beautiful, which is in itself an achievement, as it always was an enigma anyway. He clarified them greatly in his virile conducting of them and for the first time they had a musical excuse. This was the general verdict in next day's papers. Personally I enjoyed the "London" very much. It attempts to portray the soul of the city, with its bustling life, as well as its grayer aspects, and though it requires program notes to more fully appreciate the composer's intention, it is musically beautiful and significant on that account. The color of the woodwinds predominates in the second and third movements, and all that foggy blur is exquisitely painted. It began with a picture of the Thames, slowly moving on forever, and this same lento, of great musical beauty, ended it impressively. Mr. Coates is a forceful, magnetic leader, and was very subtle in his dynamic effects. He is not quiet, as one would expect of an Englishman, and he knows what he wants and gets it. The entire orchestra responded to him in every way and proved again what a superbly trained organization it is. Mr. Damrosch has every reason to be proud of his men.

When Kreisler played with Bodansky this week he chose the Mendelssohn concerto and, with his supreme simplicity, made it again a thing of transparent beauty, which is often not done. The rest of the program was the Heldenleben and the overture to the Magic Flute.

At the Big Brothers' concert at the Hippodrome Sunday evening Kreisler, Alda, Diaz and Levitski were soloists giving much pleasure to the vast audience, and so conferring a double blessing.

Selma Kurz, the famous coloratura soprano, has come over to sing here at the opera in guest performances, and her first appearance is with Bodansky on the evening of January 9th.

The Beggars' Opera, a work of John Gay (1728), has just been reviewed by an English company at the Greenwich Village Theatre, and the papers say how delightful it is even now and that the tunes are charming.

Lazzaro, the Spanish tenor, who is concertizing this season, sang at Carnegie Hall to a full house, and his compatriots shouted themselves hoarse over him. He has a glorious voice and knows how to use it; yet he is an opera artist and was best in arias or Spanish songs of a lively nature.

The Pacific Coast Musical Review contains many interesting articles written by its representatives throughout the country who are recognized authorities in the musical world. Subscriptions \$3.00 per year.

Maurice Dambols, Belgian cellist, was a concert-giver of the week; so was Ernesto Brumen, who is associated with Mr. La Forge. He is a sane artist of real musical attainments.

At the annual performance of the Messiah, Miss Hempel again sang the soprano part, with Mabel Beddoe, Judson House and Royal Dadmun making a splendidly balanced quartet. Damrosch and the Oratorio Society were the other participants.

At the opera there was a matinee of the Bluebird, and performances of Tristan, Parsival, Pagliacci, and Tosca, among the week's offerings. Latest reports of Caruso say that he is still seriously ill and recovery is sure but slow.

The Hippodrome have in their new year's performance quite outdone themselves, and in Good Times have a corking good show with innumerable thrills. They are just as appealing to the grownups as to the juniors, and I can unhesitatingly recommend it to all who can go.

The Griffes Group, consisting of Olga Steeb, a pianist; Edna Thomas, mezzo, and Sacha Jacobinoff, violinist, gave their first concert under this head at Aeolian Hall this past week. They are banded together in the interests of American music, and plan to include in every program some of Charles T. Griffes' works. It is in a sense a memorial, as he died last April, at the age of thirty-five, one of the greatest talents America produced. This program included a solo work, and it fell to the lot of Miss Steeb to give a fine performance of the Griffes Scherzo. Miss Thomas did some lovely Creole songs, and the violinist included Walter Kramer's Old English Dance. There were two ensemble groups, and the trio certainly had an auspicious opening.

Wagenhals & Kempner are producing Spanish Love, an adaptation of a Spanish play, by Avery Hopwood and Mary Roberts Rinehart. There is incidental music, based on traditional Spanish folk songs, as well as some delightful dancing. Not only is the play interesting, dramatically, but the scenic investiture is original and effective. It is reminiscent of the Shakespearean plan of using the front as well as the rear portions of the stage, and the cast makes its entrances and exits most informally through the audience and the boxes, which have been arranged to seem part of the stage itself. One should really see how cleverly it is done to fully appreciate it, and I hope that San Francisco will have the chance. The play was well cast, and I would like to mention Maria Ascarra, Henry Stephenson and James Rennie as especially noteworthy. And also a word for the electrician who was responsible for the brilliant lighting effects.

Vaughan Williams, whose London Symphony was performed by the New York Symphony Orchestra for the first time in America at the pair of historical cycle concerts in Carnegie Hall, December 30 and 31, under the leadership of Albert Coates, guest conductor, writes to Walter Damrosch from England that the new work is not to be regarded as program music. "The title might run," says Dr. Williams, "A Symphony by a Londoner"—that is to say, various sights and sounds of London may have influenced the composer, but it would not be helpful to describe these. The work must succeed or fail as music, and in no other way. Therefore, if the hearers recognize a few suggestions of such things as the Westminster chimes, or the Lavender Cry, these must be treated as accidents and not essentials of the music."

Born in Gloucestershire in 1872, Vaughan Williams was educated at Charterhouse School, and Trinity College, Cambridge. He studied music chiefly at the Royal College of Music, London. A London Symphony was first performed in London in 1914. It was then revised by the composer; and in its revised form was performed at the Congress of the British Music Society in London last May by the London Symphony Orchestra under the direction of Albert Coates.

## ALICE FRISCA IN PARIS

Le Courier Musical, Paris, Dec. 1, 1920: Possessed of a beautiful pianistic talent that charms more with musicianship than pure virtuosity, Miss Alice Frisca made her Pleyel sing in the Clair de Lune by Debussy with great emotion and mystery. Her particularly well developed left hand gave an enormous set-off to the Toccata and Fugue in D minor by Bach and the delicious Carneval by Schumann, as well as to the Ballade in A flat by Chopin. She achieved a great success with the rippling and crystalline Fountain by Pierre Douillet. The program ended in a crashing climax with the Polonaise by Liszt. It is in the works of greater charm and finer shadings that I like Miss Alice Frisca the most.—Huchard.

Le Monde Musical, Paris, Nov. 30, 1920: Miss Alice Frisca, a young American pianiste, who has already been greatly praised under the name of Alice Mayer, possesses indisputably the temperament of a great virtuosa. She plays with the assurance of a matured artist and in her Paris debut she proved that she would not shirk the heavy program ranging from Bach to Debussy. Her personality is so strong that it illuminates everything she does to a degree that at times the style of the composer remains in the background. But one is happy to find instances of a true musicianship as demonstrated in the Aveu from Schumann's Carneval, which was performed with charming sensibility. The reception accorded her was very sympathetic and greatly encouraging.

## MUSICIANS HONOR SAN DIEGO MUSIC DEALER

Tyndall Gray Given Proof of the Esteem in Which He is Held By the Musical Profession—To Leave for Europe.

By BERTHA SLOCUM

The Music Teachers' Association and the Professional Musicians' Guild entertained about 200 guests on December 30 at the Kelton Studio, in honor of the Tyndall Grays, who are leaving in the very near future to make their home in Ireland, where Mr. Gray will have charge of the family estate. Mr. Gray has for the past twenty years been one of the most active of the business men in all matters of music or allied arts. Together with Norman Maw, his partner in the music business which they have brought to be one of the active interests of the city, they have been associated with every movement for the advancement of the artistic interests of the local musical circle. Mrs. Gray has been at the head of the musical organizations of the city, and has a host of friends who regret her departure. She was the founder of the Professional Musicians' Guild, and its first president, afterward serving on the board of directors, where her valuable and helpful suggestions have developed an organization that has been brought before the musical world as a much needed and valuable adjunct to the education of the public along the lines of remuneration for services of local artists.

That these two people will leave a place which no others can fill, is agreed among all those who have had the pleasure to call them "friend." Many events of a musical and social nature have been planned for Mr. and Mrs. Gray during the last two months, since it was known that they were to go, but the largest of these was that given on Thursday evening. A short program was given by Mrs. L. L. Rowan, popular San Diego teacher and contralto soloist, who has had many years of association with the honor guests. Miss Porterfield, the daughter of one of San Diego's most popular sopranos, made her debut as a pianist, playing with credit two selections by Carpenter. Miss Mary Clark played two select ones by Percy Grainger, and Miss Nell Cave acted as accompanist for Mrs. Rowan.

Miss Marion Coop recently gave a lecture recital at the Paradise Valley Sanitarium for the entertainment of the patients, the nurses and household of the institution. Her topic was Moods in Music, and it was most ably illustrated by two of her piano pupils, Miss Ruth Ramsdell and Miss Irene Therner. Both the young pupils played most acceptably, giving the meaning behind their numbers in an unusually clear manner. The piano illustrations were as follows: Folk Songs and Rustle of Spring (Sinding); Whims (Schumann); A. D. 1620 (MacDowell); selections from Stabat Mater (Rossini); Serenade (Sinding); Prelude, Op. 2, No. 3 (Rachmaninoff), and Romance (LaFarge).

The San Diego Chamber Music Society has been organized to present the Saslavsky Chamber Music Trio in a series of three programs at the Thearle Music Hall during January, February and March. The programs are to be (1) trios by Grieg, Saint-Saens and Dvorak; (2) an all Brahms program; (3) an all-Russian program. Much interest is shown in the prospect of having these well known artists to present the masterpieces of chamber music compositions, and it is planned to make the organization permanent, in order to have the series an annual event, as it has been for a number of years in the cities of the Middle West, notably Denver, where the Saslavsky Trio has been offering a series of from three to six chamber music concerts, to an ever increasing patronage for the past eight years. San Diego is indeed fortunate to have the opportunity to hear this class of work by these capable artists.

## SIXTH POPULAR CONCERT PLEASES AUDIENCE

San Francisco Symphony Orchestra, Under Direction of Alfred Hertz, Presents One of Its Happiest Programs in Its Charming Style

The Curran Theatre was crowded to overflowing on Sunday morning, January 9th, when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the sixth popular concert of the season 1920-1921. The program consisted of the following carefully selected and invariably enjoyable numbers: Overture Oberon (Weber); Symphony B minor, Unfinished (Schubert); Military March (Schubert); Overture The Mastersingers (Wagner); (a) The Enchanted Lake (Liadow), (b) Kikimora (Liadow); Ave Maria (Bach-Gounod); violin obligato, Louis Persinger; Overture Fra Diavolo (Auber).

This was a genuine program for the enjoyment of the Sunday afternoon "popular" audiences, and it was received with that heartiness and enthusiasm which is such an irresistible feature of these events. Everyone of the works contained melodic richness and plenty of rhythm. There was sufficient character in it to make a first-class musical event, for the Unfinished Symphony belongs among the best musical literature. Mr. Hertz had a chance to assert his skill in the attainment of thrilling climaxes in the Mastersingers' Overture. While Bach-Gounod's Ave Maria gave Persinger an opportunity to delight his many admirers who did not hesitate to express their pleasure at his unquestionably impressive rendition of this ever pleasing composition.

It was most assuredly one of the most successful and best selected programs of a so-called popular order ever presented by Alfred Hertz and the Symphony Orchestra, and the audience, which was reluctant to leave the theatre, will agree with us.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## MAX ROSEN, YOUTHFUL SENSATION OF VIOLIN

Gay, alert, magnetic, is Max Rosen, the young American who has been acclaimed one of the violin sensations of the age, and who will play at the Columbia Theatre under the direction of Jessica Colbert tomorrow (Sunday) afternoon. Except when he has his violin in his hands, Rosen is just a fun-loving, frankish lad. His blue eyes sparkle and look out with a sort round wonder on the world. He is keenly interested in everything going on around him, and is having a gorgeous time "seeing America" as he speaks of his concert tour. Rosen and Helfetz, the young Russian violinist, were fellow pupils in the Auer studio and are good friends, despite the circumstances that have made

them rivals for supremacy and favor in the public mind and in the violin world at the present time.

"Helfetz is a fine fellow and a wonderful player and we have had lots of good times together in Norway and the other Scandinavian countries where we both studied with Professor Auer, and later concertized," said Rosen. "I am glad he has been successful in America and has made so much money already. The people seem to like me, too, and I guess the world is big enough for both of us." Rosen thinks Kreisler the greatest violinist of them all. "He is a god," declares the boy. Rosen likes the movies, rich cakes and French pastry, is crazy to drive an automobile, but his guardians won't let him risk injury to his fingers; he reads newspapers with avidity and gleefully pounces

on all the "comics," especially the Sunday colored supplements; thinks almost as much of his walking stick as he does of his \$12,000 Stradivarius and is devoted to his papa and his mother and 8-year-old sister, who live in New York.

Albert Coates, conductor of the London Symphony Orchestra, and the Royal Opera at Covent Garden, will make his first appearance in America as guest conductor of the New York Symphony Orchestra at the pair of concerts in Carnegie Hall, December 30th and 31st, when Mr. Coates will direct the British program and produce Vaughan William's London Symphony for the first time in this country.



## Gossip Among Musical People

By CONSTANCE ALEXANDRE

Frank Moss, the well-known pianist, accompanist and teacher, returned to San Francisco from a flying trip to Seattle. The object of this trip to the northern city was to accompany Alice Gentle in a group of songs which she sang in conjunction with her operatic arias when she was the soloist with the Seattle Symphony Orchestra on the evening of December 31st. Mr. Moss informs us that the concert was a tremendous success and that Miss Gentle, who was in perfect vocal condition, created another triumph in Seattle, where she is already a great favorite. Mr. Moss also stated that he felt very greatly flattered that Miss Gentle should have taken him with her, which only proves once more that Frank Moss is a pianist of distinction and accompanist of rare ability.

Mrs. Evelyn Sresovich Ware, one of San Francisco's most active piano teachers, gave a musical and tea in her studio for her many pupils. The affair proved to be of unusual interest, for several very talented young students did themselves as well as their splendid instructress justice.

Mrs. Edward E. Brunner, the well known soprano soloist and president of the San Francisco Musical Club, has been kept unusually active during the holiday season with her many church engagements. At the midnight masses at the St. Patrick's Cathedral Mrs. Brunner sang on both those of Christmas and New Year's Eve. The exquisite Haydn "Imperial" was given on these two occasions. At the Star of the Sea Church Mrs. Brunner sang in the first mass in C by Mozart. At the dedication exercises of the new museum at the Golden Gate Park on Sunday afternoon, January 2nd, Mrs. Brunner's beautiful voice was heard and heartily appreciated by the thousands who were present.

The Ada Clement Music School announces the opening of a violin department under the direction of Artur Argiewicz, assistant concert master of the San Francisco Symphony Orchestra. Mr. Argiewicz was a valued member of the faculty of the New York Institute of Musical Art for seven years and is equally well known in New York and San Francisco as teacher, soloist and ensemble player.

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## DE GOGORZA IN TWO RECITALS

From every indication the Columbia Theatre will be crowded to its capacity for both of the song recitals announced by Emilio de Gogorza, famous Spanish-American baritone, which take place at that playhouse on the Sunday afternoons of January 23rd and 30th. No recital slinger now before the public enjoys a greater measure of popularity than does Gogorza. His art is many-sided. Equipped with one of the most glorious of all recital vocal organs this is augmented with interpretative powers such as are possessed by but few concert singers in the world today.

W. J. Henderson, the eminent critic of the New York Herald, best describes this superb art when, referring to Gogorza as the peerless master, he declares "that everything he does is exquisitely combined in a well-balanced ensemble—voice, tonal variety, technique, musical instinct and understanding, strong dramatic feeling and knowledge of how to communicate it with never-failing taste."

Locally Gogorza is beyond a doubt one of the most popular concert artists among music lovers and his too rare visits to San Francisco always bring forth throngs



ELIAS RREESKIN

The Distinguished Violin Virtuoso Who Upon Request will Fulfill a Return Engagement as Soloist with the California Theatre Orchestra Tomorrow (Sunday) Evening

of his admirers. Two entirely different programs will be rendered by the famous singer at his coming recitals, each replete with novel masterpieces from the extensive repertoire of the great artist. The program for the first Sunday concert (January 23rd) will be as follows:

Six Folk Songs from the Basque Provinces—(a) Ay Ori Begui Ederra (Arr. by Santestehan), (b) Atun Ega Luzia, (c) Uzo Zuriya, (d) Iru Damacho, (e) Ilargui Ederra (Arr. by J. Martinez Villar), (f) Bidarraiko Gizona (Arr. by Raoul Laparra); (a) La Procession, (b) Le Mariage des Roses (Cesar Franck), (c) Suzanne (E. Paladilhe); (a) The Wounded Birch (A. Gretchaninoff), (b) The Goat (M. Moussorgsky), (c) Homeland Mine (A. Gretchaninoff); (a) Canto del Presidiario (F. M. Alvarez), (b) El Pano (Folk Dance of Murcia, arr. by J. Insenza), (c) En la Huerta de Murcia (Arr. by Laparra); (a) Song of the Night (Cyril Scott), (b) Requiem, (c) Fiddler of Dooney (Sidney Homer).

On the second program (January 30th) will be found groups of old French masterpieces, Russian gems, modern French songs, Spanish folk songs and ballads in English. Tickets are selling at Sherman, Clay & Co.

## CHAMBER MUSIC CONCERT

(Continued from Page 1, Column 3)

Messrs. Persinger, Ford, Firestone and Britt distinguished themselves for their fidelity in bringing out the succession of phrases which the composer intended to accentuate. In the Schumann Quartet Messrs. Persinger, Ford, Firestone and Britt had an opportunity to assert themselves and left nothing undone to show the enthusiasm, pleasure and pride they felt in playing such a work. Louis Persinger and Horace Britt in particular played their portions of the adagio movement with singularly enchanting poetic grace and impressive phrasing. Both as to tone quality and singing character they interpreted these periods with the uttermost skill and genial artistry. If the entire program was not as enjoyable as the closing number, it was at least interesting and in spots entertaining.

## ANNA RUZENA SPROTTE TO SING JANUARY 24

Madame Anna Ruzena Sprotte will appear in concert in the Colonial Ballroom of the Hotel St. Francis on Monday evening, January 24th, under Selby C. Oppenheimer's direction. Her many friends and admirers are glad of this opportunity to hear her in a recital of her own. She is an artist of varied experience, having sung ten years in grand opera in all the capital cities of Europe, appearing in seventy different roles. She has appeared in this country with the Thomas Orchestra, Los Angeles and Minneapolis Symphony Orchestras, as well as in oratorio. Madame Sprotte will be assisted by Gertrude Ross, noted California composer at the piano, which will give an added interest to the evening's program. Tickets are on sale at Sherman, Clay & Co.'s store.

## MAHLER WORK ON SYMPHONY PROGRAM

Sunday afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will present a most interesting program, the most important feature of which will be Mahler's first symphony in D major. The nine symphonies of Mahler constitute one of the most important contributions to modern music, and this, the first performance of any one of them in San Francisco, will mark an epoch in San Francisco's musical progress. During his lifetime Mahler sought in vain for recognition as a great composer, but of late years his works have won a most prominent place upon concert programs in Europe, and in presenting one of his symphonies in San Francisco Alfred Hertz is striving to do his share towards revealing to American concertgoers the beauty and grandeur to be found in Mahler's works. The program will open with Gluck's overture to Iphigenia in Aulis, the remaining numbers being Bach's Double Concerto in D minor for two violins. In the latter number the solo parts will be played by Louis Persinger and Artur Argiewicz, and those who recall the beautifully blended tones of these two artists in this work last season will realize what a treat is in store for symphony patrons.

On the following Sunday the regular popular concert will be given, the principal numbers being the Alsacien Scenes of Massenet and Grieg's suite of Norwegian Dances. Other numbers will be the overture to Mailart's Les Dragons de Villars, the Dream Fantomime from Humperdinck's Hansel and Gretel, Johann Strauss' Perpetuum Mobile, Grainger's Irish Tune from County Derry, Loin du Bal de Gillet and Lassen's Festival Overture.

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FORTUNE GALLO WINS DAMAGE SUITS

Famous Impresario Is Told by Court That He Not Only Met All His Obligations But That He Paid the Plaintiff More Than What Was Coming to Him

When Fortune Gallo was here with the San Carlo Grand Opera Company last season the daily papers published big sensational stories with flaring headlines about a suit begun against him, calling for the payment of a large sum of money to one of his staff members who resigned at that time. This case as well as others of a similar nature by the same party have just been decided in Los Angeles by Judge Benjamin F. Bledsoe of the United States District Court in favor of Mr. Gallo. Following is a statement prepared by Mr. Gallo's attorneys at his request, setting forth the essential facts of the case:

Los Angeles, January 7, 1921.

In re Baker v. Gallo

You have requested us, as your attorneys, to write you the result, from the lawyer's standpoint, of the trial of each of the above referred to cases.

The first case was to recover one-third of the net profits of the San Carlo Grand Opera Company for the 1918-1919 season. The case came on for trial, as you know, before Judge Benjamin F. Bledsoe of the United States District Court, on Tuesday morning. At the close of the trial, Judge Bledsoe stated that he would find that Baker had already received more than his share of the net profits for the season involved; in other words, has been, by you, overpaid for that season. He went further, however, and stated that he would not find the exact amount of that overpayment, unless we insisted on his doing so, and that if we did insist on his doing so, he would refer the matter to the regular court referee to pass on the accounts and make specific findings as to the specific items. The taking of the evidence before a referee on the accounts for that entire year, item by item, would have required not less than ten days, and probably much more. This would have necessitated your staying here during the taking of that testimony on that reference, and in addition, would have cost you large attorneys' fees and other expenses, not chargeable as costs, even assuming that Baker was financially responsible and could have been made to pay a judgment against him. The amount which you would thus have to pay out, which you could not recover in any event, even though Baker were responsible, was so disproportionate to the amount of the judgment which you probably would obtain against him, that it would not have been worth your while, in any event, to have that reference made and that accounting had. In addition to this, we were thoroughly satisfied that Baker could not be made to pay any judgment that might be recovered against him, which means that in the end, even though you got the judgment which the court intimated you were entitled to, it would do you no good, much less would you be able to recover on that judgment the amount which it would thus cost you to get it. Therefore, we felt that to get a finding and judgment that Baker had been overpaid, without the court's determining the exact amount of the overpayment, was the wise thing to do. This meant, of course, that Baker's charge that you had not accounted to him for his one-third, was false, but that you had done more than your contract called for, the only question thus left undetermined, being "how much more?"

In the second case above referred to, Baker sued you for \$3500, claiming you still owed him that on salary account and for breach of your contract with him, for

the season 1919-1920. The court found that on February 2, 1920, Baker resigned; that when he resigned you owed him \$175, the previous week's salary, and that when Baker resigned you immediately mailed him a check for that \$175, which he would not accept but returned to you. The judgment of the court was that that was the full amount that you owed him, and, therefore, found that you should pay him that \$175, Baker losing the costs of that case. This simply meant that the court found that when you sent Baker the check for \$175,



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you were paying him all that you owed him. You never have questioned your obligations to pay Baker that \$175, for the salary of the week, ending the day before he resigned, in fact, the evidence showed that you had done your best to pay it, and the court so found. This means, of course, that Baker lost that case, as well as the other.

Trusting that this is the explanation that you desire, we remain,  
Respectfully yours,  
MESERVE & MESERVE,  
By Edwin A. Meserve (Signed).

Josef Hofmann, the world-renowned piano virtuoso, will soon return to San Francisco on his biennial Pacific Coast tour. But two recitals by this artist will be given in Northern California this season, and these will take place at the Columbia Theatre on the Sunday afternoons of February 27th and March 6th. As always, Hofmann plays under Selby C. Oppenheimer's management.

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EMMY DESTINN SOON

Music lovers from all over Northern California are evincing abnormal interest in the one recital to be given in this section by the most famous of all the world's dramatic sopranos, Emmy Destinn, who will sing a glorious program at the Columbia Theatre on Sunday afternoon, February 6th, under the management of Selby C. Oppenheimer. This will be Destinn's only appearance north of Tehachapi on her present tour and in the South only Los Angeles and San Diego will have the privilege of hearing her during the one week she can remain within the confines of the state.

For seven years Emmy Destinn was one of the mainstays of the Metropolitan Opera Company in New York, and so keenly was her absence felt during the time she was detained in her native Bohemia that the directors of that famous institution readily came to the conclusion that her presence there was well-nigh indispensable. In certain roles in the Metropolitan repertoire no one can nor could replace Destinn, and as a recital artist she brings to the concert stage that same marvelous personality that has placed her at the head of her operatic confreres.

The Destinn program will be so rich in operatic and song gems that no music lover with the slightest interest in vocal development can afford to miss the rare opportunity of hearing this famous diva. Because of the fact that Destinn will give but one recital here Manager Selby C. Oppenheimer has already placed the tickets for the same on sale at his ticket office at Sherman, Clay & Co. in order that those interested may be able to secure choice places long in advance and avoid disappointment.



# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

## PERCY GRAINGER PRAISES MISS DILLON

Famous Australian Pianist Compliments Brilliant Los Angeles Composer on Excellent Works.

The following letter from Percy Grainger has been received by Miss Fanny Charles Dillon, a Los Angeles composer, who has fifty works to her credit, and whose creations have won her nation-wide recognition. Percy Grainger and Josef Hofmann play Miss Dillon's works in the majority of their piano recitals. This is a great testimonial towards the quality of her musical writings.

What is significant of Miss Dillon's art is that it is truly American music and specifically Californian. The message of her music is a happy revelation to those who believe in a typically American school of music, no matter what specific forms of expression it takes. Poets and painters have drawn freely on the national resources of this country. It seems good to hear composers do so in a growing measure. Grainger writes: 680 Madison Ave. N., September 23rd, 1920.

"My Dear Miss Dillon:

"I am awfully glad to have your Melodic Poems of the Mountains. You are certainly a true poet in all you do, and the heart beats of nature as well as the heat of the human heart throbs through all your music with compelling poignancy. I find a great deal to admire in all of the Mountain Poems, though perhaps No. 2, Birds at Dusk, and No. 3, Harp of the Pines, make the quicker appeal at a first reading. Birds at Dusk has a real entity of its own and The Harp of the Pines, in spite of the personality and originality of the workmanship, seems to voice in simplicity a song that echoes in all hearts.

What I remarked of Birds at Dusk, that it seems to move in a world of its own, seems to me the particularly precious quality in so much of your music. \* \* \* It gradually steals into one's musical heart as if it had an abiding message, not to be denied. It seems to represent a real emotion, seems to arise out of life-in-art rather than out of art-for-art's sake. Not that I take sides in this matter or necessarily prefer the one urge to the other, but that is how it seems to strike me.

All this is particularly true of my feelings anent your soulful and magnificently conceived A Letter From the Southland, for the dedication of which I am deeply proud and grateful. Tales of an Old Hacienda sounds as if it had "come to stay" to my ears. I mean it has the sound of music that (like so much of Chopin), once heard, goes on keeping its place in our artistic heart, goes on seeming necessary to us. The other numbers are more difficult to read and are therefore harder for me to get so definite an impression of so soon, but I sense well their bigness, and the dignity of the local voice that wells up out of all of them.

"I am grateful to have seen this truly big, truly soulful and strangely fragrant work, and deeply proud that you connected me with it in such honoring generosity.

"I wish you could know how overworked and crowded my mother's and my lives are at present, then you would realize why I have been so long in replying to your great and lovely work.

"With our united and warm greetings,

"Yours sincerely,

(Signed) "PERCY GRAINGER."

In view of the above letter the premiere of a quartet for string instruments by Miss Dillon at the forthcoming recital of the Zoellners, on Monday evening, January 10th, in the Ebell Club House, will be of special interest.

At my request the composer has furnished me with a synopsis of her work, which exclusively appears in this column and those edited by your scribe in the Los Angeles Evening Express, a Los Angeles paper which stands strongly for American music and musicians. Appended is a condensed annotation of the quartet taken from the composer's notes:

The coming recital of the Zoellner quartet on January 10th at the Ebell Club House, Monday evening, will be of particular interest to music lovers and to those who hope for the growth of American music and art in general. The program includes the premiere of a quartet by Fanny Charles Dillon, a Los Angeles composer and creative artist whose works are found almost regularly on the programs of such great pianists as Josef Hofmann and Percy Grainger. Moisewitsch has also placed them on his repertoire list.

"The quartet was written at the suggestion of the Zoellners, who visited me here in June, 1919, and suggested that I should write a quartet for them. We talked a good deal about it and before they left, after a few days' stay, the first movement was already sketched thematically and as to development. Like most of my compositions my quartet is a nature work, suggested by the inexhaustible beauties of these mountains. I call the quartet Mountain Idylls. It is my opus fifty.

"The first movement is entitled A Hymn of Dawn. It is inspired by the wonderful panorama one enjoys from Echo Point on Mount Wilson, where ocean, valleys and mountain peaks form one grand picture. Its identity as a nature piece is very clear. The religious quality expected in a hymn is carried out, but it is also lyrical. The second movement is called Camp Fire and Wonder Tale. It is a Scherzo describing the rustic hilarity of a mountain camp fire. Its rhythm is rugged

and somewhat bolsterous. One can imagine the rustic dance around the fire. The middle part is quiet. All seem to have settled down to listen to the tale of a mountaineer, narrating wonderful, fearsome, perilous and again happy adventures.

"The third movement, Forest Nightfall. Its opening theme unmistakably, so I am told, gives the impression of that wonderful evening silence in the woods. This is the slow movement. It reflects the unbroken stillness and ends most softly in a lyric mood. The fourth movement, Storm Clouds, has the vigorous finale spirit. It opens with an impression of stormy, scurrying clouds, lighted by occasional flashes of reverberating thunder. The middle part pictures a lull in the storm. But then the fury of the elements breaks loose again. The storm is deepening with the increasing wildness of the mountain scene. I have been told that it suggests the activities of storm-sprites, who command clouds and winds. The movement ends with a climax of the hurricane. This last movement was by far the hardest, as it is very difficult to describe such wild outbursts of nature through the medium of a string quartet. The quartet was begun on August 1, 1919, and finished on Christmas the same year, just twelve months ago."

The Zoellners, who for many years have encouraged American composers and produced their works, will play in addition to Miss Dillon's works a suite of duets by Godard, Op. 18, for two violins and piano, and also the epoch-making quartet, Op. 95, by Beethoven.

## L. A. MUSIC TEACHERS PROTEST NEW TAX

Suggestion Made by Secretary Houston to Further Tax Musical Instruments and Concerts Meets With Opposition.

Los Angeles music teachers and musicians feel disturbed about the proposal Secretary of the Treasury Houston made to Congress, asking that the tax on musical instruments be increased from 5 to 10 per cent in order to augment the revenue of the government. The same proposal calls for an increase of tax on tickets of from 10 to 20 per cent. Associations of music teachers and concertizing artists are taking steps to prevent such a measure being passed by Congress. According to Impresario L. E. Behymer, the honorary president of the National Concert Managers Association of America, his association has already acted in the matter.

"This proposed increase in taxes on musical instruments and tickets," said Mr. Behymer, "would prove fatal to the cultural life of our country. In addition, it would not bring the desired increase of revenue; to the contrary, it would lead to a gradual decline of the musical life in 70 per cent of American cities, particularly the smaller ones. It would mean the killing of the goose that lays the golden eggs, if such a tax increase would go into force.

"Last year the administration considered such an increase in taxes directed against music in general," Mr. Behymer continued. "At that time the National Association of Concert Managers delegated Milton Weil, business manager of Musical America; Herman Ahorn and Otto Kahn of the Metropolitan opera in New York, to obtain hearings before the members of Congress. They succeeded in delaying any action in favor of this tax increase on the grounds of its financial inadvisability.

"In the meantime Mr. Weil went abroad to study conditions in Europe, to see first hand how the governments of England, France, Italy, Germany, Belgium and Austria classed music and the musical profession in general from the standpoint of levying taxes. Mr. Weil summed up the situation briefly, when he said the European governments encouraged musical life in every way rather than to obstruct it, which would be the case if the taxes on instruments and tickets would be increased. I have just learned that Mr. Weil has again been sent to Washington by our association to lay facts before Congress which would prove that an increase of these taxes would be poor business. The theatrical managers also are represented there, chiefly through the efforts of Lee Shubert and Daniel Frohman.

"There can be no doubt that music is one of the foremost cultural expressions of life. It is a part of our educational system. The government might just as well tax books for the same reason that it taxes instruments and tickets to the extent of it is proposed.

"Another instance of unjust taxation is the present tariff foreign musicians have to pay on their own instruments on which they play when they enter this country. This is very hard on instrumentalists and orchestra musicians. Lately a bond has been accepted in lieu of the import tax, which is to prevent them from selling their instruments, and which is being refunded when they leave the country. Arthur Judson, manager of the Philharmonic Orchestra of Philadelphia, is active now to make this difficulty for musicians coming to America easier to overcome.

"Just to show you how much the public resents this tax, I will cite one specific fact," Manager Behymer concluded.

"When the tax went into effect the feeling among concert goers was most decided. The sale of season tickets would have fallen off if I had not increased the number of concerts in the Philharmonic course

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from seven to eight, without increasing the price. In other words, to induce the public to pay the war tax, one free concert, so to speak, had to be added. This indicates clearly how disastrous a new tax of this kind would be, for the public would refuse to buy tickets. Of course, we could not go on offering more, as we did, for the same price, because there is a very definite maximum expense connected with every concert, with only the possibility of a minimum profit. Music is not a luxury and it should, therefore, not be taxed as such. Music has helped to win the war; music is one of the great forces of Americanization. It should not be repressed, for it is a cultural asset of immense value."

**BRIEF L. A. ITEMS OF GENERAL INTEREST**

Saslavsky Chamber Music Society Announces Season—  
 Nine Concerts to Form Midwinter  
 Philharmonic Course

Singers will be in the majority on the new Ambassador soloist series, opening at Trinity Auditorium, January 13. However, the course is to be started by an instrumentalist, Serge Prokofieff, the pianist. His is the only recital to take place at Trinity, as thereafter all the events are scheduled for the Ambassador Auditorium. The other instrumentalist on the series is Kathleen Parlow, who has succeeded Maud Powell as the leading American woman violinist. She closes the series in March. Between the two come Julia Claussen, a favorite contralto of the Metropolitan company; Alice Gentle, the operatic star, with Theodore Beketi, of the Russian ballet; Paul Althouse, tenor, and Arthur Middleton, with Mabel Riegelman, these of the Metropolitan and Chicago companies.

Marian Nicholson, pupil of Sigmund Beel, violinist, who is playing in recital with Louis Persinger, violinist of the San Francisco Chamber Music Society, is to fill a number of engagements in Southern California.

The first of a series of four concerts will be presented by the Saslavsky Chamber Music Society, headed by Alexander Saslavsky, violinist and formerly concert master of the New York Symphony, the evening of the 15th inst. at the Ted Shawn studios. The program will portray stages in the development of music, opening with the Mozart Trio, No. 1, followed by Bach's Double Concerto, then Beethoven's Spring Sonata, and finally a trio by Saint-Saens. The second program of the season will be devoted to Johannes Brahms, the third to American composers, and the fourth to Russian. The personnel of the quartet is composed of Mrs. Katie Witer Hall, pianist; Robert Alter, violinist, and Mr. Saslavsky, violinist. Assisting at the first concert will be Modesta Mortensen, Helene Lywin, an artist pupil of Leopold Godowsky, will assist at the third program. Mariska Aldrich will be soloist at the final concert, singing with accompaniment of the trio. On the all-American program will be presented a quartet by Chadwick, Charles Wakefield Cadman's trio and a sonata by Harold Webster.

An item of great bibliographic and musical interest which has come into the possession of Conductor Rothwell is a collection of concert programs covering all the seasons given by the Philharmonic Society of London since its foundation in 1813. The programs reveal

a fascinating record of musical history, indicating many premieres of musical works which today rank foremost among the master classics.

Madame Helen Thorne gifted soprano, who won many friends through her fine song interpretations, is here on a holiday visit from Santa Maria, where she resides with her husband, Dr. Thorne. Mme. Thorne has announced a vocal recital for Santa Maria and will give another one in Santa Barbara.

The Woman's Lyric Club, under J. B. Poulin, will sing at the Claremont College, Pomona, on January 29th. Their next local concert will take place in February.

Madame Anna Ruzena Spotte, successful contralto, has just returned from San Francisco, where she was called to assist as soloist in the two Mesalah performances conducted by Paul Steindorff in San Francisco and Oakland. The concerts were very well attended. At each of them there were about five thousand persons present. Mme. Spotte was so well liked that the San Francisco impresario, Selby Oppenheimer, re-engaged her to sing at one of his musicales in the Colonial hall room of the St. Francis on Monday, January 24th. Mme. Spotte will spend about a week in the north and probably give a vocal recital of her own during that time while also filling other bookings.

Charles C. Pemberton, composer, has been asked by Jay Plowe, flutist, and Alfred Kastner, harpist, members of the Trio Intime, to write a rhapsody for flute and harp which they intend to play at one of their concerts here.

Raymond Harmon, tenor, has been engaged as vocal soloist, to appear before the Friday Morning Club.

W. G. Stewart, who is about to assemble leading singers and the chorus for his opera, is very satisfied with the material he has found locally. He is holding voice trials daily at Choral Hall from 12 to 2 o'clock in the Philharmonic Auditorium.

Selby C. Oppenheimer, San Francisco impresario, has motored down from the bay city to get a week's rest. Mr. Oppenheimer expects to book a number of Los Angeles artists for appearances during the Sunday morning concerts of the California Theatre in San Francisco.

John Smallman, baritone, will be heard before the Santa Monica Bay Woman's Club on Monday afternoon in a recital of his own. He will sing old Italian arias, also modern French and American songs.

Richard Buhlig, the much admired pianist, will play the following numbers at his first piano recital here on Tuesday night, January 25th, in the Trinity: Prelude, Chorale and Fugue (Franck); Sonata in B Minor (Liszt); Two etudes (Scriabine); Andaluza (De Falla); Homage a Rameau (Debussy); La Soiree dans Grenade (Debussy); La Valse des Cloches (Ravel); Albarado del gracioso (Ravel). Richard Buhlig is making final arrangements for a master class in piano playing. The class begins on the 10th and will last until late in April.

Estelle Heatt Dreyfus, popular contralto of this city, is now in Madrid, Spain, having gone there from Australia, where she and Mr. Dreyfus visited early in the summer. Mrs. Dreyfus is hearing some interesting programs by the Spanish Symphony Orchestra.

Mrs. Jones Simmons, well known voice teacher, will leave for Fresno early next week as the bride of D. C. Sample, prominent citizen of that city. Mrs. Simmons is about to close her Blanchard Hall studio.

Nine concerts from the midwinter Philharmonic course arranged by Impresario L. E. Behymer, all of which will give Los Angeles occasion to hear artists of foremost rank. The concerts are scheduled advantageously, so that a fair number of world-famous musicians can be heard at agreeable intervals. This midwinter Philharmonic course promises a series of nine events, which may be attended on five matinees and four evenings, or on nine Tuesday evenings, all to be given at the Philharmonic auditorium, where reservations are now being made. The series includes the incomparable Anna Pavlova with her entire company and orchestra, the personnel the same as that presented in both London and New York with such success. Among the other artists offered will be the famous Salzedo harp ensemble, with Carlos Salzedo and six other solo players, together with Povla Frijsh, the distinguished Danish soprano, as assisting artist, on January 18th. Emma Destinn, Bohemian dramatic soprano from the Metropolitan, will sing on February 1; Louis Graveure, the well-beloved baritone, on February 8; Mary Jordan, American contralto, and Samuel Gardner, violinist, are scheduled for February 15. Josef Hofmann, the eminent pianist, is scheduled for March 1.

Two famous prima donnas are announced, Anna Case, on March 12, and Mme. Frances Alda, from the Metropolitan, on March 15. Two other dance attractions are Lada, the American interpretative dancer, and the Pawling trio, violin, piano and cello, on March 17 and 19, with the Bolm ballet and the Little Symphony orchestra on April 26, 28 and 30. The violinist on the series will be Jan Kubelik, the world-famous Bohemian, for April 19 and 23. On April 21, one performance only, the New York Symphony Orchestra, with Josef Stransky conducting, will be heard. This organization, the oldest of its kind in America, has never toured before.



## SAN CARLO OPERA COMPANY TRIUMPHS IN LOS ANGELES

Famous Organization More Popular in Southern Metropolis Than Ever Before—Begins Second Week Doing Excellent Business—L. E. Behymer and Fortune Gallo Pleased With Success—Alice Gentle, Anna Fitzju and Queena Mario Score Heavily as Stellar Attractions

By BRUNO DAVID USSHER

Los Angeles, January 10th.—The second week of the San Carlo Opera season here in Los Angeles opens tonight with *La Traviata*. The demand for tickets and attitude of the audiences shows that Fortune Gallo's company is more popular than ever. L. E. Behymer, who is the local manager of the season, claims this to be the most successful visit this organization has paid to Los Angeles. Reports from private sources in Pasadena and San Diego verify this statement fully for these cities. The first week began auspiciously with a brilliant *Rigoletto* performance which developed into a triumph for Ballester and Queena Mario. *Pilada Sinagra*, the new tenor, also shared in the triumph.

Anna Fitzju's lovely singing made *La Boheme* most enjoyable on Tuesday night. She was equally successful as *Butterfly*. Alice Gentle triumphed once more as *Carmen* and *Santuzza*. Bettina Freeman, the third of the guest artists, with whom Gallo culminates his well-chosen and highly-gifted ensemble, is a remarkable Aida. Mario Valle, baritone, and Pietro de Biasi, basso, are two singers which deserve high praise, both as vocalists and interpretative artists, no matter which part is theirs. Madeleine Keltie, soprano, is a breezy *Musette* and a Nedda well capable of provoking jealousy among her admirers, as a singer and actress. She was very successful in *La Boheme* and *Pagliacci*. Giuseppe Agostini received a royal welcome in every tenor part. Stella de Meite won rich honors as *Amneris* and *Suzuki*. Last but not least Sofie Charlebois (Mrs. Fortune Gallo), is a Micaela who made as much of this part as any artist can.

Fortune Gallo has not spared any expense to replenish his material of settings and costumes, so that scenically, too, the performances were very enjoyable. Gaetano Merola, who conducted every night, did fine work. The above is but a cursory report, which does not even mention all the principals, but may explain the great success the company had here.

News has been received from San Diego that arrangements have been made there for the Philharmonic Orchestra of Los Angeles to give four concerts. Walter Henry Rothwell will conduct. A new association has been formed, the San Diego Symphony Association, sponsored by the Amphion Club, who will take care of the business affairs. W. S. Dorland, well-known San Diego banker, is the chairman of the board guiding the destinies of the new association. His fellow-board members are Miss Gertrude Gilbert, Mr. Lamotte of the Thearle Music Company, one of the leading music stores in the Southwest; Dr. H. J. Stuart, the famous organist; Mrs. Jessie T. Booker, who has been prominently connected with the Amphion Club, and John Hamilton. The Philharmonic Orchestra will play four concerts in the southern bay-city.

Among the music-lovers who have been attracted by the Gallo opera season and the Philharmonic Orchestra concerts are Mrs. Graham Foster, the active president of the Musical Events Club of Globe, Arizona, and Miss Belle T. Ritchie, of Fresno, who has taken a leading part in the affair of the music club of that city.

The Trio Intime, Jay Plowe, flute, Ilya Bronson, cellist, Alfred Kastner, harp, have been engaged as soloists by the Lyric Club to appear at the concert of February 16th. Tonight they will play before the Musicians' Club.

### MOTION PICTURE MUSIC

Sid Grauman never rests to give to his Sunday Morning Concerts added attractiveness. Yesterday morning the immense audience beheld a new colorful setting for the orchestra. A new magnificently lighted background suggesting a spacious patio behind the orchestra greets the eye, harmoniously blending with the other clever

color effects. It proved a charming innovation fittingly reminding of our western architecture and climate.

The other star attraction was presented in the person of Madame Stella Jelica, coloratura soprano from San Francisco, who scored complete with the *Mad Scene* from Lucia. Her encore, *Villanelle*, by de l'Aqua, was also sung with great charm, drawing enthusiastic applause. Miss Jelica's singing is highly pleasing as it combines ease of technic with vocal means of refreshing clarity.

Conductor Guterson made a hit with the *Hansel and Gretel* selection, which as the *Maritana* Overture was played, was rendered with fine enlivenment and dramatic expression. Wagner's *Prize Song* also appealed greatly, giving the orchestra convincing opportunity to display its tonal eloquence. *Wieniawsky's Mazurka* and the *Ziehrer waltz* in *Balmy Nights* had that exhilarating rhythmic animation which characterizes Mr. Guterson's work so favorably.

### L. A. PHILHARMONIC GIVES RUSSIAN MUSIC

Walter Henry Rothwell and Excellent Body of Musicians Enthrall Large and Enthusiastic Audience With Spirited Rendition of Slavic Music

By BRUNO DAVID USSHER

It was not merely an all-Russian program that Walter Henry Rothwell and the Philharmonic Orchestra gave us, it was a Russian music festival. It was a music festival in spirit and quality of the performance. There was a festive mood among the audience. The applause was accordingly warm-hearted and lengthy.

We heard Rimsky-Korsakow's *Scheherazade*, the Tchaikowsky violin concerto in D, and Ljadow's *Kikimora* and *Babu Yaga* sketches. It was a remarkable choice of Russian music. Rimsky-Korsakow adds to his characteristically Russian mode of expression an oriental note. Ljadow in conception and mood of his subjects, strikingly the musician of the Slav nation, brings out an Asiatic tendency, often described as the Tartar element in Russian music. Tchaikowsky, although specifically Russian, is distinctly eclectic in this respect as well as in his manner of speaking the middle European language of music. He was the least Russian of all on the program. It is not surprising that the "neo-Russian school," led by Rimsky-Korsakow, Borodine, Balakirew, Moussorgsky and Ljadow, considered Tchaikowsky as not nationalistic enough in his music. And yet it was through his works that the world remembered Russia as a musical world-power.

Conductor and orchestra surpassed themselves in the *Scheherazade* from the tremendous wave-motif which opens the work like one of those big swells that roll across the watery desert majestically, all-engulfing when they meet their goal, to the faint ripples at the foot of the "magnetic mountain" which end the epilogue and do not betray that a ship had sunk. Concertmaster Noack at all times gave the *Scheherazade* theme tonally and technically with great finesse and due expression, according to the various movements in which it occurred. Very fine work was also done by Henry de Busscher, oboe; Jay Plowe, flute; Ilya Bronson, cello; S. B. Bennett, horn, in their various soli during the inspired performance.

The panoramic character of the work, with its changing moods, varying rhythms and phrasing, its multitude of dynamic nuances, found a masterly interpretation. Technically and as to interpretation leader and orchestra were in splendid accord. Mr. Rothwell's supremacy as maestro di capella was impressively in evidence. The really wonderful tonal effects, superbly blended and modified, demonstrated that the orchestra as an ensemble has reached a very high standard. The first violins, for instance, which at some of the previous concerts were too prominent in tonal value, had grown

in charm of tone, yet practiced a restraint that increased their eloquence. The brass had a rare richness and wealth of color, but nothing of tearing force. In fact, there was a spirituality of beauty about this performance which can perhaps only be explained by the fact that Conductor Rothwell had awakened unprecedented possibilities in his orchestra without using them fully. Just as the various soli were played delightfully suggestive, yet with a certain reserve, so the tutti effects were tempered with a fine sense for tonal color, which removed any tendency towards banality in the music. There was a unity of phrasing expressed at all times which did high credit to players and conductor.

The Ljadow numbers were played with similar success. Their phantastic nature, mingled with humor, impressionistically as well as realistically told, could scarcely have been given more convincingly. Ljadow has here given to the world two pieces of precious musical persiflage on "black magic." His attempt to translate hypnotism into music is most interesting.

Max Rosen, who played the Tchaikowsky violin concerto, possesses extraordinary gift and technic. He is, however, not sufficiently matured to do justice to this formidable work. His tone was decidedly warmer and clearer on Saturday night than on Friday, but it is not large and often not pure. Neither is his technic clean cut and even. His bowing is spectacularly clever, but does not produce the beauty of tone, the absence of which was noticeable, even in the more lyrical *Canzonetta*. Mr. Rosen might have been brilliant in a Wieniawski, Bruch or Lalo concerto, but Tchaikowsky demands a more powerful and precise player who combines fiery animation and unperturbable technic. During both performances Mr. Rosen was most enthusiastically acclaimed by the audiences, who obviously liked his playing very much.

### PAVLOWA ENGAGEMENT

Anna Pavlowa, "the incomparable" Russian danseuse, and her mammoth ballet organization, are headed coastwards, and under the management of Selby C. Oppenheimer will play an engagement of one week, consisting of six nights and Wednesday and Saturday matinees, at the Curran Theatre, beginning Monday night, February 14th. Eastern writers without variation have declared that the present Pavlowa organization is the finest she has gathered in her support. Again Alexandre Volinine is her particular dancing partner, but there are numerous other stars in the organization.

A dancer new to America is Marie Olenewa, who holds a foremost position in her native Russia as a terpsichorean queen. Hubert Stowitts is another newcomer. He is claimed to be the most realistic dramatic dancer who has yet appeared in this country. Altogether Pavlowa's organization consists of a corps-de-ballet of 50, a dozen principal dancers and a symphony orchestra of 50 soloists under the capable baton of Theodore Stier.

Seven different programs will be given during the Pavlowa week, the only repeat being that the Monday evening program will be given on Wednesday afternoon. The principal ballets to be shown during the engagement will be as follows: Monday night and Wednesday matinee, Egyptian Ballet and Tchaikowsky's *Snow Flakes*; Tuesday night, Schubert's *Enchanted Lake* and a series of Chopin dances; Wednesday night, The gypsy ballet *Amarilla* by Glazounow and Drigo; Thursday night, Massenet's *Thais* and Pavlowa's own chorographic poem, *Autumn Leaves*; Friday night, Drigo's *Flora's Awakening*; Saturday matinee, *Thais* and *Chopiniana*; Saturday night, the great double bill, including Schubert's *Enchanted Lake* and *Amarilla*.

Augmenting these ballets at each performance will be a series of diversissements, including from seven to ten short and characteristic dances by Pavlowa, Volinine, Olenewa, Stowitts and the principals of the organization. Complete programs can be secured at the ticket offices of Sherman, Clay & Co. or the Curran Theatre.

Manager Selby C. Oppenheimer is now receiving mail orders for this all-important engagement. These will be filled strictly in the order of their receipt and tickets will be mailed to patrons provided self-addressed and stamped envelop is included with the order. Particular attention will be given to the selection of seats desired and these will be selected as close to the location wanted as is possible.

### STANFORD UNIVERSITY CONCERTS

The following programs have been arranged to be presented at the Memorial Church of Stanford University during the week beginning Sunday, January 16th, by Warren D. Allen, the University organist: *Fantasia* in G Major (J. S. Bach); By the Waters of Babylon (R.

S. Stoughton); Old Dance, Reverie (Frank H. Colby); Finale from the "Symphonic Etudes" (Robert Schumann). Wednesday, January 19th, 4:15 p. m., special recital in honor of David Starr Jordan on the occasion of his seventieth birthday. Warren Watters, baritone soloist.



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## JULIA CLAUSSEN CONCERT

Mme. Julia Claussen, the famous Swedish soprano, is to appear in concert at the Columbia Theatre, Sunday evening, January 23, under the management of Jessica Colbert, the local impresaria. Mme. Claussen has been declared by critics to be entitled to a place beside the other great singers whom Sweden has produced, notably Jenny Lind and Christine Nilsson. Mme. Claussen, with her rich voice and fine artistry, and her striking physique, suggestive of Viking ancestry, has time and again moved audiences precisely as did her illustrious Scandinavian predecessors.

In the Spring of 1919 Mme. Claussen returned to Sweden after an absence of five years to fulfill operatic and concert engagements. The enthusiasm and warmth of her welcome was almost unprecedented. Her appearances at the Royal Opera in Stockholm as well as in recitals in all of the principal cities of Norway, Sweden and Denmark were sold out weeks in advance and many additional concerts had to be given. In Stockholm Mme. Claussen has appeared as soloist at the Royal Palace by special command of King Gustav, and at the Royal Opera in Stuttgart her singing led to a command performance at the Royal Palace of the King of Wurttemberg.

In America, Mme. Claussen has appeared as soloist with such organizations as the Chicago Symphony Orchestra, the Minneapolis Symphony Orchestra, the New York Philharmonic Orchestra, the New York Symphony and many other of the leading orchestras of the country. This year is one of the busiest in the career of Mme. Claussen. In the western territory she is booked for fifteen concert engagements, from Texas to the Pacific Coast. In March and April she is engaged to appear in eight performances at the Metropolitan Opera House, singing the leading roles in Samson and Delila and some of the Wagnerian operas. Mme. Claussen knows over fifty operatic roles, and although she has acquired her greatest fame in opera, she excels in concert as well. Her voice is one of gorgeous quality, so remarkably equalized in the matter of registers, so full of vibrant warmth and color, so sonorous in forte passages and of extreme delicacy in the lighter moments that its beauties are a never-ending revelation. Her singing reminds one of a painter's palette—it contains innumerable colors which she mixes and uses with the discretion of the truly great artist. Her tones are smooth, velvety and rich, and her technique is notable for its easy production. She has an esthetic appreciation of music and an insight that can make a song a thing of pulsating life. What Kreisler is in violin music, Mme. Claussen is in song, having the same nobility of tone and depth of musicianship.

The following program will be presented by the great artist at her Sunday recital, with Uda Waldrop, the well-known local pianist, accompanist: (a) Rondo-Gavotte (Thomas); (b) Chant Hindou (Bemberg); (c) Chant Suzon (Delibes); (d) Infidélité (Hahn); (e) Les Yeux (Rasley); (f) Ah! Mon Fils, from Le Prophète (Meyerbeer); (g) The Disappointed Serenader (Brahms); (h) Sapphic Ode (Brahms); (i) Seraljens Lustgord (Sjogren); (j) Til mit Hjertes Dronning

(Backer-Grondahl); (k) Svane (Grieg); (l) Drom (Grieg); (m) Phyllis Has Such Charming Graces (Old English); (n) Do Not Go, My Love (Hageman); (o) The Bird of the Wilderness (Horsman); (p) Cradle Song (MacFadyen); (q) My Love Is a Muleteer (Di Nigero).

## LOUIS GRAVEURE CONCERT

Louis Graveure, without a question of doubt, one of the greatest baritone voices of the concert stage, arrived in San Francisco Wednesday, and will be heard in his first California recital next Tuesday night at the Scottish Rite Auditorium. Mr. Graveure has brought with him Edouard Gendron, an excellent pianist and accompanist, and is also accompanied by W. H. C. Burnett, his manager, Mrs. Burnett and Miss Burnett. Mr. Graveure's present California tour is the first leg of a long journey that will carry him practically around the world, for on June 1st the Graveure party will leave for a tour of Europe, including Norway, Sweden, Denmark, Germany, Holland, France, Belgium, Great Britain, Scotland, Wales and Ireland.

Those who have complained about the barrenness of the Scottish Rite Auditorium as a concert hall will be pleased beyond measure with its appearance as arranged for the Graveure concert, for Mr. Graveure carries his own artistic stage setting, giving every concert hall all the atmosphere of a fine drawing room. When Mr. Graveure sings next Tuesday night he will give the best that is to be found in Italian, English, French, Scotch, Irish and Welsh music and literature, a feat that cannot be paralleled by any concert singer at present before the public. Graveure comes to San Francisco direct from a series of triumphs in the Eastern cities, the most recent being his appearance at Orchestra Hall, Chicago, where he was compelled to sing twenty-eight numbers and to repeat three numbers out of four in a single group.

Mr. W. H. C. Burnett, Graveure's manager, in a letter to Manager Frank W. Healy, says of the program to be given next Tuesday night: "It is quite possible that this program may not entirely please some of your entirely classical music followers, but when even they hear the program they will not only thoroughly enjoy it, but criticize it favorably." Here is the program:

Group 1—(a) Star of Eve (Tannhauser); (b) Father Was a Thrifty Man (Hungarian Folk Song); (c) Songs My Mother Taught Me (Dvorak); (d) Chanson du Toreador (Carmen); (Bizet).

Group 2—(a) Ave Maria (Bach-Gounod); (b) J'ai dit aux Etolles (Palladilhe); (c) Prologue to I Pagliacci (Leoncavallo).

Group 3—Two piano solos by Edouard Gendron.

Group 4—(a) All Through the Night; (b) The Blatherskite; (c) Mary; (d) The Leprehaun (Old songs of Scotland, Ireland and Wales).

Group 5—(a) Good-bye (Tosti); (b) My Menagerie (Fay Foster); (c) Myra (Clutsam); (d) The Trumpeter (Arlie Dix).

Tickets are now on sale at the box office of Shorman, Clay & Co. until 5 P. M. next Tuesday, after which they will be on sale at the box office of the Scottish Rite Auditorium.

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By ROSALIE HOUSMAN

### New Piano Music From G. Schirmer's

In the music from this well-known firm, which I have to hand, there is quality, more than quantity, and whether they issue teaching pieces or others, they never deviate from the high standards they have established. In the three mood pictures of Alexander MacFadyen, Op. 25, they have a group which is technically difficult and musically delightful. They do not represent the very modern left wing, but they are certainly expressive of our time, and would be an interesting representative of American Music on any program.

Deux morceaux de genre, by Louis Versel, are equally lovely. The idiom is French, not of the extreme sort, and the Carillon de Bruges has achieved a fascinating effect through the clever handling of chords with open fifths. The other one, *Ea Bercant*, is a nocturne, with a nice upper melody and a well sustained mood.

Alexandra de Markoff, who is a concert pianist, has written a *Minuet Musette*,—the style is the old fashioned one, and it ought to be a good teaching piece, as it is not too difficult, and has a quaint charm. *Toccata* by Kathryn Whitfield, is also a reversion to the older forms, though it could have just as well been labeled *Etude*, as that is what it is. Dirk Foch's *Blacksmith*, a concert prelude, dedicated to Harold Bauer, is really a difficult piece of piano music. I should call it program music, as the hammer blows and sparks are realistically portrayed. It takes a free technic to make something of it.

I believe that the American Humoreaque of Felix Deyo has been publicly done rather often. It is a corking good rhythmic study and effective piano music. It is not the best we have had, but it is characteristic, and that is something. *An Soir*, of Friml, issued for piano solo, and also for violin, is a good song without words, melodic and pleasing—just the sort of music we are accustomed to find him writing. It ought to be popular, in either edition. Jane Munn Spear is a new name to me which I think is well worth remembering. Her group of four compositions are musical, interesting, and far from commonplace. As material for the second grade I can heartily endorse them. And also Leslie Loth's *Buttercup*, and *Harlequin's Dance*. His work is well known and these two are the same in the high standard he has set himself.

Selim Palmgren

The first time I observed this name was on a program of *Moisewitch*, and I was interested and inquired about him. No one seemed to know anything of him, except that he was Finnish, as Sibelius is, and in the library I only read a few lines about him, saying he was a pianist as well as a composer of little known operas and some piano music. Through the courtesy of Carl Engel, of the Boston Music Co., I have quite a few of his piano things for review, which they have brought out within the last few years. From what I have seen, I am sure he deserves his name of the Finnish Chopin, as something of the intangible quality of the Pole is also here. Palmgren is not so aggressively masculine as Chopin, but he has the knack of writing a splendid piano idiom, and of conveying moods. Palmgren's impressionism is held within the bounds of classic form, very much as Scriabine was, yet the *Bird Song* is as free as anything—it is even unbarred. The *Cradle Song* is exquisite, and seems to be based on a Finnish folk melody. He has probably done for Finnish melodies what Grieg did for Norway, and from what I have seen of Palmgren, he is far more elastic in handling his material. In the *Piano Album* of 12 selections, are the delightful *Gavotte* and *Musette*, *Dragonfly*, *The Sea*, and *May Night*, already the best known of his piano music. It is modern program music, with melody, going hand in hand with the most modern harmonies, an ideal combination. It has been transcribed for violin and piano, as well as organ. Five sketches from Finland show the national color, and are older compositions of a less difficult idiom. I think it safe to say that the *Minuet Waltz* will be a worthy rival to any of Chopin's with those fortunate enough to be given it by progressive teachers.

Palmgren's music is finding its way onto the programs of all those who play the newer things, and I hope that pianists and teachers will find it worth while to follow in the steps of *Moisewitch* and Ganz. We need new blood musically as well, if we want to educate Young America to be strong and sturdy. How can we do it better than to give attentive ear to the best we get from Europe and America. In that way we encourage our own young composers, and we will not be at all receptive to them unless we educate our youth to the best, and with the best, of the present-day music.

It has been a great pleasure to read Paul Rosenfeld's *Musical Portraits*, recently issued by Harcourt, Brace & Howe. In it are 20 brilliant essays, dealing with modern musicians and their work, and justly including Wagner, Berlioz and Liszt in the gallery. The author shows a catholic taste, by discussing Stravinsky, Bloch and Scriabine, and his portraits are well developed and often highly colored full-lengths of the men discussed. For the average concert-goer, this work has an added value, as it brings many unfamiliar names into focus, and educates as well as entertains. To many people the names of men like Moussorgsky, Borodin, Sibelius and Loefler are little known, but after

reading Mr. Rosenfeld's analyses of them and their music, it will be surprising if they stay so. It is evident that he is thoroughly in sympathy with the moderns and that gives the added joy of sincerity to his writings. What he says about Franck, Debussy, Ravel, Mahler and Bloch, to mention but a few of the fascinating sketches, ought certainly to stimulate the reader's interest in modern music, as most people are unaware of its many beauties, and only dislike it through ignorance.

Mr. Rosenfeld's keen critical sense allows him to paint a true picture and the faults as well as the musical virtues are as frequently exposed. Some will not agree with his opinion of Rachmaninoff or Reger, or find him too enthusiastic over the newer men, but after all, he makes one think and eager to judge for one's self, and for that we should be grateful and enjoy his book.

Norman Peterkin is a new name to the American public, one which should be remembered and observed. The Boston Music Company has been publishing his things only during the last year, but already there have been remarkable notices from the musical press. Mr. Peterkin is an Englishman, who has lived in the far East, and it has left a definite imprint on his work. His ancestry is Scotch-Irish; his education he got at Liverpool, his birthplace.

The music he has written shows a very sensitive poetic nature, intensely subjective, and is colorful. There is a book of songs, *Poems from the Japanese*, and two collections of piano music, *Dreamers' Tales*, and a suite, *Betel, Jade and Ivory*. In this small list he shows himself a master of his musical material, and also has a personal message to convey. He has set himself a high level, and discriminating artist that he is, he has held it aloft in these three thin booklets.

The songs are exquisite pastels, exotic, as befits such quaint old poems, they are short, expressive, with a spiritual inner beauty, all too rare. There is a hint of the Japanese scale in their structure, leading color to the poems; the vocal range is small, and the rhythmic freedom is a joy. The very brevity is an added beauty, and every note counts. If I might single out one, my personal choice is *The Quest*, where on one side of a page the soul's restless longing is so wonderfully expressed.

*Dreamers' Tales*, four piano pieces, are mood pictures (little tone poems), based on lines from Dunsany's book of the same title. They are very pianistic, and harmonically rich and delightful. I find them original because they are such a personal expression, and ring true and sincere. They are difficult to play, so is the suite. Its very title is suggestive of the East, we think of the famous line, *A Caravan from China comes*. And we are not disappointed, as Mr. Peterkin has brought us rich Oriental treasures in this music. What a splendid group they would make for a wide-awake pianist. This is so different from the so-called Orientalism that we have grown accustomed to in Rimsky-Korsakoff and others of the Russian school. It is less chromatic, yet more vivid. I hope that Peterkin and his music will become known in the West, where we have a bit of the Far East at our own doors.

### CONCERT-LECTURE FOR WORTHY CAUSE

Redfern Mason, Lecturer, Rev. Edgar Boyle, Tenor, and the Choir of St. Patrick's Seminary Give Unique and Interesting Affair

The Pacific Coast Musical Review was notified last week of the impending concert-lecture which was given by the choir of St. Patrick's Seminary in the Colonial Ballroom of the St. Francis Hotel on Monday evening, January 3rd. Unfortunately the information reached this office too late to be included in last week's edition. The holiday on Saturday necessitated an earlier printing day and since the notice did not reach us until Thursday the paper had already gone to press. However, it is not too late to comment on the musical and educational value of the event.

Redfern Mason, the music critic of the San Francisco Examiner, spoke at length upon the nature and merit of the Gregorian chants as illustrated by the St. Patrick's Seminary Choir under the able and scholarly direction of Rev. Benjamin Marcotteau, and of which Rev. John Ouard is the choir master. Rev. Raymond Tilford was the organist. Mr. Mason, as usual, dealt with his subject in unerring technical and scientific terms, making his meaning clear to his interested listeners and succeeded in a most graceful and clear declamatory style to bring home his meaning. In this manner the Gregorian school became of the utmost interest to the large assemblage, and Mr. Mason added many more hearty admirers to his already large following.

Rev. Edgar Boyle was the soloist and his smooth, even tenor voice used with that artistic discretion and fine musicianly judgment which makes the natural singer, succeeded by reason of intelligent phrasing and clear enunciation, in adding lustre to the examples of Gregorian singing entrusted to his exposition.

The choir gave evidence of having been excellently trained and sang with uniformity of phrasing, precision as to intonation and attacks, and a clearness of diction most praiseworthy and commendable. The entire event was as unique as it was instructive and pleasing, and it is gratifying to know that the Catholic Big Sisters League, whose work is to care for dependent and delinquent girls over fourteen years of age, have added a substantial sum to their fund destined to furnish a home for these girls.

### STELLA JELICA'S GROWING POPULARITY

Brilliant Young California Coloratura Soprano Recipient of Numerous Press Comments Extolling Her Artistic Merit

The following enthusiastic press comments have recently appeared in prominent California daily papers at various cities wherein Miss Jelica's appearance has added much to her already well established artistic reputation:

R. H. Danford, Oakland Tribune, Messiah: It is odd that a music lover should live in the same community so long with as excellent a singer as Stella Jelica and not have heard her in a public appearance, yet that pleasure was reserved for me last evening, and I found enjoyment in every note she sang. Her voice is young and fresh, technically capable of all that a coloratura part demands of it, sweet and pure in texture. Beyond these she has both dramatic potency and a winning ease of style, a too rare combination. The difficult *Rejoice Greatly* she surmounted with ease, and the last aria, *I Know That My Redeemer Liveth*, was forceful and eloquent.

V. W. B., Oakland Post, Messiah: Of the four soloists singing the important parts, Stella Jelica, with her fresh and pleasing coloratura soprano voice, seemed to find most favor, in spite of the fact that some of the finest music in the oratorio belonged to the other voices. Her *Rejoice Greatly* and *Come Unto Him* were particularly pleasing.

L. Mackay-Cantell, Berkeley Times, Messiah: Stella Jelica sang with freshness and spirit her difficult arias, charming alike with voice and attractive personality. Her voice has a delightfully pure and liquid quality; her delivery is direct and effective. Very beautiful indeed was her aria, *Come Unto Him All Ye That Labor*.

Oenone Smith, Sacramento Bee: Mme. Jelica, who came from the Bay Region to us, was not making her initial bow to Sacramento music lovers, for past appearances with the club have placed her among the favorites with the city's concert-goers. That her voice is rich and beautiful and that she uses it with wisdom is saying a great deal, but not half enough, for she adds to this a charming personality, graciousness and a keen dramatic sense that catches you unaware. Thus the *Little Silver Ring* by Chamade, though not providing exactly the vehicle for the brilliant high soprano notes that are hers, was so quietly sincere it became one of the evening's gems. It had to be repeated.

### SYMPHONY LECTURE AT LIBRARY

Ray C. B. Brown, critic of the San Francisco Chronicle, was the lecturer at the series of symphony lectures being held at the music department of the Public Library, this being the eighth event of the season. Mr. Brown discussed *Overture Iphigenia in Aulis* (Gluck), *Concerto for two violins* (Bach), and *Symphony No. 1* (Mahler). The lecturer succeeded in making his remarks most interesting and in this he had the assistance from the interesting character of his subject, for the Mahler symphony is something new in San Francisco. Those who attended this event will find that their experience will add greatly to their enjoyment of the concert. Frank Moss and Walter Wenzel presided at the piano and acquitted themselves in a manner to reveal their inherent musicianship and their efficiency as expert pianists.

The next symphony lecture will take place on Friday afternoon, January 21st. The lecturer will be George Edwards and the pianists will be announced later. The subject will be the program of the ninth pair of symphony concerts. The public is admitted free to these events.

### LENA ELIZABETH WALBRIDGE, WHISTLER

While musical people in general do not always consider whistling as a strictly musical feature, there are occasions when the introduction of artistic proficiency into the art of whistling may endow it with sufficient merit to entitle it to the attention of music-loving people. The writer has already heard whistling which possessed distinct artistic qualifications, and the following biographical sketch of Miss Lena Elizabeth Walbridge ought to justify her to the attention of serious musical people and clubs and institutions seeking unique and entertaining features:

In the art of whistling Miss Walbridge's recognized high attainment has been reached through several years of study and practice, having taken a course of instruction from the world noted whistler, Robert C. Bain, of Chicago. She whistles with perfect ease and absolute freedom. In her rendition of bird songs her notes are beautifully imitative of the warbling songster. Her solos are remarkable for their clearness of tone and brilliancy of technic. Miss Walbridge has taken a thorough and complete course in musical training, having studied piano for five years at the Boston Conservatory of Music, and later at the Chicago Piano College. At the piano her work is very fine in artistic execution, and as a cultured musician she equals the best.

Her rare ability and success as a reader of the French dialect add very materially to the profit and pleasure of her entertainments. Having acquired the dialect from real life in Quebec, her knowledge is not merely theoretical, but practical, and her accent and expression not mechanical, but perfectly natural. Miss Walbridge's costume worn in recital work resembles the costume of the early French settler, and gives a fine effectiveness to her complete representations of French life and dialect. Her many testimonials and press notices testify to her excellent worth and wide popularity as whistler, pianist and reader.



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Monday, Jan. 24: Tosca—Fitziu, Barron, Agostini, Valle.

Tuesday, Jan. 25: Rigoletto—Mario, De Mette, Sinagra, Ballester.

Wed. Mat., Jan. 26: Tales of Hoffman—Mario, Barron, Agostini, Valle.

Wed. Eve.: Aida—Freeman, De Mette, Inzerillo, Ballester, Cervi.

Thursday, Jan. 27: Carmen—Gentle, Charlebois, Sinagra, Valle.

Friday, Jan. 28: La Boheme—Mario, Keltie, Agostini, Ballester.

Sat. Mat., Jan. 29: Thala—Fitziu, De Mette, Sinagra, Valle.

Sat. Eve.: Trovatore—Freeman, De Mette, Inzerillo, Valle, De Biasi, Cervi.

Sunday, Jan. 30: Cavalleria Rusticana—Gentle, Barron, Inzerillo; and I Pagliacci—Keltie, Inzerillo, Ballester.

Gaetano Merola, Musical Director

Second Week, Beginning January 31

Monday: Butterfly—Fitziu, De Mette, Agostini, Valle.

Tuesday: Traviata—Mario, Sinagra, Ballester, Cervi.

Wed. Mat.: Carmen—Gentle, Keltie, Agostini, Valle, De Biasi.

Wed. Eve.: Force of Destiny—Freeman, Inzerillo, De Mette, Ballester.

Thursday: Lucia di Lammermoor—Mario, Sinagra, Valle.

Friday: Jewels of the Madonna—Fitziu, Agostini, De Mette, Ballester.

Sat. Mat.: Faust—Charlebois, Barron, Sinagra, Valle.

Sat. Eve.: Aida—Freeman, Gentle, Inzerillo, Ballester, De Biasi, Cervi.

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Patrons of the San Carlo company will be glad to note that Fortune Gallo has retained those singers who, by their talents and ability, have helped to build up the reputation of the San Carlo company. Among these are Bettina Freeman, dramatic soprano; Stella De Mette, mezzo-soprano; Giuseppe Agostini, the lyric tenor; Mario Valle, baritone, and Pietro De Biasi and Natale Cervi, basses.

Mr. Gallo also has strengthened his personnel by the addition of such artists as Consuelo Escobar, the sensational Spanish coloratura soprano; Madeleine Keltie, gifted young American soprano; May Barron, mezzo-soprano, formerly of the Boston English Opera Company; Giuseppe Inzerillo, tenor from the leading opera houses of Italy, and Nicola D'Amico, baritone from the Teatro Costanzi, Rome. Mr. Gallo also has the honor to announce that Vincente Ballester, the Spanish baritone, whose appearance during the New York season won him instant recognition as one of the greatest baritones of the day, will appear with the San Carlo company throughout the season. As guest artists Mr. Gallo will have Anna Fitzin, Alice Gentile and Queena Mario. The San Carlo Grand Opera Company will play a two weeks' engagement at the Curran Theatre, beginning Monday night, January 24th.

## MISS STEINDORFF SOLOIST AT CALIFORNIA

Young California Lyric Soprano Makes Professional Debut With Heller and His Orchestra and Conquers Her Audience With Her Voice and Charm

By ALFRED METZGER

Miss Elfrida Steindorff, lyric soprano, daughter of Paul Steindorff, the distinguished conductor and pedagogue, made her professional debut at the California Theatre last Sunday morning as soloist with Herman Heller and the California Theatre Orchestra, at the 43rd grand concert of the season 1920-1921. An audience of three thousand listened with much interest to the young debutante and gave her a very cordial reception, which was justified by her clear, flexible voice and her unquestionable artistic taste and skill in vocal declamation. She had chosen the Micaela aria from Carmen (not the aria Micaela nor the aria Michalina, as some of the announcements and the program had it), Micaela meaning the character who sings the aria and not the name of the song.

Miss Steindorff by thus acquitting herself so creditably has at once placed herself in the rank of the best of our California artists of the younger set. Her voice carries splendidly, is smooth and flexible and is correct as to pitch and intonation. The young singer is musical, sings with intelligence and proper expression and enunciates clearly. We do not doubt for a moment that Miss Steindorff will be in much demand when once her many qualities are thoroughly appreciated. The ovation she received on Sunday morning was indeed well merited, and should prove an indication as to the success in store for this young singer in the concert field of her home state.

The program again gave Mr. Heller and his excellent orchestra ample opportunity to display the skill and musicianship inherent in that body. Melody and rhythm was evident in all the works presented and the audience responded splendidly to the musical appeal. The program numbers consisted of: Marche Hongroise (Fucik); (a) The Brooklet (Grieg); (b) Intermezzo (Arensky); Indian Rhapsody (Cowen); Espagnole Overture (Widor).

Elias Breeskin returns to the California Theatre tomorrow for the Sunday morning concert, and will play Bruch's concerto in G minor with Herman Heller's California orchestra. The young Russian violin virtuoso played at the California Theatre Sunday morning, December 29th, and created such a favorable impression that the theatre management was persuaded to bring him back.

Herman Heller's California Theatre orchestra, which has been making splendid showings at the Sunday morning concerts lately, will give the following numbers: Overture Comique (Keler Bela); Children's Carnival (Ziehrer); Tristan and Isolde (Wagner); March Slave (Tschaiowsky).

## LA GAITE FRANCAISE TO OPEN SOON

La Gaite Francaise, 1470 Washington street, which, under the able direction of André Ferrier, has been preparing for an ambitious and brilliant season during the last few weeks, will soon give its premiere of the new term and it will prove one of the theatrical sensations of the year. The old Pasmore studio has been thoroughly remodelled by Mr. Ferrier and a beautiful miniature auditorium, modeled after the French style of architecture and interior decorations, has been carefully constructed. Most artistically designed lamps

add considerably to the decorative effect, while the acoustics will add greatly to the enjoyment of the audiences.

The stage has been built according to original ideas and is endowed with a thorough system of lighting effects which, although simple in arrangement, is most effective in results. The dainty theatre has been completed for some time, but the date of opening had to be delayed on account of the failure of the chairs to arrive at the promised time. They are being sent from Chicago. It was Mr. Ferrier's original intention to begin the season on January 14th, but even at this late day the chairs still shine by their absence.

Mr. Ferrier advises us that the date of the opening performance will be announced through the columns of the papers and by mail as soon as he is justified to do so. In the meantime practically all tickets have been sold for the season and the success of the Gaite Francaise is assured.

## SAN CARLOS AT YE LIBERTY IN OAKLAND

Great and universal interest is being manifested in the one week grand opera season to be given by the San Carlo Grand Opera Company at Ye Liberty Playhouse in Oakland, beginning with next Monday, January 17th, and closing on Saturday evening, January 22nd, including Wednesday and Saturday matinees. Oakland has here an excellent opportunity to show whether it is willing to support great visiting attractions sufficiently to justify them to allot to that city any lengthy engagement, or whether the opera loving people of the great transbay community must travel to San Francisco for their entertainment. Judging from the advance sale the people of Oakland seem to prefer having brought these splendid organizations to their own doorsteps.

This auspicious season will begin with a sumptuous production of Rigoletto, in which Queena Mario and Vincent Ballester, the two excellent artists, will have a chance to show the artistic character of the company. On Tuesday evening Anna Fitzin, the distinguished soprano of the Metropolitan Opera House, New York, will portray her brilliant and musically as well as histrionically remarkable conception of Tosca. On Wednesday evening, Alice Gentile, frequently proclaimed as the greatest Carmen before the American public today, will have an opportunity to thrill Oaklanders with her irresistible art. The popular Love Tales of Hoffman will be given on Wednesday afternoon. Thursday evening a magnificent production of Aida, with the splendid prima donna Bettina Freeman in the title role, will be the bill. The balance of the repertoire will include La Boheme and Trovatore.

## THE GODOWSKY-ROSEN CONCERT

The Godowsky-Rosen concert which is to be given this Sunday afternoon, January 16, at the Columbia Theatre, under the direction of Jessica Colbert, is attracting widespread attention in San Francisco, the bay cities and many of the nearby towns, from which orders for tickets are coming in daily. This is one of the most important and interesting concerts of the entire musical season, and marks Godowsky's first tour in joint recitals. Throughout the East, where these two great artists have been appearing together, they have created a sensation. Last week, Rosen played with the Los Angeles Philharmonic Orchestra, scoring a tremendous success with his musical wizardry and the boyish charm of his personality.

Godowsky, whose name has stood on the pinnacle of fame for many years, is one of the best-loved of the world-famed artists who come to San Francisco. At his recent recital in Baltimore the "Evening Sun" said in part: "Seldom has Baltimore heard such playing as that offered at the Peabody by Leopold Godowsky yesterday afternoon. Called at various times the 'master pianist,' 'the superman,' and what not, he is none of these, but something infinitely greater and more difficult of classification.

"There are pianists today possessing stupendous technical equipments, others a tone of molten gold, and still others who are chiefly prominent through their delving interpretations. In Godowsky we find all these attributes and a veritable legion of others. He brings a range of dynamics and a wealth of color to his playing that reminds of the palette of a Velasquez or an El Greco. His fingers are daedalic in their fleetness, but never does this mere digital dexterity assume major interest. He is always the inspired interpreter and succeeds in discovering and laying bare the message of the composer, no matter how deeply it may be buried.

"Much interest was naturally aroused over Godowsky's own compositions. They were three in number, from his Triakontameron, which dissected merely means thirty days. They are all in triple time and are nothing more than graceful waltzes a la Viennese, but provided with an harmonic opulence of great beauty. They are lilting and graceful, and will undoubtedly become very popular, for they are miniatures of indefinable charm."

The following interesting program will be given by Godowsky and Rosen at their Sunday recital, with Frederic Persson accompanying Rosen at the piano: Sonata, A Major (Cesar Franck), Mr. Godowsky and Mr. Rosen; (a) Impromptu A Flat (Chopin), (b) Nocturne F Minor (Chopin), (c) Posthumous Waltz D flat (Chopin) (concert version by Godowsky); (d) Scherzo C Sharp Minor (Chopin), Mr. Godowsky; Concerto B Minor (Saint-Saens), Mr. Rosen; (a) Watteau Paysage, (b) Old Vienna, (c) Terpsichorean Vindobona (from Triakontameron), thirty moods and scenes, by Leopold Godowsky; (d) Danse of the Gnomes, (e) At the Spring (Liszt); (f) Symphonic Metamorphosis



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Wednesday Mat.—The Tales of Hoffman  
Wednesday Night—Carmen, with Alice Gentile  
Thursday—Aida with Bettina Freeman  
Friday—La Boheme, with Fitzin  
Saturday Mat.—Faust  
Saturday Night—Il Trovatore

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on Strass' The Bat (Godowsky), Mr. Godowsky; (a) Wienerich (Godowsky), (b) La Gitana (Kreisler), (c) Romance (Rosen), (d) Caprice Basque (Sarasate), Mr. Rosen.

## JULIA CLAUSSEN IN OAKLAND

Mme. Julia Clausen, the admirable mezzo-soprano who is to appear at the Oakland Auditorium Opera House on January 18th, although Swedish by birth, is not unknown to America. Three years ago she toured the eastern part of the country in recital and although at that time a stranger she was at once acclaimed as one of the world's greatest artists. Later she sang with the Boston Opera Company and shortly before she returned to her native country she appeared with the Metropolitan Opera Company. So great was the impression that she made on that occasion that Giulio Gatti-Casazza engaged her for twelve performances this season. Although the West has never heard Mme. Clausen in concert, it was afforded the opportunity to hear her sing Delilah at the Berkeley Greek Theatre a short time ago, and it was the praise given her on that occasion that prompted the singer's managers to arrange her Western tour. Pan! Althouse will be the next artist after Mme. Clausen, with Katherine Parlow, noted violinist, after him. Mme. Clausen's program follows:

(a) Danza Fanciulla (Durante, 1684-1755), Caro mio ben (Giordani, 1743-1798), Des Roses (Pesse), Bonjour Suzon (Delibes); (b) Suicidio, from La Gioconda (Ponchielli); (c) I Seralens Lustgard (Sjogren), Margrete's Vuggesang (Grieg), Aspakers Posha (Peterson-Berger), In Lonely Field (Brahms), Floods of Spring (Rachmaninoff); (d) Before the Crucifix (La Forge), When I Bring to You Your Colored Toys (Carpenter), The Spirit Flower (Campbell-Tipton), Drink to Me Only With Thine Eyes (Old English), Sing to Me, Sing (Homer); (e) Seguidilla, from Carmen (Bizet).



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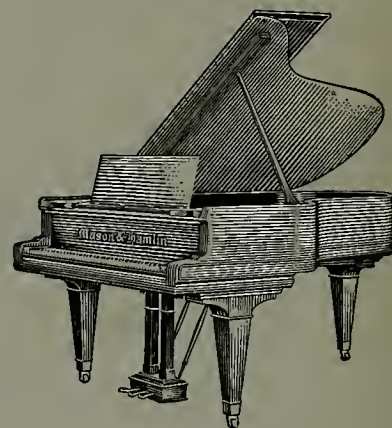
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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 17

SAN FRANCISCO, SATURDAY, JANUARY 22, 1921.

PRICE 10 CENTS

## MAHLER SYMPHONY IS MORE ENJOYABLE THAN ARTISTIC

Rich in Melody. Scintillating in Variety of Themes, Exhilarating in Rhythm, Irresistible in Humor, It Is Lacking in Originality, Continuity and Depth—Its Most Impressive Feature Is Clever Scoring and Unique Instrumental Effects—Persinger and Argiewicz Present Musicianly Conception of the Bach Concerto

By ALFRED METZGER

After all these years San Francisco was at last treated to a performance of a Mahler symphony, and proper thanks are due to Alfred Hertz for giving us this opportunity to add our judgment to that of music lovers elsewhere in the musical world. For this reason the eighth pair of symphony concerts was a little more important than the others, inasmuch as the premiere of a comparatively new work in the far West is a musical event of some importance. We should like to take advantage of this opportunity to emphasize the fact that San Francisco is fortunate to have a new work of such magnitude first presented by Mr. Hertz, for he is so painstaking in his preparation and so authoritative in his delineation that the intelligent music lover may absolutely depend upon receiving a musically and artistically correct reading of the work. Mr. Hertz is still further competent to give us the exact idea of a Mahler work, for he knew the master intimately and consequently must have been able to secure first-hand impressions of his ideas. Therefore when we hear Mr. Hertz conduct a Mahler symphony we are getting our impression first-hand and absolutely authoritatively.

It was evident throughout the performance of this composition that Mr. Hertz devoted much time and thought to the rehearsing of this work. He did more, he put some real love into it. In other words, he made it a labor of love. And this being so it is our firm belief that Mr. Hertz did not only let us hear this composition in order to give us something new, but to prepare us in this way for the other Mahler symphonies, some of which he undoubtedly will present to us in the future. When listening to the performance of this work, with its difficult passages and technical intricacies, we understand why some of the recent symphony programs contained so much familiar material, so much that we had already heard repeatedly. It required time and tedious work to rehearse this Mahler symphony in a manner to make it sound technically and emotionally smooth and to secure for the rapidly changing themes and keys a clear and concise interpretation. Mr. Hertz has reason to feel gratified with his rehearsals, for from a technical as well as emotional point of view we cannot imagine a better performance of the work (barring only a few accidents in the beginning), and both the conductor and orchestra are entitled to hearty congratulations. It was a masterly performance in many ways.

We are free to confess that we expected this Mahler symphony to be something entirely different from the work which it proved to be. We thought it would be charged with seriousness of purpose, intellectuality of thematic development, heaviness of scoring and instrumentation, and that it would be intellectual rather than emotional. We had an idea that melody would not be one of its principal characteristics. This goes to show how mistaken one may be in one's anticipations. Just as you imagine a person to be different in appearance before meeting the same, so you can draw wrong conclusions regarding a musical work. And for the same reason you cannot really pass a universal judgment, for the very thing that may be disappointing to you, may prove a pleasant surprise to someone else. There cannot be any question in anyone's mind, but that the public at large received this Mahler work with heartiest delight and the most cordial welcome. As far as the symphony audiences were concerned the first Mahler symphony proved a distinct popular success.

But Impressions vary. Music is one of the most elusive of arts. Its effect upon a dozen people may impress each one in an entirely different manner. What one may consider superficial someone else may regard as being delightful. And so it is impossible for one individual, be he a critic or layman, to lay down a fixed rule for everybody. One thing is certain, we have no fault to find with Mahler as to his being too ultra modern in his musical ideas. He certainly is not modern, except in so far as his scoring and peculiar instrumental effects are concerned, in which capacity he follows in the footsteps of Richard Strauss. Thematically he is anything but original. Among the various composers that peep at you through crevices in the score Wagner is the most predominating. Indeed in the allegro molto he is present almost everywhere. But after all we do not consider it musically unlawful to be reminiscent. It is practically impossible to write anything nowadays which at some previous time one or the other of the composers has not already utilized,

more to make you happy than to thrust you into an abyss of despair, this Mahler symphony most assuredly fulfills the purpose for which its creator intended it. And Mr. Hertz proved that he thoroughly understood this object of the composer, for he succeeded in accentuating the very facts which proved most appealing to the average human mind.

Take the opening strains, for instance, which are intended to portray the "awakening of nature at early morning." While the violins play a very high sustained note the clarinet, bassoon, oboe and flute describe the awakening of nature in a forest. Birds are singing. Insects are buzzing. Various little noises intermingle with the zephyr-like breezes, and finally the cry of a cuckoo is heard, and this cry is frequently repeated and forms the foundation for one of the principal themes of the first movement. Mr. Mahler uses the muted brass instruments quite frequently, especially the horns and trumpets, one might even go as far as to say that this habit is a little bit abused at times. But he secures unique and quaint effects. He also utilizes the oboe and English horn to an unusually big extent. And on the oboe he obtains some exceedingly humorous effects at times.

Another very unique episode is that passage that begins with tremolo on the strings and a theme on the horns later taken up by the trumpets and reminiscent of hunting. This hunting theme develops into a

(Continued on Page 12, Column 3)



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# Pacific Coast Musical Review

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## TWENTIETH YEAR

### MARTIN BECK CASTS SLUR ON SAN FRANCISCO

With Unbelievable Arrogance Head of Orpheum Circuit Sneers at Those Responsible for the Prosperity of the Vaudeville Theatre

BY ALFRED METZGER

In response to a well justified criticism of the Orpheum Theatre which appeared in the correspondence column of a daily paper, Martin Beck, writing from his high perch in New York, insults a certain portion of our theatre-going public with an arrogance and self-conceit that is past belief in one so dependent upon the support of the public. Here is Mr. Beck's letter in full:

#### The Old and the New Orpheum

Editor The Chronicle—Sir: I have before me a copy of your interesting edition of Sunday, November 21, wherein, under the heading "The People's Column," a Mr. Dauphiny asks what has become of the "old Orpheum." Mr. Dauphiny is fortunately one of a very few in every community who decry progress that in the slightest interferes with their antediluvian ideas; who, living the past in a narrow, selfish environment, would deny to others, thinking differently, the rights they so strongly demand for themselves. The "old Orpheum" is still there, but the old methods of management are gone, never to return, and the past is but a noted and taken advantage of by the large number of amusement seekers who formerly never came because of the lack of clean atmosphere, clean behavior on the part of the "roughneck" gallery and a knowledge that the theatre was being conducted for the "regulars" and not for the public at large. Progress is the keynote of the times and Mr. Dauphiny, with his "regulars" should endeavor to keep abreast of a period demanding in a respectable temple of amusement, catering to women and children, as well as "regulars," the elimination of drinking, smoking and the methods of hissing from the stage artists of international reputation who have traveled thousands of miles to entertain. If he and his associates were permitted to exploit their decadent theories, San Francisco, so thoroughly up-to-date in all other matters, would find itself without an "old" or a new Orpheum, as well as other theatres of clean, wholesome amusement. Please permit me to answer this gentleman through the same medium he has asked for information. With the assurance of my unbounded respect for your very worthy paper, I am

MARTIN BECK.

According to Mr. Beck, it is "lese majeste" to say something not exactly complimentary about the new management of the Orpheum. Because you do not join those who kow-tow and fawn upon him and his satellites you belong to the "very few in every community who decry progress that in the slightest interferes with their antediluvian ideas," and "who, living in the past, in a narrow, selfish environment would deny to others thinking differently." At the same time Mr. Beck lambasts one who is thinking differently from himself. If Mr. Beck can show us any progress made in the Orpheum since he has de-Californized it, we would like to know. The writer has been attending the Orpheum for many years. He began as critic on one of the daily papers—the Morning Call—in 1900, afterwards he wrote for the Bulletin and later for the Evening Post. We have edited this paper for nineteen years, and we assure Mr. Beck that during the twenty or more years we have attended the Orpheum we have never witnessed such unsatisfactory performances so frequently in succession as we have during the last six months. We have witnessed productions in the East and in Europe and we know whereof we speak.

If it is progress to reduce the percentage of excellent performances and raise the prices of admission, then Mr. Beck is correct in his assertion. But if to lower the standard and raise prices of admission is a retrogressive movement and policy, then Mr. Dauphiny in the Chronicle's Safety Valve is absolutely within his rights. While the fight against the scalpers was one apparently beneficial to the public it has been managed in a way to prevent tourists and visitors from being tendered a service. The objection has never been against the custom of selling theatre tickets at hotel lobbies or

newsstands for the convenience of the stranger, but against a conspiracy between box office employees and ticket agents to make it impossible for the general public to secure any seats in good locations even though the people asked for them a week or two in advance. It was the fact that more than half the house was "reserved" for scalpers that caused public indignation, not the fact that tickets were sold for the accommodation of strangers at hotels and newsstands. And this defect could easily have been remedied by the management if it wanted to do so without a fight against scalpers. All it needed was to sell tickets to the people when they came for them, and refuse to take out blocks of tickets for the agents.

To absolutely make it impossible for visitors, including tourists, to buy tickets at the hotels is not making progress but represents another reactionary policy of the new management. The Orpheum has accomplished merely a raise in its admission prices without also improving the quality of its performances, which comes mighty close to being "profiteering." The additional cost in railroad fares and consequent raises in salaries hardly justifies almost doubling the prices of admission at every theatre in the Orpheum circuit. At least we must have stronger evidence than the mere say-so of Mr. Beck to believe it.

Mr. Beck is correct when he says: "The old Orpheum is still there but the old methods of management are gone." We do not deny it, and "worse luck" say we. Mr. Beck says further: "The passing (of the old management) has been noted and taken advantage of by the large number of amusement seekers who formerly never came because of the lack of clean atmosphere, clean behavior on the part of 'roughneck' galleries, and a knowledge that the theatre was being conducted for the 'regulars' and not for the public at large."

We would like to timidly suggest that the "regulars" are responsible for the prosperity of the Orpheum, and Mr. Beck has to thank them for his present job. Were it not for the "regulars" there would be no Orpheum today, for the public at large does not stick to any particular theatre. The old Tivoli Opera House was the result of the "regulars," and the great opera houses of Europe are the result of the "regulars." Indeed, if there were more theatres like the Orpheum used to be, and the Tivoli Opera House, there would be more "regulars" and better theatrical productions. The Alcazar's constant success is due to the "regulars" and no one else.

And at the time the "roughneck" gallery had its freedom the performances were superior. And when Mr. Beck objects to the hissing of performers whether of international reputation or any other, he objects to the right of the public to express its indignation over a bad performance. Hissing is allowed and employed everywhere in the world, and wherever it is the productions are usually first class, for artists as well as management can easily prevent hissing by giving good performances. No "roughneck" gallery ever hissed a good performer. Mr. Beck wants to prevent his audiences from expressing their opinion. He can only do so at the expense of his business. If he persists in trying to club his public into submission and into agreement with his own views this public will soon give him a swift kick, and we are under the impression that the kicking process has begun. If it has not, it is certainly on the way.

### LOUIS GRAVEURE AROUSES WILD ENTHUSIASM

Distinguished Baritone Attracts Crowded House and His Big Audience With the Beauty of His Voice and His Magnetic Personality

By ALFRED METZGER

There is one thing which Louis Graveure demonstrated at Scottish Rite Auditorium last Tuesday evening above anything else, namely, he understands how to secure the undivided attention and admiration of his audience. From the very start the eager auditors who were crowded into the hall followed him with wrapt attention and the enthusiasm after the conclusion of every song was so emphatic and spontaneous that it assumed the dimensions of an ovation. In this regard Mr. Graveure is very much like John McCormack, who possesses that some capacity, and for this reason he belongs to the genuinely popular artists, and managers regard him as a splendid box office attraction.

Among the audience we noticed many of our regular concert goers and music lovers, but there was a large number of people not usually seen at concerts, and it is this large number which Graveure has conquered in spite of their usual disinclination to attend concerts. Consequently we have a right to assume that Mr. Graveure's style pleases this large number of people to whom music is made attractive through the medium of Mr. Graveure's voice and mode of singing. And if a large number of people are thus attracted it is equally certain that an artist must possess certain qualities that appeal to the public, for unless they liked Mr. Graveure very much they would not go to the expense or inconvenience to crowd a large auditorium on as rainy a night as it was last Tuesday evening.

Let us see wherein Mr. Graveure's hold upon the people's affections may be based. In the first place his voice is unusually beautiful. It is big, ringing and flexible. Secondly, his remarkable vocal organ is backed up by a striking personality which in appearance as well as action impresses itself forcibly upon the public mind. Mr. Graveure does things somewhat different than anyone else. He invests every one of his songs with his strong individuality and thereby rivets it in the mind of the hearer who will afterward be able to say "this is the way Graveure did it." His diction is so clear and exact that every syllable is understood. Even when singing The Toreador Song from Carmen or the Prologue from Pagliacci considerably faster than

one is used to, Mr. Graveure is still making himself understood by means of clean-cut and carefully enunciated diction. He sang a little French song of a humorous trend where the pronunciation is specially fast, and here he had an opportunity to employ his remarkable diction to a most effective extent. He did it so well that a unanimous and vociferous demand for an encore was the result.

Furthermore, Mr. Graveure is very courteous and generous to his audience. When he is convinced that they really want an encore he gives it without any fuss. His programs are selected with a view to please the greater number of people and this is a concession that not many artists are willing to make. Evidently Mr. Graveure's main ambition is to make his audiences happy and he certainly succeeds to an extraordinary degree. One of the most striking features of a Graveure concert is the manner in which the artist scores the full result of a humorous passage. People do not smile or giggle when Graveure accentuates a funny episode, they simply break out in one about of merriment which turns into hearty laughter. Even though Mr. Graveure tells his joke in a foreign language through the medium of his beautiful vocal organ, still the humor is apparent and is transmitted to the audience with instantaneous effect. So it will be seen that Mr. Graveure does not only charm his audience with his ringing voice and effective style, but he entertains it with his pronounced sense of humor. These are the reasons for the crowded houses that predominate at a Graveure recital.

### SAN CARLO GRAND OPERA SEASON AT CURRAN

Fortune Gallo and His Exemplary Array of Operatic Stars to Give Splendid Repertoire Including Eighteen Operas

With the advent of the San Carlo Grand Opera Company at the Curran Theatre for its annual San Francisco season, this city will enjoy a repertoire of eighteen varied operas given under the most favorable conditions. This is the ninth annual transcontinental tour of this famous company, and Fortune Gallo is receiving the recognition from the press and public which his resourcefulness and perseverance richly merit. For the San Carlo Company has made a place for itself which is unique in the amusement world.

Of the three leading opera companies in this country, the San Carlo Company stands in the light of the minor league from which the Chicago Grand Opera Company and the Metropolitan Company often recruit their forces. In turn singers who, for one reason or another, choose to withdraw from these two big companies, often align themselves with the San Carlo Company.

So it is that Fortune Gallo is able to bring on tour so many stars who have made their reputations in New York with the Metropolitan and Chicago companies. For his season here he has engaged, in addition to his regular company, two Metropolitan artists whose names are known round the world, Anna Fitzu and Alice Gentile.

The San Carlo Company is even more important to the young artist who has never sung with the Metropolitan or Chicago companies. If he or she has ability, the chance to advance quickly to principal roles is never long denied. Madeline Keltie, the young lyric soprano who has made her debut with the San Carlo Company at the Manhattan Opera House in New York last September, has already sung Marguerite in Faust, Micaela in Carmen; she has sung Nedda in Pagliacci, and Guilietta in Tales of Hoffmann.

Another young singer whose story duplicates Miss Keltie's is May Barron, mezzo soprano, who will sing Maddalena to Quenna Mario's Gilda in Rigoletto on Tuesday. Fortune Gallo heard of Miss Barron last season when she sang with the Boston English Opera Company. He rode to Syracuse and sat in a back seat at the Empire Theatre one rainy afternoon last spring while she sang Carmen, little dreaming that Mr. Gallo was listening to her with an unsigned contract in his pocket. But when he took the train for New York that night the contract was signed, naming May Barron as a mezzo soprano of the San Carlo Company for two years to come.

Practically all the tenors, baritones and basses who will be heard here are already famous on two continents—quite a few of them on three, for of late years the Coliseo at Buenos Ayres and the National Opera Rio Janeiro, with seasons of twenty weeks, have made great inducements to leading Italian and Spanish singers. Pilade Sinagra, the tenor who will be heard here in Rigoletto, Carmen, Thals and other operas, is famous both in Spain and in the Argentine. He had never sung in this country until last summer when he appeared with the Chicago company during its summer season at Raynia Park. M. Gallo heard him there and lost no time in enrolling him.

Vincente Ballester deserves a chapter to himself, for this young baritone's star is surely in the ascendant and everywhere it is predicted by even the most conservative that he will be elected to the company of the great. He, too, is of Spanish birth but his first fame was won at the Opera Comique in Paris. He, too, has sung in South America and come here flushed with youth and the triumphant season he enjoyed with the San Carlo Company in New York.

Of Giuseppe Agostini, who will sing here, it is superfluous to speak, for as a lyric tenor he has few equals in this country. Mario Valle, too, is fixed in the operatic firmament. Mme. Bettina Freeman, the famous dramatic soprano, will sing the title role of Aida on Wednesday, a part in which her magnificent voice and fervid temperament have free range. Giuseppe Inzerillo, the young tenor who has been exciting so much enthusiasm will be in the cast. Gaetano Merola, leading maestro of the San Carlo Company for the past two seasons, will conduct at all performances. The com-



Famous Harp Ensemble, Headed by One of the World's Greatest Harpists, Carlos Salzede, and Povla Frijsh, Mistress in Art of Interpretation, Give Recital

By CONSTANCE ALEXANDRE

A concert that will be remembered and spoken of long after others have been obliterated from our memories was the one which the Salzede Harp Ensemble and Madame Povla Frijsh gave at the St. Francis Hotel, on Tuesday afternoon, January 11th, as the third of the Rem-Seckels Matinee Musicales. A more picturesque stage setting, caused by the shimmering golden rays of the harps, has never been seen on the concert platform by a San Francisco audience. The entire environment contained a certain charm and artistic atmosphere which is always prevalent at these concerts.

Many people contend that the harp is displayed to its best advantage when used in conjunction with other instruments or with orchestra. They claim that the harp has its limitations and becomes monotonous when used for solo purposes. These ideas I do not agree with for I firmly believe that it is not the harp or any other instrument that is lacking in effectiveness, but that the trouble is with the artist himself in not being able to secure the best results from his allotted material. At all times an instrument is more or less a bit of machinery, whether it is a piano or violin, so it is up to the artist to reveal the desired musical message solely through his own perfection of technique and artistic ability. The most heavenly of all God's gifts, the voice, can become monotonous unless the singer has the capability to use it with taste, unless she has been blessed with the power to express and create, and unless she has the most important of all the necessary qualifications—BRAINS. Who cares to hear a voice alone, if the possessor is minus temperament, personality and is uninteresting? If the singer has these faults, then the most beautiful and human of all instruments, if that term can be applied to the voice, becomes mechanical and monotonous, too. So, then, let us not blame the harp or cello or any other instrument if the audience seems to be bored during a recital, for it rests with the artist to interest the public and it is for him to have enough individual magnetism as well as artistry to dominate his listeners.

The Salzede Harp Ensemble is as exquisite to look upon as it is to listen to. Throughout the entirety of the program there wasn't a single dull or tiresome moment. The ensemble is so near perfection that at times it is almost impossible to conceive that seven harps are actually playing together, for it sounds more like one voluminous tone. The harp, when played by artists like Carlos Salzede and his ensemble, radiates with flaming hues. The music breathes life, vitality and ethereal beauty. Never does it lose that silvery quality and the tone has the clarity of a bell. The artists play with a poise and nobility which is entrancing. The little numbers by the French composers, were rendered with grace of technique, spriteliness and delicacy in pastel shading, while the crescendo, decrescendo and Glissandi were of an iridescent nature. The work was marked by a background of intellectuality and musicianship, because they think musically and have the hearts and souls of the born musicians and sincere artists. It is doubtful whether we shall soon again hear such an exploitation of harp playing and for this reason as well as the enjoyment derived on this occasion we should feel doubly appreciative for the privilege which has been bestowed upon us.

Povla Frijsh, the Danish dramatic soprano whose name is just as unusual as her art, is a very good example of what I stated in a paragraph or two back. There I remarked that it took more than mere voice or an instrument alone to appeal to and satisfy a concert audience of today. If Madame Povla Frijsh had no voice at all, if she were to stand upon the stage and declaim her songs, with musical accompaniment, she would still be a very great artist. However, as long as she is fortunate enough in having as lovely a voice as she possesses, it lends only an additional charm to her artistry. Madame Frijsh is so vivid a personality, so unusual a type of singer that she leaves an indelible impression upon her audience. Madame Frijsh's voice is haunting for it not only plays on one's emotions, as music usually does, but with her art she grips the mind and stirs the intelligence into activity. Whether you admire the quality of her voice or if you agree with her ideas of interpreting her lyrics is but a matter of individual taste. But there remains one very strong fact, and that is Madame Frijsh's power for dramatic expression and her ability to control and interest her entire audience from the first to the last note of a song, by her superior mentality.

Now, while Madame Frijsh has a very strong personality she never allows it to assert itself to the extent of sacrificing her musical message. She has the knack of being able to lose herself completely in her art. With little or no effort at all Madame Frijsh shifts from mood to mood, creating a different atmosphere for almost every song and has the knowledge of knowing how to prepare her audiences for a new thought. It impresses me that Madame Frijsh takes her voice last into consideration for I feel that her main art is her gift of interpretation. And what facial expression! To watch her face take on the various expressions, as she easily changes from one emotion to another, is a feat which should fascinate as well as acquire the admiration of those able to grasp what she is revealing through this art. An actress to her finger tips is Madame Povla Frijsh, who would be as great in the drama as she is upon the concert platform an elevating, inspiring and super artistic interpreter.

ALICE GENTLE THRILLS SAN DIEGANS

Her Incomparable Portrayal of the Celebrated Role of Bizet's Carmen Enthusies Critics and Public.

The following extracts from the columns of the San Diego daily papers speak in eloquent terms of Alice Gentle's sweeping triumph while appearing there as stellar attraction with the San Carlo Grand Opera Co.:

Daisy Kessler Bierman, Dec. 28th.—Alice Gentle is a great Carmen. She has been spoken of as a rival of Calve, in this role, but, however that may be, this singer, who is a guest artist with the San Carlo Opera Company last night gave as original an impersonation of Carmen as it was powerful. Her Carmen is more sinister than a voluptuous type, and while there is something of the virage and a tinge of the coquette, there is more, an unquestionable defiance, a hard purposefulness that somehow gives a strength to her fine acting that the commoner interpretation of this great operatic character does not hold. Miss Gentle was the central figure in a most admirable production, smooth and finished in every detail.

San Diego Sun, by Inez Anderson, Dec. 28th.—Alice Gentle as Carmen: We've speculated as to what she might be in her most famous role ever since she appeared here in concert a few weeks ago. Vivid, vivacious, vital, her characterization was more that of the heartless woman, the purposeful flirt, than merely the thoughtless coquette. \* \* \* With a splendid backing of fine voices, Miss Gentle scored a tremendous hit. \* \* \* Miss Gentle's portrayal of the ill-fated cigarette girl will linger long in the memory of those fortunate enough to hear her. Beautiful, restless, heartless, drunk with the desire of domination over all with whom she came in contact, she found easy prey until she came in contact with the brigadier. After having finally succeeding in winning his love, she tires of him and turns to new fields to conquer. The discovery of the death card in her hand when in the rocky retreat of the gypsies was one of the greatest histrionic features of Miss Gentle's splendid work. And the horror with which she cried La morte! La morte!, accompanied by anguished pantomime, was haunting. Her acting in the last act, where her maddened lover, finding his all-consuming love spurned by the heartless Carmencita, attained tremendous heights, vocally, histrionically, temperamentally, and physically fitted for the part of the picturesque cigarette girl, it is little wonder Miss Gentle is considered the greatest Carmen since Calve.

San Diego Tribune—By Don Short, Dec. 28.—Alice Gentle gave San Diego music lovers an artistic portrayal of Carmen at the Spreckels Theatre last night. The days gone by may have their Calve, and the East may glory in Farrar, but to California there is only one Carmen, and she is a Californian—Alice Gentle. Coming from a concert tour at the last minute, she jumped into the role without a bit of rehearsal, with the strong San Carlo Opera Company, which likewise arrived late in the afternoon from a long railroad trip, and showed a familiarity with the role that only a true artist could possibly give. Miss Gentle's voice was in excellent condition and she was the hardest worker of the big assembly on the stage. From the time she came on with her Habanera song she took the lead and was the center of attraction. The singer's best forte perhaps is her acting. She is especially strong emotionally, and this combined with the pleasing tones of her voice, have much to do with the success of her performance. She is not a bit selfish. At each curtain call she refused to come onto the stage alone, but always brought the other principals, holding to the hand of some singer who had a tendency to hold back. She wanted the others to share the honors.

MUSICAL ADVENTURES OF THE SEASON

By James Gibbons Hunecker, in the Century Magazine

The single performance in March of Leopold Godowsky, with the New Symphony Orchestra, bordered on the uncanny; perfection was well-nigh achieved and canonic standards of beauty maintained. Godowsky is on a pedestal apart; he is the super-pianist. Nevertheless, such an attribution entails well-defined limitations; to recognize these limitations gives us the cue. Godowsky is not a keyboard thunderer. Godowsky never makes concessions to lovers of the sensational. Godowsky never offers bribes—the bribes of sentimentalism, particularly conventional Chopinesque sentiment. He avoids the obvious rubato, the hectic passion, and the sensual "poetry" so much in vogue. He presents us with an objective picture of the classic Chopin.

There are some critics and concert-goers who demand more Godowsky and less Chopin; in a word, subjective interpretation, because the personal, the "human interest" is an element more seductive to the uncritical than an interpretation in which tonal balance is exquisitely interwoven with clarity in phrasing, which phrasing is related to the page, the page to the movement, the various movements to the synthetic whole. Intellect and temperament are in subtle accord. To drag in technical considerations would be an impertinence. It is there that the supreme Godowsky technique displayed in high relief for those who had the leisure to analyze the silvery flow, as if from a Pierian spring, of the virtuoso's eloquence. The first allegro of Chopin's F minor concerto was shaped to suit its architectural. No melodramatic emphasis, no morbid lingering on preferred phrases; it was the early Chopin we listened to, the young lover, but also the shy, delicate poet. The romance was charming in tonal symmetry and purity of expression. The rondo, with its rhythmic dancing themes, was delightful.

Perhaps the most unique of all the Mill Valley Musical Club concerts was that of December 14th as a greater part of the program was given over to the works of a member and director, Greenville S. Pettis. The lyrics were exceptionally beautiful with a grace of style that holds. There is also a great dignity and refinement that places the author in the ranks of the aristocrats. He is one of the Coolbridges most beloved friends and her delight over his work speaks for itself. Especially beautiful was the Love Cycle with its suggestion of Orientalism. Mr. Pettis has that fine ability to express much in few words. The works were presented by Hilda H. Heide, a most intelligent and artistic reader. She has a splendid presence and a certain charm of personality that reaches her hearers.

The songs of Mr. Pettis are of the new school and are a bit unusual and make such demand upon the singer that great range is necessary. You must hear these several times to realize what is fully desired, but some of the tonal effects though unusual are nevertheless very lovely and musical. Unlike the poems they are not as yet published. They were rendered very artistically by Constance Reese who possesses a beautiful voice of long range, displaying in her singing excellent discrimination and intelligence. These difficult songs she covered and in the mezzo ranges her voice was full and still brilliant although she is a soprano of pure lyric quality.

Lincoln Batchelder won his audience immediately and was forced to give encores. He plays with an ease and naturalness that interests the hearers and makes them feel his seriousness and sincerity and many performers do their utmost to overcome and disguise. Technically he accomplishes much and special mention must be made of his left hand Nocturne by Scriabine, also the Rhapsody of Brahms. The program was as follows: Songs, (a) Two Swedish Folk Songs (Hagg), (b) Songs My Mother Taught Me (Dvorak), Miss Constance Reese; Readings, Cycle of Love Poems (Greenville Pettis)—(a) Retrospection, (b) The Potlun, (c) Extasy, (d) To You—Hilda Heide; Piano—(a) Rhapsody (Brahms), (b) Nocturne (Chopin), (c) Ballad A (Chopin), Lincoln Batchelder; Readings—Yosemite Tales and Legends (a) A Whiff of the Wind (Greenville S. Pettis), (b) The Flute of Lonana (Greenville S. Pettis), Hilda Heide; Songs—(a) Rosalie, (b) Song of Kotawa, (c) The Flute of Lonana, (d) The Parling, Miss Reese; Readings—Miscellaneous (Greenville S. Pettis), (a) A Lament, (b) Death, (c) A Remembrance, (d) If We Only Knew, Hilda Heide; Piano—(a) Nocturne for Left Hand (Scriabine), (b) Etude de Concert (Rubinstein), Lincoln Batchelder.

PLYMOUTH CONSERVATORY OF MUSIC CONCERT

Newly Organized Oakland Musical Institution Meets With the Approval of Press and Public

(Roy Harrison Danforth in Oakland Tribune, Dec. 21)

The Plymouth Conservatory of Music becomes one of us with the recommendation of an enjoyable inaugural concert last evening. Adjunct of Plymouth church, it promises to be of as much practical value as most of its sister departments and of an aesthetic value equal to the practical.

Last evening's concert was given by the faculty of the conservatory, a group of artists possessing, without exception, musicianship of a good order. George Edwards appeared in the triple role of director, composer and pianist. The others with him were Cedric Wright, violinist; John Whitcomb Nash, bass; Mrs. Harold Brodick, contralto; Miss Gladys MacDonald, soprano; Miss Margaret Avery, cellist, and Miss Dorothy M. Grantvedt. An ensemble introductory number was played by organ, piano, violin and cello, and the combination furnished music of admirable texture, good volume and interesting color. Miss Avery and Miss Grantvedt played the cello and organ parts so well that I was surprised not to find them in the later program as soloists.

Mr. Noah possesses a basso cantante voice of much suavity. He sang a Magic Flute aria with grace, but won most applause with Oley Speaks' Mandalay. Mrs. Brodick and Miss MacDonald's offerings were others among the pleasing vocal numbers of the program. Mr. Wright played the first movement of Mr. Edwards' sonata in C minor, a composition notable for its unusual tonality and its melodic line, with conspicuous eloquence.

The director's own playing at the piano was one of the highest lights of the evening. Deftness was first evidence in the Bach F minor prelude and fugue, but in a polonaise, by de Zarembski, he gave evidence of a technique of no mean order. He played the number with great vigor, but with a sharp-edged and facile style. The Plymouth Conservatory proposes to occupy an important place in Eastbay musical affairs. It is the second musical departure in our congeries of cities that I have had the opportunity of chronicling within a week in its maiden effort and, like the Philharmonic Trio, it has promise of assisting materially to broaden our artistic horizon.

STUDIO RECITAL

Mrs. A. F. Bridge presented eleven of her young pupils in her studio, 1920 Scott street, on December 17th. Lovely fresh voices were heard in a most interesting program. Those presenting it were: Alice Johnston, Ruby Tadich, Maud Putnam, Sybil Graves, Lilian Powers, Estelle Nolan, Doris Crane, Ramona Leonard, Mrs. S. Leon and Mrs. L. Sutter. Mrs. S. H. Beckett, accompanist.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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Guest Artist

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2. Elkus.....Serenade  
Le Guillard—Quartet Op. 5 (1st mvt.)
3. Schumann.....Quintet

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**GODOWSKY WITH DETROIT SYMPHONY**  
An especially sparkling performance of the second Chopin piano concerto by Leopold Godowsky proved that the pinnacle of interest in the fifth subscription program offered by the Detroit Symphony Orchestra Friday evening, due for repetition tonight.

Godowsky occupies a unique position in the musical world, commanding the admiration of musicians rather more than the affections of the general public, for his technical attainments are regarded as colossal, and his ability as a pedagogue of an exceptional impressiveness. It is not surprising, therefore, to find him at the top of his powers when appearing with orchestra, though personally I hardly expected his brilliant technique to turn Chopin to Tchaikowsky. For the second con-

certo issued forth from the piano under Godowsky's fingers glittering like the snow scene on a Christmas postcard.

Instead of being wooed into the moods of the composer, we lost sight of Chopin in our admiration for Godowsky. His phrasing tickled our ears deliciously, and his scales glittered like handfuls of diamonds spilled on black velvet. There was a snap and a crackle to his staccato passages and his climaxes roared relatively speaking, to be sure, for there are no maddening moments in this concerto. Small wonder it was then, that the audience brought him back for innumerable bows and seemed to be unable to express its admiration as emphatically as it desired.—Detroit (Mich.) Journal, Dec. 18, 1920.

Luisa Tetrazzini received a medal from the American Red Cross, District of Columbia Branch, in recognition of her interest in the maimed service men at the Walter Reed Hospital there. When the singer was in Washington a fire that broke out at midday burned four wards of the hospital, with a loss of life and property. Tetrazzini took her own concert company that evening and sang in the hospital hall to divert the minds of the wounded and shell-shocked men. Secretary Daniels has formally thanked Mme. Tetrazzini for singing in the Navy's recent wireless telephone experiment here in New York. According to official reports her voice was heard 800 miles away, at Louisville, Ky., as compared with Signor Marconi's subsequent test abroad, which carried 500 miles, from London to Geneva.



## FRIEDA HEMPEL'S NEW YORK CONCERT

Distinguished Diva Wins Unanimous Praise—Symphony Concerts and Grand Opera Season Continue to Attract Record Audiences

By ROSALIE HOUSMAN

New York, January 9, 1921.—The new year in New York has begun well, and the very first concert was Lambert Murphy's song recital at Aeolian Hall, where in a well selected program, he gave the large audience a delightful afternoon. There is a persuasive charm in all his work, and he has grown greatly in style. The Brahms songs and La Procession of Franck are proof of that. And his diction is a rarely perfect thing.

On the same afternoon at the opera, Mme. Easton made her first appearance as Flora in L'Amore dei Tre Re, and here again this many-sided artist was completely at home in the part. In her impersonation, there was a touching simplicity seldom so beautifully expressed, and her singing was thrilling. Mr. Gigli, the new Italian tenor, was the Avito, and gave a splendid performance, vocally as well as histrionically. Gatti Cassazza is indeed fortunate in being so well supplied with tenors, as it is sure that Caruso, though improving slowly, cannot sing again this season. The rest of the cast, Mardones and Amato, were in fine form, and the whole opera was splendidly given. It is the most significant work modern Italy has given the world. And, don't forget, the play of Sam Benelli is a rare libretto, and so contributes its share to the opera's enjoyment.

Sunday afternoon Albert Coates gave his third and final concert with the Damrosch forces, this time at Aeolian Hall. For the regular Sunday series Rachmaninoff was the soloist, playing the B flat minor concerto of Tchaikowsky, and splendidly. Brahms first symphony and the Scriabine Poeme D-Extase were the rest of the program, which had a superb reading. Mr. Coates has lived most of his life in Russia, and was a warm friend of Scriabine, and the work was played so lovingly and understandingly, as it is seldom given. The audience was deeply moved, and Coates was the musical hero of the hour. It is to be regretted that London engagements obliged him to return immediately, as all who had the joy of hearing his thrilling readings were anxious for more. The New York Symphony Orchestra showed up as a well blended band of men, or they never could have responded as they did with the two rehearsals they had. So congratulations are in order all around.

Toscanini led his men in another concert Monday evening at Carnegie Hall, this time at a benefit performance. The house was completely sold out, and the enthusiasm was as spontaneous as before. The orchestra sounded better here than at the opera, and responded splendidly to every wish of a magnetic leader. It was again a personal as well as an artistic triumph for Toscanini. Respighi, a modern Italian, known to us for his Fontane di Roma, arranged three old 16th century pieces, and they were delightful in content as well as in the delicate scoring. The other Italian novelty was a symphonic poem of Victor di Sabata, Ju Ventes, which showed the influence of Strauss, and yet was personal and interesting. It is good for us to hear what the rest of the musical world is writing and we are grateful to Toscanini for playing it for us.

Joseph Schwarz, a Russian baritone, who has been in opera in Berlin, gave his first American recital at Carnegie Hall, and aroused a big audience to loud demonstrations. His voice is sympathetic, well handled, and he is a sensitive musician. He sang songs as well as arias and, in either field, was at home and interesting. I should love to hear him in opera, as I think that is his forte even more than concert.

Tuesday evening the Philadelphia Orchestra concert as well as that of the Beethoven Association fell on the same evening, and so I went to the latter, as the program was the most interesting of the two. Messrs. Kortshak, Willeke and Hutcheson did the Schubert B flat trio—divine music divinely played. Then Zimbalist and Hutcheson did the F major Beethoven sonata with its sentiment of Spring, and Mme. Gauthier gave two groups of the master's songs, among them the Erlking, which, though not nearly as successful as Schubert's, parallels it in salient features. To complete a delightful evening, Zimbalist, Kortshak, Willeke and Sveneki gave an early quartet, and it was pure delight.

My friend, Miss Brower, to whom I gave my Philharmonic Orchestra ticket wrote me that it was a glorious concert, and that she never heard the second Liszt Rhapsody so brilliantly played and that its effect on the house was electric. The sixth Beethoven, Debussy's Nuages and Fete were also given. Wednesday afternoon they played again with Novae as soloist, at a benefit concert.

D'Alvarez again showed herself to be a mistress of emotion in song, and the large audience which greeted her at her second recital proved what a favorite she is. She is more interesting in modern things, and in Span-

ish songs she has no equal. Her voice is a heavy rich contralto and she handles it so skillfully that it is capable of reflecting any emotion she wishes. One really has to hear her to appreciate her individual art.

On Wednesday there were two widely dissimilar treats. In the afternoon at Aeolian Hall, Tinlot, concertmaster of the New York Symphony Society, gave a fascinating recital, and had the able assistance of that rare artist, Robert Schmitz, in the Chausson concerto, as well as the original quartet. The performance was a labor of love, fine and balanced, and the audience enjoyed this unusual work to the fullest. The Lalo Concerto Russe, and smaller pieces rounded out a charming afternoon.

Wednesday night, Frieda Hempel gave her annual Carnegie Hall recital, and it seemed as if this vast place was not big enough to hold her many admirers. With the sterling assistance of Coenraad V. Bos at the piano, she sang a superb program, beginning with an aria of Haendel, with piano as well as organ. There was a Lieder group, sung in the original German, and an aria from Mozart's Don Giovanni, as the main details. She was in splendid voice, and gracious in the matter of encores. But Miss Hempel has more than voice, there is an intangible something which is more than phrasing or superb breath control—can I call it the bloom of a delicate cultured plant, to convey my meaning? It casts a halo about her singing which thrills, stirs and satisfies. To pick out a few of the songs, there was the Schubert, Gretchen am Spinnrad, the Cradle song of Mozart, which was an encore, Roland Farley's The Night Wind (a novelty which received an encore), and our own Carlos Troyer's Invocation to the Sun God. She played her own accompaniment to the Norwegian Kom Kyra, that old echo song which Jennie Lind made famous. And how Miss Hempel sang it, no wonder that a deeply stirred audience refused to go home!

Gervas Elwes, an English tenor, gave a recital and again showed as he did when he sang here several years ago in Elgar's Dream of Gerontius, that he is an artist of superb achievements. In oratorio as well as with the many novelties of "newer" Englishmen, he showed a style, and vocal skill seldom enjoyed over here. He did six Brahms songs in German, another object lesson to the American recitalist. I hope we will hear him soon again.

The Boston Symphony Orchestra did as a novelty to New York audiences, Arnold Bax's In Faery Hills, a symphonic poem of delicate and insinuating charm. If you know your Irish folk lore at all this fascinating music will have an added appeal, and it is just this Celtic touch which gives it its charm. Tchaikowsky's Mantred, with its solemn organ touches at the end, and the D'Indy Quete de Dieu, were the other items of interest. On the Saturday program Schumann's Fourth Symphony and Griffes' Kubla Khan were the chief numbers of musical worth. It is gratifying to have the American work repeated, as it made such a strong appeal at its debut last Spring.

In the historic cycle under Damrosch, three movements of Berlioz' Harold in Italy symphony were played, and Saint-Saens' third symphony, with You at the organ. Franck was represented by his Symphonic Variations, Bauer being the soloist. This latter work was the most enjoyable of the entire program.

Friday afternoon Ignaz Friedman, a Polish pianist of great reputation in Europe and South America, made his New York debut. He is a mature artist and a serious musician, as his program showed. First there was the Beethoven Sonate, Op. 90, a Chopin group, the Schumann Carnival and the Brahms Pagannini Variations. He is equally known abroad as a composer, but on this program he did none of his own music. He was heralded as the third of the great Polish group, Paderewski and De Pachmann being the others. To me, he lives up to the high praise said of him. I found him a thoughtful, sincere artist, who has a superhuman technic, which he used only in the interpretative interests of the music, a breadth of vision more of the older, grand manner, like Busoni and in his Chopin group there was an elasticity of rhythm which was wonderful. He did the A flat Ballade, the C sharp minor waltz, two studies, and ended it with the big A flat Polonaise. At first the audience listened with respectful attention, but, at the end of the Ballade, became enthusiastic, and more and more so as the program progressed. He is one of the very greatest pianists I have ever heard, and I am anxious for another opportunity. I am keen to know his Bach, as I never heard the inner voices of the Carneval so distinctly done before, and it was also evident in the Chopin.

The New York Trio, Clarence Adler, one of the big pianists here, Van Vliet and Scipione, the latter two violinist and cellist of the National Symphony gave the second of their delightful ensemble programs, doing the Brahms Op. 101, the Rachmaninoff cello sonata and the Saint-Saens in F. These men's work blends together beautifully, though this is only their second season. One feels the rich background of the piano with the melodic lines of the other soloists thrown across. They did the Brahms specially well, and had an enthusiastic audience.

## POPULAR OPERA BEGINS FEBRUARY FIRST

The latest idea in local operatic circles, the co-operative company known as the Western Singers, is arousing great interest, not only in San Francisco and the bay cities, but in the southern and northern extremities

of the State as well. It is the hope of the members of the company that other communities will adopt the idea also. In this expansion of the plan the country will then have the necessary theatres where singers may garner experience to fit them for the great opera houses of the East and Europe. They will be saved the often painful routine work of small foreign management; they will be engaged because of their American reputations and not in spite of them.

Marion Veckl, the well-known baritone, has become a member of the Western Singers and will appear as Pizarro in the opening opera, "Fidelio," on Tuesday evening, February 1st. Opinion seems divided concerning this one lyric drama of Beethoven's. Some feel it is too "old-fashioned," others that it is a daring innovation to resurrect it. The singers in the cast, under Serantonl, the director, have found it a treasure-house of classic composition. The quartet in the first act, for example, is one of the most exquisite compositions of Canon Imagination. The music is not easy to learn, but it is like a vocal symphony. The remainder of the cast for "Fidelio" include Giuseppe Carcione, Carl Vinther, Sylvester Pearson, Clare Harrington and Irene Menssdorfer and also Dr. Frederick Warford.

Helen Hume, Josephine Morgan Barrett, Frank Mueller and Rudolph Kuner are other members of the company who will make their bows on the second program which includes scenes from Faust and Aida.

## GODOWSKY-ROSEN CONCERT ARTISTIC TREAT

Audience That Practically Packs Columbia Theatre Remains After Listening During Three Hours to Splendid Program.

BY ALFRED METZGER

The musical taste of San Francisco once more asserted itself when the joint recital of Leopold Godowsky, master pianist, and Max Rosen, violin virtuoso, attracted an audience that virtually crowded the Columbia Theatre to capacity last Sunday afternoon. It was an audience representative of San Francisco's finest musical elements and embodied the intellectual portion of our musical colony as well as those who study and enjoy music because of its emotional appeal. It was one of those concerts which are given under the best possible conditions. Both artists were in excellent mood, they played a program of representative and serious works, they interpreted the compositions with every ounce of inspiration and intelligence at their disposal and they were understood by their hearers. The applause was spontaneous and enthusiastic from the very beginning until the end, which was not until three hours after the concert began. And even then the audience was reluctant to leave.

The opening number consisted of Cesar Franck's Sonata in A major for piano and violin and was played both by Mr. Godowsky and Mr. Rosen in a manner that brought out every particle of its classic beauty and its vivid and virile character. We admired especially Mr. Godowsky's vigorous and intellectual conception of the piano part. One could easily perceive that a master mind controlled the keyboard, and that a responsive soul expressed itself in terms understandable by the intelligent musical mind. It was one of the finest expressions we have heard from Mr. Godowsky, and that is saying a very great deal. While Mr. Rosen's violin playing was characterized by smoothness of technic, flexibility of tone and musicianly phrasing there was lacking a certain maturity which only additional years of practical experience can bestow upon a youthful genius. Nevertheless Mr. Rosen revealed an assurance and mastery of his instrument which had not reached quite that self possession and intellectual capacity during his previous visit here.

That Mr. Godowsky was in the finest possible trim was still further evidenced during his rendition of the Chopin group. We have always regarded Mr. Godowsky as belonging to the more dramatic school of pianists. His vigorous touch, his powerful attacks, his manly or rather masculine expression even crept into his Chopin playing on former occasions. But this time he succeeded in giving his Chopin's readings a more poetic sentiment, and thereby he earned our additional admiration. It would be impossible to imagine the famous Scherzo played in a more ethereal manner and obtain more elf-like effects of the runs, while at the same time Mr. Godowsky's Chopin playing does not exhibit any signs of effeminacy. At this concert he certainly proved himself to be the master pianist, one of the greatest virtuosos of the time and an artist whose versatility is such as to make his interpretations enjoyable no matter whose works they represent. The three numbers from his own Triakontameron were thoroughly en-

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joyed by the audience and made them want for more of the same musical fare. They represent Godowsky the composer at his best, and at the same time in a somewhat lighter mood than we have been accustomed to.

Mr. Rosen gave us a most enjoyable interpretation of the Saint-Saens concerto in C sharp minor. Particularly delightful were his cantabile passages, which were sung with fine lyric effect. Mr. Rosen's style of artistic expression is especially suited to an adequate interpretation of the French school to which this Saint-Saens work belongs. At the same time Mr. Rosen's lyricism does not belong to the "saccharine" variety. It possesses sufficient body to make it palatable to the most serious connoisseur. His tone might gain a little more body and his attacks might obtain a little more vigor, but in the main Mr. Rosen makes the impression of being a serious artist and one who has no reason to feel ashamed beside the other distinguished violinists of the day.

The program was an excellent one, as may be gathered from the following: Sonata A major (Cesar Franck), Mr. Godowsky and Mr. Rosen; (a) Impromptu A flat (Chopin); (b) Nocturne F minor (Chopin); (c) Posthumous Waltz D flat (Chopin), concert version by Godowsky; (d) Scherzo C sharp minor (Chopin), Mr. Godowsky; Saint-Saens' Concerto B minor (Saint-Saens), Mr. Rosen; (a) Watteau Paysage, (b) Old Vienna, (c) Terpsichorean Vindobona, from Triakontameron Thirty Moods and Scenes by Leopold Godowsky; (d) Danse of the Gnomes, (e) At the Spring (Liszt); (f) Symphonic Metamorphoses on Strauss' The Bat (Godowsky), Mr. Godowsky; (a) Wienerich (Godowsky); (b) La Gitana (Kreisler); (c) Romance (Rosen); (d) Caprice Basque (Sarasate), Mr. Rosen.

#### SWAYNE PUPILS PLAY BRILLIANTLY

A delightful class musical was given by the advanced and professional pupils of Wager Swayne on Saturday afternoon, January 15th, at his beautiful Broadway studio. These fortnightly classes are a conspicuous and interesting feature of Swayne's work, giving as they do an unparalleled training in the poise and finish which characterize the playing of all his pupils. The program on the occasion was of especial interest, being played with great charm and artistic finesse by a group of artist pupils. The numbers were as follows:

Melody (Delhouse Young), Nocturne (Liszt), Miss Josephine La Coste Neilson; Papillona (Olson), Fantasie (Mozart), Miss Ellen Swayne; To a Water Lily (MacDowell), Golliwog's Cake Walk (Debussy), Polichinelle (Rachmaninoff); Impromptu (Schubert), Miss Enid Newton; March Grotesque (Sinding), Etude (Chopin), Papillons (Lavallee), Rigaudon (Raff), Miss Ethel Denny; Impromptu (Chopin), Scherzo (Chopin), Edwin Calberg; Preludes (Chopin), Fantasie Piece (Schumann), Mrs. George Uhl; Fantasie (Mozart), Miss Elizabeth Simpson; Nachtstück (Schumann), Mystery (Grieg), Miss Viola Davis; Danse Negre (Scott), Mrs. Lifgun.

#### SECOND GODOWSKY-ROSEN CONCERT

Leopold Godowsky and Max Rosen will be heard in their second joint recital on Sunday evening, January 30th, at the Columbia Theatre, under the direction of Jessica Colbert. At their concert on January 16th they received an ovation from one of the largest and most representative audiences of music lovers and musicians that has assembled during the entire season. Both artists were enthusiastically called upon for extra numbers, which they granted most generously. This concert was a memorable event, and it will linger long in the memory of those who were fortunate enough to be present. From present indications there will be another capacity audience at the evening recital, with, perhaps, even standing room at a premium.

The following program will be given with Frederick Persson at the piano for Mr. Rosen: Sonata D minor (Brahms), Mr. Godowsky and Mr. Rosen; (a) Fantasy (Chopin), (b) Nocturne D flat (Chopin), (c) Polonaise A flat (Chopin), Mr. Godowsky; Concerto D minor (Wieniawski), Mr. Rosen; (a) The Tempters, (b) The Salon, (c) Quixotic Errantry, from Triakontameron, Thirty Moods and Scenes by Leopold Godowsky; (d) Two Concert Studies, F minor and D flat (Liszt), (e) Polonaise in E, No. 2 (Liszt), Mr. Godowsky; (a) Meditation (Cottetnet), (b) Scherzo Bizarre (Knzdo), (dedicated to Max Rosen), Mr. Rosen.

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# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

## L. A. PHILHARMONIC IN SUNDAY CONCERT

Every Number On Program Proved Popular and Was Given a Brilliant Interpretation Under Direction of Walter Henry Rothwell

Los Angeles January 17.—A Sunday afternoon concert, every number of which proved popular, was given with much brilliance by the Philharmonic Orchestra under Walter Henry Rothwell's direction at the Auditorium. The musical exultancy of Wagner's Tannhauser march created an atmosphere of refined pleasure, keenly enjoyed by the audience and happily sustained by the conductor during the entire performance. It is with good reason that Cesar Franck has been nicknamed "Pater Seraphicus" by his admirers and pupils. The second movement of his symphony in D, notwithstanding an elegiac current which permeates the work, has something of seraphic joy. There is nothing in the movement that reminds one of the Biblical trumpet-angels sounding a fire alarm presto furissimo, as some of the old painters depicted them. Neither is it heavenly sweetness of the pink sugar type. It is serenely joyous music of lovely poise. It was played with fine understanding. Mr. Gerhardt's English horn solo was given beautifully in tone and phrasing.

The ballet music from Massenet's Herodiade had all the Oriental coloring and animation the composer meant to convey in his subject and was accordingly well liked by the public. It is something of a musical fashion-show arranged by the unholy Salome for the benefit of her gentlemen friends. There partook in it mesdames from Egypt, from Babylonia, from ancient Gaul (the present France), and from Phoenicia. It seems that Massenet has taken his contemporary demoiselles from Paris as models, for their dance has much of the fleet gracefulness of that modern "City of Lights." The Babylonian theme is characteristic and indicates almost that its ancient dancers cannot have stepped very lively. To judge from the music the ladies from Phoenicia were rather sentimental in contrast to their conferees who have gone down in history as notoriously level headed and mercenary. Conductor Rothwell was very successful in bringing out the various contrasts of the suite.

The next item featured the soloist, Walter V. Ferner, who played the solo-cello in the Beethoven Variations much to the delight of his listeners. Mr. Ferner's smooth technique and the evenness of his clear tone appealed greatly. The work contains nothing startling from a technical viewpoint but requires fine phrasing and elegant legato work in which regards Mr. Ferner was very pleasing. As encore he played a movement from a Bach suite for cello alone that revealed his ease in overcoming the perplexities of double stops. The orchestra under Mr. Rothwell accompanied with good effect in the variations.

The Danse Slave by Chabrier is more Spanish than Russian, only the middle part alluding more to the title geographically. It reminds somewhat of the first movement of the Capriccio Espagnol by Rimsky-Korsakow. The Liadow Intermezzo suggesting perhaps a festive cossaque cavalcade, and Svendsen's Norwegian Artist's Carnival were played impressively as to thematic characteristic, rendition and tone color. In the Chabrier and Svendsen works the brass and percussion instruments were somewhat too heavy. A Night in Lisbon by Saint-Saens, a novelty here, was given with much delicacy. The Pizzicato movement from Delibes' Sylvia ballet contained such charm that it had to be repeated.

It seems that the only method by which the musical reviewer would fully appreciate the work of an artist is to have no method in his "madness." He has to be eclectic, else he will be dogmatic. At the same time he should, at least subconsciously, be guided by certain standards of musical style in form and interpretation.

The people in whom these standards were much awake did not approve of Serge Prokofiev, when he played the Beethoven A major sonata, Op. 101, at the first recital of the Ambassador series in Trinity Auditorium. To the "standardized" listener Prokofiev lacked tradition of style, force of tone and was rhythmically not concise enough. They granted, however, that this eminent Russian player is an extraordinary interpreter of Slav music, whether by Liadow or of his own. No doubt the fugue in the sonata was not as clear and forceful as probably intended. The "eclectics" did not mind to hear Beethoven played rather lyrically throughout. It was a Beethoven interpretation with an ascetic undertone, that made it neither unpoetical or colorless however. As to piano color Mr. Prokofiev produces it in all and the most exquisite nuances under a minimum use of the pedal. It is a matter of touch with him. This means his expression is masterly developed both in legato and staccato work irrespective of tempo and dynamics.

Prokofiev is an eminently musical player of superb technique. He is a great musician in whom the virtuoso comes second, though his work at the piano is brilliant. His Schubert waltzes were pleasing, but he was at his best in the Liadow prelude. His fine humor was shown in the burlesque Moussorgsky Ballet of the Chickens in Their Shells. The balladlike Contas by Medtner was given very dramatically with much emphasis on color and polyphony. Among his own works the prelude opus 12 and Vision Fugitive appealed strongest. In the Scriabine and Rimsky-Korsakow he revealed his emo-

tionism as rather veiled, which added to the wonderful poise of his sincere art.

There was friendly applause after every program number, the public insisting on various encores. Prokofiev received about the same reception as Percy Grainger five or six years ago at his first appearance. Los Angeles gave him the glad hand but did not wax enthusiastic. Today Percy Grainger is one of our favorite visitors. Prokofiev's chances are the same.

## COMMUNITY MUSIC IN LOS ANGELES

Music Committee of Community Music, F. W. Blanchard, Chairman, is Formulating Plans for Further Development of This Service

Plans are being formulated by the music committee of Community Service of Los Angeles, F. W. Blanchard, chairman for the further development of community music in Los Angeles, immediately following the holidays. These plans include a survey of the musical resources and conditions, especially along the broader community lines, a school for community music under the auspices of the College of Music, University of Southern California, and possibly a "music week" in Los Angeles similar to the one which New York City so successfully accomplished last year.

The realization of these plans still depends to some extent on the favorable response to a request Mr. Blanchard and his committee have directed to the national headquarters of Community Service in New York City for the continuation of the present assignment of Alexander Stewart, special representative for community music in California, for the National Community Service.

There is strong reason, however, to believe that this petition will be granted and that the local committee will have the services of Mr. Stewart in helping to work out these plans.

The proposed music survey of Los Angeles will go into details concerning the musical resources of the community in its various phases and will be used as a basis for future plans in community music.

The School of Community Music at the University of Southern California will be open free of charge to the people of the community as well as to students of the university. The school will probably commence Monday, January 24th, and will last five weeks, two periods a week, on Monday and Thursday evenings. In addition to the technical instruction in song leading, which will be based on the fundamental principles of choral and orchestral conducting as applied to community singing, there will be a discussion of the broader phases of community music.

Among the subjects to be studied are: "The Place of Music in Industry," "Organization of a Community Music Program," "The Community Chorus," "Community Orchestras and Bands," "Community Opera," "Community Singing in the Churches," "Music Settlement Work," and other topics of interest to students of community music. Students of the course will be expected to give practical demonstrations of song leading. Prominent local leaders of community music will co-operate in giving exhibitions of their work before the class.

The plans for the music week contemplate an intensive week of music, during which the various musical organizations of the city will give special programs; addresses upon the value of music to the community will be delivered before practically every organization in the city. The churches will feature special musical programs and organ recitals. Community singing will be held throughout the city and in every way possible the attention of Los Angeles in general is to be focused upon music during the entire week. Well known local musical leaders and men and women interested in the social and recreational side of the community life are actively interested in these plans and have promised full co-operation.

The College of Music of the University of Southern California announces a School of Community Music in co-operation with the Los Angeles Community Service. The course will be given under the supervision of Alexander Stewart, special representative for Community Music for the National Community Service, and will cover a term of five weeks, two classes each week. The purpose of the course is to train leaders for community singing, especially in the smaller groups of the community; to study the principles, purposes and methods of community music in its broader aspects. The only requirements for enrollment are a serious interest in community music and a purpose and desire to be of service in the work. No special musical training of a technical nature required for entrance.

The sessions of the school will be held in Aristo Hall, at the University of Southern California, Monday and Thursday evenings promptly at 8 o'clock and will close promptly at 9:30. Members of the school who satisfactorily complete the work will be expected to lead at least five community sings as a volunteer leader. The members of the class will be expected to attend as visitors at least five community sings or community chorus rehearsals and to make a report of such visitation. No fee will be required for the course.

A certificate from the National Community Service will be given students who satisfactorily complete the course. While the larger part of the sessions of the class will be devoted to the technique of song leading and

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demonstrations of methods of conducting community singing, a part of each period will be given over to the discussion of community music and its value in the social life of the community and the nation. Some of the subjects to be discussed are as follows:

The meaning and function of community music; the social value of music; music in industry; a study of the people at a community sing (the psychology of the crowd—how to arouse them, how to interest them, etc.); the value of community music in citizenship work; the organization of a community music program; how to organize a community chorus, a community orchestra, a community band; community opera; community music and its relation to the professional musician; community singing in the church, its leadership, its function in improving congregational singing. The church music service and its adaptation to the needs of today, the choice of songs for community singing.

**LOS ANGELES MUSICAL BREVITIES**

Definite announcement has also been made of one week's operatic performances by the Chicago Grand Opera Company in April. Mary Garden, Frida Hempel, Rosa Raisa, Muratore, Baklanoff and Edward Johnson will be among the stars. The season will be conducted under the management of L. E. Behymer at the Philharmonic Auditorium. The coming of the company has been made possible through the co-operation of the Community Development Association. The Los Angeles season will precede the performance to be given in San Francisco.

The pianistic master-class of Richard Buhlig, whose playing with the Philharmonic Orchestra and the Noack Quintet brought him rich honors, will be one of the most constructive events in the music life of the West. His playing and interpretation has been considered as highly artistic by the leading artists and teachers of this city. Hence several prominent pianists and instructors will join his class. The classes are to begin on the 10th of January and will last till April 21st.

Miss Fannie Charles Dillon, the highly talented Los Angeles composer, has had a letter from Percy Grainger, the famous pianist, telling her that he is including also this season several of her piano compositions on his programs.

Twelve of John Smallman's pupils are appearing at Grauman's Theater singing Christmas carols.

The Philharmonic course at Long Beach under the management of William C. Mills includes also during the second half of the season artists of more than national fame. After the first of the year Mr. Mills offers the Salzedo Harp Ensemble and Povla Frijs, soprano; Samuel Gardner, violinist, and Mary Jordan, contralto, closing with the superb Mme. Frances Alda. All these artists are on the Los Angeles Philharmonic course, which bespeaks their worthwhileness for Long Beach and other interurban cities.

Monrovia is musically coming to its own more and more. The Foothill Players of Monrovia are sponsoring an artists' course which offers Emilio de Cogorza, baritone, or Cecil Fanning; May Peterson, soprano; Samuel

Gardner, violinist; the Trio Intime and Miachs Levitzki, pianist. This series will be given in Monrovia, but will have the patronage of Azusa, Covina, Glendora and Duarte music patrons, thus obviating the long trip into Los Angeles. Both local courses are being given by arrangement with impresario L. E. Behymer.

Mrs. Grace Wood Jess returns to Los Angeles the first of the year. She is on tour now from the East through the Middle West, appearing in interpretative costume recitals. Many consider her work equal to that of Yvette Guilbert.

Cecil Fanning, tenor, will be the next soloist at the Hollywood High School concert series. The other two events will feature May Peterson, popular American soprano, and the Trio Intime, consisting of Jay Plowe, flute; Ilya Bronson, cello, and Alfred Kastner, harpist. Hollywood is much indebted to Professor Hughes and Miss Edna Ames for the arrangement of this series.

At St. Mary's convent the new pipe organ, recently added to the musical facilities of the school, was dedicated on Thursday. Dr. Ray Hastings, organist of the Davis Musical College, rendered a well selected program for the event. Henrietta N. Russell, pianist of the Davis Musical College, was heard at the last program of the Matinee Musical Club.

Miss Norma Gould has added another educational feature to her dancing curriculum in the nature of lectures to be given by Mrs. Henri Napier Carmer, late of New York and San Francisco. Mrs. Carmer will speak on the "Psychology of Beauty," "The Blending of the Personality," "The Power in Action," and "The Great Individual." The last address will be delivered at Miss Gould's studio and is open to the public.

Jan Kubelik, the great violinist, will come to this city in April, according to Impresario Behymer.

A wire from Madame Ernestine Schumann-Heink to her manager, L. E. Behymer, advises that her engagements in the East are so many and such triumphs that she will be unable to spend Christmas in California. This will be the first holiday she has missed here in five years, but as her children will be with her at the New York home a festival will be enjoyed anyway.

Tuesday evening will be Carris Jacobs Bond night at the Hollywood Community Chorus at Hollywood High School auditorium. This will be her first public appearance since her return home from a triumphant twelve weeks' tour with the Keith Vaudeville Company in Eastern cities. Mrs. Bond will talk informally about work "behind scenes" and will also play accompaniment for some of her songs the chorus will sing.

The composer-pianist will be home indefinitely. Mrs. Bond cancelled a contract extending from February 28th to the middle of July next, and ending in London with eight weeks' engagement, to return to Hollywood, for which she has been "homesick," and because she did not feel physically able to undertake the tour. She is in excellent health and her time now will be given to writing scenarios and music for motion picture plays. "The Path of Life," is her first scenario, written, as others will be, from one of her songs.

"I wouldn't take a million dollars for my vaudeville experience," said Mrs. Bond. "I have had a perfectly wonderful time. I have sung to 308,000 people with audiences numbering rarely less than 2000, while election day the crowd was 8000. Two times a day for twelve weeks I've boosted Southern California." Mrs. Bond was accompanied on the tour by Miss Lois Bennett of this city, who sang Mrs. Bond's songs to the composer's accompaniment.

May Macdonald Hope, pianist of the Los Angeles Trio founded by her, announced the date for the coming concert as January 17th. Together with Leon Goldwasser, violinist, and Ilya Bronson, cellist, she will play works by Brahms, Beethoven and Grieg.

Mrs. Lida Gray Bowles presented her piano pupils in recital at the Kelton Studios on December 15th to an audience of the parents and friends of the pupils, who displayed excellent training and played with a pleasing degree of musical discrimination selections from Grieg, MacDowell, Nevin, Schumann, Offenbach, Bond, Cadman, Elman, Massenet, and Chopin.

Adolf Tandler, musical director-general for the Ambassador Hotel, announces a number of high-class musicals at which soloists of international fame will appear. Among them are Serge Prokofeff, Russian composer-pianist, January 13th; Julia Claussen, Metropolitan soprano, January 27th; Alice Gentle, famous soprano and now with the San Carlo Opera Company, February 10th. The Russian dancer, Theodore Bekef, will appear on the same program. Paul Althouse, Metropolitan tenor, is booked for February 10th. Arthur Middleton, eminent basso, and Mabel Riegelman, lyric soprano of the Chicago and Boston Opera Companies, will appear on March 10th. Kathleen Parlow, since Maud Powell's death the greatest woman violinist, will play on March 31st.

Vasa Prihoda, the violinist, played Tachstkowsky's concerto to an "opera concert" audience at the Metropolitan recently, assisted by the orchestra under Giuseppe Bamoschek. There were also from Martha for Mario Chamlee, from Pearl of Brazil for Mabel Garrison and from The Prophet for Jeanne Gordon. Mr. Prihoda added a Bach air and pieces by Paganini, and Miss Garrison and Mr. Chamlee also gave a duet from Lucia.



## MUSIC IN THE PUBLIC SCHOOLS

Children Trained in Musical Appreciation According to Their Mental Ability to Grasp Artistic Literature

The administration of the music department in the San Francisco public schools has been based upon the most modern educational and musical aims. From the smallest child in the kindergarten to the graduates in the various elementary and secondary schools, music has had an important place in the curriculum. The hopes of the future are in the rising generation but modern life is becoming material to a great extent, and music in education is a counteracting influence. It is a medium by which the intellectual and physical activities are allied to the higher life, qualities which make for character. The good influences of music in the school, branch out in many directions, such as giving to the child power of expression, quickness of perception, rapidity of observation and reason, concentration of thought, training of correct speaking and singing voice and strengthening the body as well as response to the instructive and emotional life of the music, development of the inner nature to feel the quality of higher music and response in motions to action; but the fundamental aim of music instruction in the public school is an intelligent appreciation and lasting love for the best there is in music.

Besides the many and various lines of serious study in the regular music work, such as ear training, theory, etc., in all the classes, many beautiful and classical songs are given. In the lower grades songs are adapted to the child, selected from such composers as Reincke, Brahms, Mozart, Gaynor, Foster, Chadwick, Fairbank, De Koven, Loomis, Arthur Foote, McCurrie, etc. Folk songs and folk games are given as well as systematic drill upon the patriotic songs. In all the classes a regular course of study prescribed by the direction of music and based upon the material of the State Board of Education, has been carried out.

At the graduating exercises of all the schools many songs were sung under the direction of the various music teachers and various orchestras performed. The songs were sung with exceptional quality of tone and with expression and finish, and were such songs as The Dawn by Leoni, Serenade by Gounod, the Sextette from Lucia (Donizetti), Handel's Largo, Evening Star by Wagner, Thou Art Like a Flower (Schumann), selection from Mendelssohn, Anvil Chorus (Verdi), Slav March (Tchaikowsky), Lost Chord (Sullivan), Cavalleria Rusticana (Mascagni), Songs My Mother Taught Me (Dvorak), My Heart at Thy Sweet Voice (Saint-Saens), Salut D'Amour (Elgar), Invictus (Bruno Huhn), selections from Chopin and many others.

Our California composers have been recognized by such songs as follows: Invocation to the Sun God (Carlos Troyer), The Night Has a Thousand Eyes and Absent (Metcalf), Popono (H. J. Stewart), Sky Blue Water (Cadman), Lullaby (Cadman), and Soldier Boy (Stefani). At the various high schools, the plays given by the students were enhanced by selections given by the orchestras and choruses and musicales and light operas were most creditably produced. In the schools teaching French, Italian and Spanish, songs were sung in these languages. During the last part of November a most notable chorus of 7000 girls sang under the leadership of Miss Estelle Carpenter, Director of Music, accompanied by the Municipal Band, in the Auditorium. The girls assembled to hear Edwin Lemare, the great organist, who rendered selections on the organ. It was thrilling to hear so many sing at once and a notable achievement to so perfectly control such a vast throng.

At the closing performance of the year, a chorus from the schools sang in the Rotunda of the City Hall to welcome General Neville to our city. The children of the Hamilton School sang under the direction of Estelle Carpenter the Marseillaise in French and patriotic songs. They sang so effectively that General Neville was charmed and he descended from the platform and came over to the children and shook hands with each and every child.

Olga Steeb, the California pianist who has just returned from a series of very successful concerts in the East, will appear with the Los Angeles Philharmonic Orchestra on January 21st and 22nd. On this occasion Miss Steeb will play the beautiful Liszt E flat minor concerto. On the way back to the Coast from her Eastern triumphs, Miss Steeb appeared in Chicago and Reno, where she won the approval of both the critics and audiences.

Manager Selby C. Oppenheimer and a score of clerical assistants are literally being swamped with advance mail orders for seats and boxes for the coming engagement of Anna Pavlova, the greatest of Russian dancers, and her Russian ballet organization. The famous star supported by the biggest and most wonderful entourage with which she has ever been surrounded in this country, will play an engagement under Oppenheimer's management at the Curran Theatre, which will be strictly limited to six evening and two matinee performances, beginning on Monday night, February 14th.

## ENORMOUS INTEREST IN PAVLOVA

Ten days ago Oppenheimer made his first announcement of Pavlova's coming, soliciting mail orders from the public. At this writing 13,000 letters have been received and already sufficient money has been accounted for to assure that all advance sale records will be completely shattered, and that Pavlova will face absolute capacity audiences at each of her eight Curran Theatre performances. This condition is strictly in line with the splendid success attending the entire tour of Pavlova and her Ballet Russe. All over the country the celebrated artist has been dancing to crowds that have taxed to their utmost capacity the auditoriums in which she has appeared.

Of course there are capacities and capacities. A name that will fill a theatre of 1500 seats may not be as potent in filling a coliseum seating 3000 or 4000 people. Northampton's \$6800 taken at the box office for one Pavlova night is not apparently as remarkable as Chicago's \$20,000 for matinee and night at Medinah Temple, which so far is the record of the tour. Rochester reports \$10,000 for two nights; Cleveland \$45,000 in one week; New York found upwards of \$50,000 in the box office for a week at the Manhattan Opera House. A unique feature of the record-breaking proclivities of Pavlova is found in the remarkable result of \$65,000 taken in for seven performances in Waco, Texas. The vogue of Pavlova goes on and on and San

Francisco will certainly fall in line by returning box office figures that will rank with the other great cities of the country.

Pavlova aided by Marie Olenova, a new star of the Russian dance; the ever-popular Volinine, who has been her particular dancing partner for the past many seasons; Hubert Stowitts, dramatic dancer, who is also new to this country; Ivan Clustine, premier producer of the Russian ballet; Hilda Butsova and a dozen other principal dancers, a great corps-de-ballet of 40, and symphony orchestra under the direction of the foremost dance director, Theodore Stier, will present practically different programs at each of the eight Curran Theatre performances. The list of ballets to be given on the various nights and matinees will be as follows: Monday night and Wednesday matinee, Egyptian Ballet and Tchaikowsky's Snow Flakes; Tuesday night, Schubert's Enchanted Lake and a series of Chopin dances; Wednesday night, the gypsy ballet Amarilla, by Elazounow and Drigo; Thursday night, Massenet's Thais and Pavlova's own chorographic poem, Autumn Leaves; Friday night, Drigo's Flora's Awakening; Saturday matinee, Thais and Chopiniana; Saturday night, the great double bill, including Schubert's Enchanted Lake and Amarilla.

Manager Oppenheimer will continue to receive mail orders, which are now being filled as quickly as received, up to and including Tuesday, February 8th. On Thursday morning, February 10th, all tickets unsold through the mail order system will be placed on sale at the Curran Theatre ticket office only, where the sale will continue up to and during the Pavlova engagement.

Complete programs and particulars may be had at the ticket office of Sherman, Clay & Co. or the Curran Theatre.

Julia Culp, the Dutch Lieder singer, will arrive in America, according to a cable sent to her manager, Mrs. Antonia Sawyer, the latter part of March. Madame Culp will make an extensive tour of the United States, where she has already a host of friendly admirers.



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### MAY PETERSON COMING

Charming May Peterson, known as the "Golden Girl of the Metropolitan," accepted everywhere as one of the most delightful recital artists this country has ever produced, a singer of exquisite charm, voice and personality, will appear at the St. Francis Ballroom on Tuesday afternoon, February 8th, in what will be her only concert in San Francisco this season.

Thousands of local music lovers who heard May Peterson at her recitals in the Savoy Theatre two years ago, where she was first presented in this city by Manager Selby C. Oppenheimer, will recall the instantaneous success which this lovely singer made for herself on that occasion. Only a chosen few assembled at the first Peterson recital at that time, but they spread the news that a really great artist was in town with such rapidity that the second appearance of Miss Peterson found the Savoy crowded to its capacity. The coming event will be one of the regular concerts of the Alice Seckels Musical Matinees and as there are but a few single tickets available for these events there is no doubt but what the limited capacity of the Colonial Ballroom of the Hotel St. Francis will be taxed to its fullest to contain the Peterson admirers.

The lovely singer will render a program of fine distinction, including arias from Mozart's *Le Nozze di Figaro*, *Messager's Fortunio*, and Bach's *Phoebus and Pan*; rarely heard works by Weckerlin, Chausson and Staub will also be given, and the list will include old Canadian folksongs, songs in native Swedish and Danish, old Scotch songs, and compositions by Hageman, Albert Spaulding, Walter Kræmer, Cyril Scott, Gulon and MacFadyen. Clarence Shepherd will be at the piano.

Tickets for this concert can be secured at Sherman, Clay & Co.

### JOSEF HOFMANN COMING

Josef Hofmann, the peerless pianist, everywhere acclaimed as one of the world's very greatest exponents of piano-forte, is headed toward San Francisco. Hofmann's visits to this city more than those of any other living pianist attract the widest attention, and he is always greeted by thousands of interested piano students. Hofmann has but recently returned from the British Isles, where he appeared in numerous engagements for the first time since he left Great Britain as a child prodigy.

As a criterion of how he was received, lines penned by Ernest Newman in the *London Times*, are apropos at this time: "Hofmann is one of the very few pianists to whom one can listen delightedly even when he is doing a pianistic thing for its own sake. It is not only that his technique is amazing but that his infinite variety of touch and his impeccable taste would give for the moment a genuine aesthetic value to even five-finger exercises. As a pure stylist I do not know where to look for his superior among pianists."

Hofmann will give two recitals in San Francisco under Selby C. Oppenheimer's management at the Columbia Theatre, on the Sunday afternoons of February 27th and March 6th. Mail orders for the same will now be accepted.

Selma Kurz, the Viennese soprano, made a tremendous sensation at her debut with the National Symphony Orchestra at the Hippodrome Theatre, New York. Madame Kurz drew an audience of the most distinguished musicians in New York as well as the usual concert devotees. Critics pronounced Madame Kurz as having the most perfect trill of any coloratura soprano before the American public today, while her voice and art is of equal beauty and charm.



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## INTERESTING TEACHING MATERIAL

By ROSALIE HOUSMAN  
From the John Church Co.

I have recently received several sets of worth-while teaching music from the John Church Co. and am glad to recommend it to my western musical friends. Summer Days at Deer Creek, six simple things for the early second grade, by Mary O'Hara, are melodious, do not make big demands on the pupils' imagination, and furnish the teacher with attractive pieces. They are all worthy of notice. So are A. Mueller's set of sea pieces. These are in more extended song form and a trifle more taxing for the pupil. I can particularly recommend The Old Tar's Tale, and The Mermaid's Song. Manazucca's Six, Op. 64, are well disguised studies for the new pianist, and furnish good rhythmic and technical opportunities for her or his development; her other series, In Nightland, are second grade pieces, the titles are charming, and will help much to appeal to the young student. All have a simple, obvious melody, suitable to their use.

Wm. Berwald, in his Six Adventures in Joyland, also has given the teacher who is on the lookout for new music good pieces of the second grade. These offer more rhythmic difficulties than those I mentioned above, which should recommend them. Wandering Gaily Along will make the child happy, and so fond of the piece that she will be anxious to learn it. The whole series has just that quality. I have been using them and speak from experience.

Mary O'Hara is also responsible for Silver Heels, Idle Moments, and Nolette, three compositions, giving the student more ambitious work to do. The first and last are studies for phrasing and melody playing and the other is a more difficult study for the pupils' development on the rhythmic side. These are well worth knowing and good music as well. The teacher who can explain form will find these examples good for that purpose, too.

Coming to Charlotte Davis' Valse, we have music, difficult enough for the fourth grade, and it is good to find that the American composer is awakening to his opportunity in this direction. This Valse will be good preparatory material for those of Chopin, and I hope it will be so used. The six characteristic piano pieces of Mentor Crosse, are also of this type, and demand a well developed musical intelligence, fleet fingers, and an alert eye. They are more the sort of thing given for pleasure, as well as for the technical gain. As a group, they form a good contrast, and will sound well at a student recital. Other music of this sort are Winter Roses of J. Lewis Brown, Minuet in the Old Style, by Jessie Gaynor, and two sketches of De Koven's, Before a Shrine and Echoes of the Fete, as well as Arthur Nevins' Toccatella. It is really a great pleasure to be able to find so many worthy teaching pieces, as so many of us have been led to believe that there is no such animal in American music. There is, and it has attained a healthy growth. Let us help it along.

From J. Fischer & Bros.

Traditional Airs, newly harmonized by Deems Taylor, Op. 15, include many nations. May Day Carol is to my thinking, the most successful of the series, and it is an early English tune. The melody remains the same through all three verses, and in the second there is a delightful counterpoint in the piano part, quite in keeping with the spirit of the song, which has a naive melodic line. In La Belle Yolans, of mediaeval France, you are reminded of the songs of Mme. Guilbert, with their free and frequent changes of rhythm, and their supple melodies. The quaint old French text is given and will be lovely to use. La Vie Rustique, of Belgian origin, is nearer the Weckerlin songs, though this accompaniment is far more elaborate. The whole series is issued for high and medium voice, and is worthy of the best programs. I believe that Werrenrath has done several, as I know he and the composer are old friends. Howard McKinney, whose Four Crumbs From Peacock Pie I enjoyed reviewing last summer, sends in two new songs, both issued for high and low voice. These are dressed in more modern harmonic garb than the others, and yet they are not difficult to sing. In My Soul's House, and To a Hilltop will serve the teacher's needs well, and also grace the American group of the recitalist. The former is in more sustained mood, and the latter will make a good finale, as such songs are few and far between.

Mabel Wood Hill, in her musical interpretations of Aesop's Fables, shows a delightful and spontaneous sense of humor. The interpreter of these must not only possess this faculty, but must project it, too, to give these songs their full value. Then I predict that they will be a great success, and also for the singer. But her diction must be letter perfect, not to lose a grain of these rare tidbits. I have heard them done by Mme. Gauthier, to whom they are inscribed, and so know their value and their success.

Ruth Muzzy Conniston, well known in San Francisco and the bay regions as an organist, pianist and accompanist, just returned from Merced and Lodi where she participated in the dedication exercises of the new organs which Sherman, Clay & Company have installed there. The playing of Mrs. Conniston was as usual up to its artistic standard and she was the recipient of a great amount of praise as well as the hearty approval of the press. Mrs. Conniston also participated at the last Pop concert of the San Francisco Symphony Orchestra when they played the Bach-Gounod Ave Maria, Mrs. Conniston playing her part on the harmonium.

## HELEN C. HEATH PRESENTS TALENTED PUPILS

Miss Helen Colburn Heath, one of San Francisco's most prominent vocal artists and teachers, presented two talented pupils at the Forum Club, 126 Post street, on Saturday evening, January 8th. Every available seat was filled on this occasion and the audience proved throughout the rendition of the program that it was interested and enjoyed every moment. The pupils introduced by Miss Heath on this occasion were Miss Evelyn Maack, soprano, and Miss Barbara Robb, mezzo-contralto. These two young vocalists were assisted by Miss Edna Horan, violinist, Miss May Fitz-Gerald, pianist, and Mrs. Paul Jarboe, accompanist.

As has been her custom in the past Miss Heath preceded the program with a few remarks explaining to the audience that those assembled were not expected to listen to finished artists but that they have been called to help encourage young aspirants for musical honors in their career, and to give them an opportunity to become acclimatized to the concert hall. In this spirit the audience gave a cordial reception to the two young debutantes. The honor of beginning the program rested upon Miss May Fitz-Gerald, a young pianist of marked ability. She played Chopin's Polonaise Militaire with precision and deliberation and was heartily applauded by the audience for her excellent performance.

Miss Barbara Robb then sang a group of three songs, namely, In the Time of Roses (Reichardt), Songs My Mother Taught Me (Dvorak), and Elegie (violin obligato) (Massenet). Later on the program Miss Robb sang another group of three songs, including Caro mio ben (Giordani), When Song is Sweet (Sans-Souci), and Sing, Smile, Slumber (with violin obligato) (Gounod). Miss Robb, although at first somewhat afflicted with nervousness, gave evidence of possessing a natural adaptability for poetic expression. Her voice is pliant and rich in timbre, and seemed to us to be more of a mezzo-soprano than contralto, as far as timbre is concerned. She sang distinctly as to enunciation and really seemed to feel the sentiments expressed by the composer. Eventually she will become more self-assured and consequently will gain in artistic power and strength as well as poise. She possesses all the elements of a successful vocal artist.

Miss Evelyn Maack also sang two groups of three songs each. At first she sang Solvejg's Song (Grieg), Ah! Thou Little Knowest, (Mary Carr Moore), and Les Filles de Cadix (Delibes). Her second group consisted of By the Waters of Minnetonka (Lieurance), with violin obligato; The Look (Rosalie Housman), and Villanelle (Del'Acqua). Miss Maack is the possessor of a clear, pure and ringing lyric soprano voice which she employs very skillfully. She possesses natural poetic instinct and sings the technical portions of her selections with accuracy and ease. She gives evidence of unusual agility of style and seems to be versatile to the extent of singing colorature as well as more emotional phases of song literature. Her diction is concise and clear. The songs by the two San Francisco composers, Rosalie Housman and Mary Carr Moore, were specially enjoyed.

Miss Edna Horan surprised her hearers with the breadth of her style, the strength of her bowing and the expression of her phrasing. She has grown much in artistic stature since last we heard her, and she has gained a maturity of execution very rare in one so young. She played the obligatos with fine adherence to the spirit of the composition and her solos were interpreted with skill and musicianship. She played a group of works including Ave Maria (Schubert-Wilhelm), Guitarre (Moszkowsky-Sarasate), Orientale (Cui), and From the Canebrake (Samuel Gardner). It was a pleasure to watch her graceful bowing and her depth in emotional coloring.

Miss Helen Colburn Heath closed the program with a fine interpretation of Il est bon, il est doux, from Massenet's Herodiade. Miss Heath's vocal art is always admired whenever she has an opportunity to appear in public, and on this occasion her appearance was no exception to the general rule. She was in excellent voice and mood, sang with virility and power, enunciated clearly and distinctly and brought out every expressive phrase in the beautifully melodic aria. She received an ovation after concluding her song, not only because of her fine artistic work, but also because of the excellent training she gave to the two young vocal students who pleased so much during the course of the program.

Mrs. Paul Jarboe played the accompaniments most delightfully. Her touch is limpid and appealing. Her tone shading is intelligent and artistic. Her technique is clean and easy, and she understands the art of being a real support to the soloist.

Myrtle Claire Donnelly, one of the most charming and artistic young singers, whom California is proud to claim as a native daughter, has returned to her home in San Francisco after an absence of about six months. During that period Miss Donnelly spent most of her time in Paris, where she coached as well as increased her already extensive repertoire. Not only has Miss Donnelly a voice of exceptional beauty, but she possesses an unusual amount of musicianship and intelligence. Her work is always admired for her skillful phrasing and exquisite musical taste. In the early spring Miss Donnelly will take her departure for the East, where she has quite a number of splendid engagements awaiting her, several of which are to be given in Washington, D. C. It is to be hoped that the many friends and admirers of Miss Donnelly may prevail upon her to give a recital in San Francisco during her visit here that we may again enjoy the beauty of the vocal bud which has now grown into its full bloom.

## SYMPHONY CONCERT

(Continued from Page 1, Column 3)

splendid, inspiring march very colorful and melodious, beautifully scored, which works toward a splendid climax. Indeed, there are altogether too many climaxes in this work. They are so frequent that their individual effect gradually becomes weakened because of their frequent occurrence. The same is true of the various themes, some of which are repeated so frequently that there is grave danger of them becoming monotonous. And this again leads us to the remark that the themes are not connected. In other words, they are lacking in continuity. But this may be done intentionally, the composer basing his mode of development upon the theory that life in the forest is not a matter of clean-cut action where one incident is connected with the preceding one, but forms rather a succession of events none of which have any connection with the other. This may also be his reason for repeating certain themes so frequently in the same musical idiom. There are certain incidents in the forest life that repeat themselves frequently in a monotonously similar fashion. The finale of this first movement evidently represents the awakening of nature, the final burst of day and the full joy of living.

Vigorous chords among the strings introduce the scherzo movement followed by a beautiful and graceful woodwind passage suggesting fairy dances and followed by the quaint muted horn and trumpet effects which abound so freely in this work. This graceful and flowing theme dies away to the faintest pianissimo and after another introduction of accented chords we hear one of the most graceful, elegant and haunting waltz themes it has ever been our pleasure to enjoy. Then we hear again the opening theme which finally ends in a most thrilling and effective climax. This scherzo may well be characterized by the description of "smiling through tears." It shows its whimsical humor while it also contains a fixed element of pathos.

But the real fun of the work is reserved for the third movement, which begins with the tympani intoning a funeral theme taken up by clarinets, bassoon, horns and oboe with string pizzicati accompaniment. The woodwind are the comedians and they certainly succeed in moving the risibles of the hearers, if the latter have any sense of humor at all. At times the jokes are pretty bad puns. Mr. Mabler employs here certain effects which in want of a better descriptive term we may call "Portamento effects" among the woodwind and brass, but not one of those slow portamento, they are done very quickly, like jumping from a low to a high note suddenly. We are using these plain expressions so that our readers get an idea what we mean. We could use technical expressions, but no one would know what we were talking about. They may not know what we are talking about even as it is, but we trust we made ourselves clear. There is also a theme somewhat oriental in character which is also very funny. Indeed there is one humorous incident after another which keeps the listeners in a constant merry mood. Occasionally a big shriek goes up from the inhabitants of the forest who follow the funeral cortege. For be it understood this is supposed to be the funeral of a hunter, and the various inhabitants of the forest whom this hunter had been persecuting are the "mourners." The object of the humor is here easily understood, and the occasional shrieks are not altogether the result of regret over the demise of the hunter.

There is, however, following the funeral procession and as part of the fourth movement a very beautiful "lamentoso" theme sung by the strings and played on this occasion with excellent taste and effective phrasing. Soon every group of instruments is busy intoning conflicting themes, which is not only a most ingenious arrangement on the part of the composer but which proves excellent musicianship on the part of the orchestra members. Gradually an impressive climax is attained, more of the shrieks of the forest citizens and then a return to the calmness of nature as depicted in the beginning, with the birds singing their melodies and the cuckoo intoning his call. Here the work becomes very Wagnerian and ends in a powerful, thrilling climax, the final note breaking off suddenly.

Louis Persinger and Artur Argiewicz again played the Bach double concerto and once more delighted the music lovers with their intelligent and technically smooth performance of this difficult classic. Both musicians revealed themselves as being thoroughly familiar with the possibilities of the violin and also with the depth of sincerity embodied in this work. The various fugue passages and the intricate counterpoint were accentuated by them with fine understanding and excellent artistic judgment. It was a truly splendid and craftsmanlike exposition of an ideal composition.

The overture *Iphegenia in Aulis* by Gluck was interpreted with finesse and graceful coloring under the masterly direction of Alfred Hertz.

Joseph Schwarz, the Russian baritone, who arrived in New York from Europe aboard the Baltic, will be presented to an American audience for the first time by Alex Fischer at Carnegie Hall, Monday afternoon, January 3rd, under the management of Antonia Sawyer. Mr. Schwarz' presence here follows the success which he attained throughout Europe in concert work and as the leading baritone of the Royal Opera of Berlin and Vienna. Following his initial appearance in New York this noted singer will make an extended tour of this country under the same management.



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Overture, "Les Dragons des Villars," Maillart; Two  
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Ballester, Pietro de Biasi, etc.

Monday, Jan. 24: Tosca—Fitzlu, Barron, Agostini,  
Valle.

Tuesday, Jan. 25: Rigoletto—Mario, De Mette,  
Sinagra, Ballester.

Wed. Mat., Jan. 26: Tales of Hoffman—Mario, Bar-  
ron, Agostini, Valle.

Wed. Eve.: Aida—Freeman, De Mette, Inzerillo,  
Ballester, Cervi.

Thursday, Jan. 27: Carmen—Gentle, Charlebois,  
Sinagra, Valle.

Friday, Jan. 28: La Boheme—Mario, Keltie, Ago-  
stini, Ballester.

Sat. Mat., Jan. 29: Thais—Fitzlu, De Mette, Sina-  
gra, Valle.

Sat. Eve.: Trovatore—Freeman, De Mette, Inzer-  
illo, Valle, De Biasi, Cervi.

Sunday, Jan. 30: Cavalleria Rusticana—Gentle,  
Barron, Inzerillo; and I Pagliacci—Keltie, In-  
zerillo, Ballester.

Giacomo Merola, Musical Director

Second Week, Beginning January 31

Monday: Butterfly—Fitzlu, De Mette, Agostini,  
Valle.

Tuesday: Traviata—Mario, Sinagra, Ballester,  
Cervi.

Wed. Mat.: Carmen—Gentle, Keltie, Agostini,  
Valle, De Biasi.

Wed. Eve.: Force of Destiny—Freeman, Inzerillo,  
De Mette, Ballester.

Thursday: Lucia di Lammermoor—Mario, Sinagra,  
Valle.

Friday: Jewels of the Madonna—Fitzlu, Agostini,  
De Mette, Ballester.

Sat. Mat.: Faust—Charlebois, Barron, Sinagra,  
Valle.

Sat. Eve.: Aida—Freeman, Gentle, Inzerillo, Balles-  
ter, De Biasi, Cervi.

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## SAN CARLO COMPANY DELIGHTS OAKLAND

Notwithstanding Inclement Weather During Beginning of Engagement Operatic Organization Attracted Large and Demonstrative Audiences

Ye Liberty Playhouse in Oakland was the scene of large audiences during the week's grand opera season by the San Carlo Grand Opera Co. under the able direction of Fortunio Gallo. Inasmuch as this splendid aggregation of first-class operatic artists will begin a two weeks' engagement at the Curran Theatre in San Francisco next Monday evening it was not thought absolutely essential to write in detail of the Oakland engagement. However, it is but just to say that the company did not only come up to its reputed standard of artistic excellence, but that in some respects it surpassed the fondest anticipations.

The bright particular stars of the company—Anna Fitzlu, Alice Gentle and Queena Mario—and the other artists of stellar capability like Bettina Freeman, Vincent Ballester and Agostini, proved to be in excellent artistic trim and acquitted themselves in splendid fashion in the various responsible roles allotted to them. As usual Alice Gentle's Carmen is one of the greatest features of the engagement, and no doubt Anna Fitzlu's Tosca will become the talk of the town. Queena Mario has already been recognized as a coloratura soprano of the highest rank during her former visits to this city, and unquestionably her impersonations will again attract the admiration of our music lovers.

We also shall await with pleasure the beautiful baritone of Vincent Ballester, whose Rigoletto impersonation is one of the most striking and effective portrayals of the role we have ever witnessed. Naturally Mr. Gallo has again been careful to bring fine scenic equipment, good orchestral material and a well-trained chorus. Altogether we shall welcome the visit of Mr. Gallo and his artistic forces with more than ordinary pleasure. We shall also be pleased to renew our acquaintance with Gaetano Merola's fine artistic direction.

## EXCELLENT PROGRAM FOR POPULAR SYMPHONY

Sunday afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give its regular popular concert, offering a program made up mostly of well known favorites. The principal items listed are the Alsatian Scenes of Massenet and the Dream Fantomime from Humperdinck's popular opera, Hansel and Gretel. The Alsatian Scenes were written by Massenet after the Franco-Prussian war and are a musical impression of his memories of a peaceful village in Alsace. The third movement of this suite, entitled Under the Linden Tree, is probably one of the most exquisitely beautiful of Massenet's compositions. Other numbers will be Maillart's overture to Les Dragons des Villars, two of Grieg's Norwegian Dances, the Prelude of Jarnfelt, Grainger's Irish Tune from County Derry and Molly on the Shore and Wagner's overture to Tannhauser.

For the pair of symphony concerts to be given next Friday and Sunday afternoons the programs will contain two numbers new to San Francisco. They are the overture to Russian and Ludmilla of Glinka and Dohnanyi's Suite, Opus. 19. The second half of the program will consist of Schumann's first symphony in B flat major, known as the Spring symphony.

## GODOWSKY WITH CHAMBER MUSIC SOCIETY

On Tuesday evening, February 1st, the Chamber Music Society of San Francisco, with Leopold Godowsky, the world-famous pianist, will present two of the greatest works in musical literature. Leopold Godowsky, Louis Persinger and Horace Britt will give a performance of the celebrated Brahms trio, Op. 8 for piano, violin and 'cello, an event of such huge musical importance to San Francisco that it needs no further comment. Godowsky will also play with the string quartet of the Chamber Music Society the quintet of Schumann, Op. 44 for piano and strings. This will be the first appearance of Leopold Godowsky in San Francisco as an exponent of chamber music and those who are familiar with his marvelous pianistic ability and his superb musicianship can realize that this will be a music treat such as San Francisco rarely enjoys. In addition to these master works, the string quartet will play a beautiful and melodious serenade for quartet of strings by Albert Elkus and the inspired first movement of the quartet Op. 5, by Albert le Guillard, a most virile and stirring work.

This is the last concert, but one, of the San Francisco series, after which the Chamber Music Society leaves on a seven weeks' spring tour throughout the West, under the management of Jessica Colbert.

Mme. Jeanne Jomelli has recently taken apartments at the Hotel Richelieu on Van Ness Avenue, at Geary Street, and is arranging a most artistic and attractive vocal studio there. The Hotel Richelieu since being under the directorship of Mr. Elmer M. Woodbury, who formerly directed the Hotel Maryland at Pasadena, has rapidly developed into the foremost rank as a center of music and art.

Miss Consuelo De Laveaga, a pupil of Mme. Jomelli, sang before the Hermes Club last Saturday evening at the Sorosis Hall. Miss De Laveaga has a charming soprano voice which she uses with excellent technic. The striking feature of her renditions lay in the uniformity of her singing throughout her entire register, which is a characteristic of all Jomelli pupils.

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## ELIAS BRESKIN TRIUMPHS AT CALIFORNIA

Distinguished Violin Virtuoso Delights Three Thousand People With Brilliant Interpretation of Bruch's G Minor Concerto

The hearty reception accorded Elias Breskin, the distinguished violin virtuoso, at the California Theatre last Sunday morning by the three thousand music lovers who crowded the theatre to capacity was evidence that the artist established himself firmly in the good graces of the San Francisco music public for he already had appeared there a few weeks ago. On this most recent occasion he played the Concerto in G minor by Max Bruch in a manner that justified the admiration of his enthusiastic audience.

His fine smooth tone, his easy correct technic and his graceful style combined to instill pleasure in the minds of those who listened to him with careful attention. He negotiated the most difficult passages with the limpidity of the experienced artist and the numerous demands for more after the conclusion of the work revealed the attitude of the listeners in unmistakable terms. Herman Heller and his orchestra added to the enjoyment of the audience by interpreting the orchestral part of the concerto with confidence and smoothness. It was one of the best musical features of the season.

## Salzedo Soloist Tomorrow

The California Theatre has in prospect one of the greatest concerts of its season tomorrow morning, when Carlos Salzedo, world-famous harp virtuoso, will appear as the soloist with Herman Heller's orchestra. Salzedo has by his marvelous playing placed the harp in the foremost rank of solo instruments. To do this demanded that particular genius which is compounded of artistry, musicianship and vision, plus the ability to arrange and the gift of composition. It demands that all round mastery which gives him unqualified first rank.

That the work which Salzedo has done in furtherance of the harp has attracted and impressed musicians, his engagements attest. Five times he has appeared under the baton of Stokowski with the Philadelphia Orchestra, while his concert appearances during the past several seasons number well into the hundreds.

Salzedo's offering tomorrow morning will be Widor's Choral and Variations. Herman Heller has announced the following orchestra selections: Rakoczy March (Berlioz); Violets Waltz (Waldteufel); Eugene Onegin Selection (Tschalkowsky); Autumn Festival Overture (Brahms).

## CRITICS ADMIRE BRESCIA COMPOSITION

We take pleasure in publishing the following communication from Domenico Brescia regarding the reception accorded his composition recently performed by the Chamber Music Society of San Francisco:

San Francisco, January 17, 1921

My Dear Mr. Metzger:—

I wish to thank you for the very kind appreciation of my ability and standing as a composer in this musical community. At the same time, and with the same frankness, with which you do not recognize any sincerity and inspiration in my Eclogues, I am asking you, as a favor, to publish the following criticisms on the same work, which surely differ from your personal opinion:

The Bulletin, by W. W. B. Seymour—The merits of the composition can be summed up by saying that it is fascinating, unusual, colorful, melodious and modern.

San Francisco Chronicle, by Ray C. B. Brown—On the other hand Three Eclogues of Brescia met with a warm and unquestionably appreciative reception, for the good reason that they have originality of thought, picturesqueness of expression and distinctive characteristics. A happier treatment of the classical idea of the eclogue in thoroughly modern idiom it would be difficult to imagine.

The San Francisco Examiner, by Redfern Mason—Those three Eclogues by Domenico Brescia, which were given their first performance by the San Francisco Chamber Music Society last night, at the St. Francis, are charming pages of music. Brescia has composed three atmospheric miniatures. They are melodious and they are characteristic. The musicians played them as if they enjoyed them and the audience certainly shared their pleasure.

Thanking you for this favor, I am, sincerely yours,  
DOMENICO BRESCIA.

[Editorial Note—We wish to take advantage of this opportunity to again emphasize the fact that we do not consider our personal opinion as necessarily representing the opinion of everybody else. On the contrary, music impresses everybody differently. Nor is it our intention, when expressing ourselves out of sympathy with part of the ultra modern school of composition, to infer that such works are not meritorious or musically valuable. We merely wish to register our personal impression of the same. The fault of our inability to understand these works may just as well be ours as it may be that of the composer.

It has been said that the critics who wrote at the time Wagner composed his masterpieces severely admonished the composer for his daring to enter upon new paths. It was maintained that the music which is at present regarded as ultra modern, may be the music of the future, and that consequently future generations will appreciate it as much as the present generation appreciates Wagnerian operas. But, as we understand it, present day reviewers are not writing for the public of the future. They express their opinion in accordance with views entertained at the present time. If people will write and admire the ultra modern school of music and painting ten or twenty years hence, they, of course, have the privilege to do so. But we are now dealing with our own condition and tastes.



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There is no question that these composers are sincere. They are striving for something new. They consider the school of the classics a closed book since Brahms and they are endeavoring to construct a new trend of thought. In other words, we are now in a musical transition period. The works now composed, whether we like them or not, are necessary to the musical evolution of the time. They unquestionably will lead to something eventually. It is impossible that the writer can be the only person who is right and that everybody else is wrong. This is a physical impossibility, and if we thought so we would be the victim of an incurable case of megalomania. But we would not be true to the confidence reposed in us by those who consider our opinion of value, because of any sincerity that may be contained in it, if we expressed ourselves as being pleased with something which we as a matter of fact do not like or understand. The fact that a certain mode of dress is fashionable five years from now is no indication that it would be accepted at this time. So while we can not understand how most of this ultra modern work possesses any audible evidence of inspiration, it is by no means to be inferred that such inspiration is not contained in the work.—A. M.]

## JULIA CLAUSSEN CONCERT

Mme. Julia Clausen, the famous mezzo-soprano of the Metropolitan Opera House, arrived in San Francisco last Monday from her extensive concert tour in which she has fifteen bookings from Texas to the Pacific Coast. The popular singer will be heard here under the direction of Jessica Colbert. Mme. Clausen, regal and beautiful, is one of the favorite artists with local audiences. She has not been heard here since the mammoth performance of Aida, given in the Civic Auditorium, when in the role of Amneris, she stirred the vast audience to a cheering enthusiasm.

In March and April Mme. Clausen will sing at the Metropolitan in eight operas, including some of the Wagnerian roles in which she has acquired an international fame. Mme. Clausen will sing all of these operas in English. A peculiarity of her vocal gifts is the fact that she is able to sing both soprano and contralto roles, her range being quite out of the ordinary. Her voice is opulent of color, having the true contralto timbre, yet ringing out on tones above the staff with the freedom and poise of a mezzo-soprano. Her vocal power seems almost limitless, and she sustains climaxes in a way that is most thrilling. Dramatically her work is on a high plane, such a one as is but seldom heard. Mme. Clausen's voice is rich with genuine feeling, and blending with the power of a true woman and a great artist, her singing is always a revelation. Critics throughout this country and Europe all acclaim her as one of the supreme artists of our time.

At her Sunday concert Mme. Clausen will be heard in the following program, with the well-known pianist, Uda Waldrop, at the piano: Rondo-Gavotte (Thomas); Chant Hindou (Bemberg); Bonjour Suzen (Delibes); Infidélité (Hahn); Tes Yeux (Raley); Ah! Mon Fils, from Le Prophète (Meyerbeer); The Disappointed Sere-nader (Brahms); Sapphic Ode (Brahms); I Serailjens Lustgord (Sjorgren); Til Mit Hjertes Dronning (Backer-Grondahl); En Svane (Grieg); Drom (Grieg); Phyllis Has Such Charming Graces (Old English); Do Not Go, My Love (Hageman); The Bird of the Wilderness (Horsman); Cradle Song (MacFadyen); My Love Is a Muleteer (Di Nigero).

## ALCAZAR

The Wonderful Thing with its resistless heart appeal at the Alcazar this week, gives place next Sunday matinee to the first local staging of Oliver Morosco's latest farcical frivolity Marry the Poor Girl, that recently convulsed New Yorkers at Winthrop Ames' Little Theatre. It is by Owen Davis, whose Sinners, at 9:45 and Peggy Behave have registered popular hits at the Alcazar. It is a farce that is screamingly funny without suggestiveness in speech or situation. There was a week-end party at the Paddingtons' country house. Because of a wholly harmless misunderstanding, for which Jack and Julia were as innocent as babes, her mother insisted that he should wed the poor girl—and he did although each was plighted to another. The frantic efforts of well meaning blunderers to prevent the marriage, and afterwards to annul it, create a roaring riot of merriment.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, JANUARY 29, 1921.

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## MUSICAL INTEREST CONCENTRATED IN SAN CARLO COMPANY

Fortune Gallo and His Artists Attract Large Houses to the Curran Theatre—Demand for Seats Exceeding That of Previous Season—Alice Gentle, Anna Fitziu, Queena Mario, Vincent Ballester, Giuseppe Agostini, Among the Principal Features of the Cast—Tosca Creates Fine Impression at Opening Performance

By ALFRED METZGER

The San Carlos Grand Opera Company, of which Fortune Gallo is the impresario, opened its regular annual San Francisco season at the Curran Theatre last Monday evening with an excellent performance of La Tosca. This organization, consisting of efficient and experienced—in some cases even famous—operatic artists, occupies a unique position in the musical annals of this country. By reason of the accessible admission prices those musical people, whose worldly goods are not extravagant, and who must count carefully when they figure up their expenses, are given an opportunity to hear the standard operatic words without sacrificing too much of their income. People comfortably settled in life who take pleasure in hearing good operatic works interpreted by able artists also find their visits to the San Carlo performances productive of much pleasure and satisfaction. In this way the San

Mario Valle, whom San Francisco has had an opportunity to admire on various previous occasions, again invested the role of Scarpia with sufficient sincerity, vocal power and ease of execution to add to his already well established reputation in this city.

Giuseppe Agostini interpreted the role with that vocal polish and ease of execution which has characterized his previous impersonations of this part. Mr. Agostini is as fine an artist today as he ever was and his inclusion in a cast never fails to add prestige to a performance.

The chorus is specially efficient this year. The voices ring true and appear to be fresh and buoyant. The intonation is excellent and there is a sense of rhythm and uniformity of phrasing and accentuation that is delightful. It is indeed a pleasure to listen to such a chorus. The orchestra gave some evidence of

liant histrionic art. He gave the character a singularly individual touch and portrayed it in a manner to make it unforgettable to his listeners. He is one of the very best Rigolettos it has been our pleasure to hear.

Pilade Sinagra, who essayed the responsible role of the Duke De Mantua, seemed to be somewhat nervous on his opening night and did not make the same impression recorded by the other members of the cast. While he possesses a big, robust tenor voice he is inclined to waver off the pitch quite frequently, and whether this was due to nervousness or not will have to be determined by repeated hearings. In the meantime it is only just to give him the benefit of the doubt.

Stella de Mette and Pietro De Biasi added to the general excellence of this performance. The chorus again distinguished itself, while the orchestra gave a complete finish to the ensemble. Scenery and costumes proved a feast for the eye.

Since it is impossible to include in this week's paper performances taking place after Tuesday evening we shall have to print reviews of Love Tales, Aida, Carmen, Boheme, Thais, Trovatore, Cavalleria and Pagliacci in next week's issue. It is, however, safe to say that anyone fond of opera will find it a most paying investment to attend the performances of the San Carlo Grand Opera Company now filling a prosperous engagement at the Curran Theatre.



ALICE GENTLE

Guest Artist of the San Carlo Grand Opera Company Now Appearing at the Curran Theatre and the Greatest Impersonator of "Carmen" Before the American Public Today. (See Page 6, Col. 3).

Carlo Grand Opera Company appeals to all classes of people and therefore the attendance is practically universal. Although the engagement last year was financially most successful the advance sale this year was practically double of that of last year, and it will be found that many of the performances, if not most of them, will be completely sold out.

That the musical public appreciates the excellent educational work that is being accomplished through the energetic efforts of Fortune Gallo and the San Carlo Grand Opera Company was evidenced by the attitude of the large audience on the opening night. There prevailed a certain electrifying and spontaneous display of enthusiasm that can only be the result of genuine enjoyment and unanimous approval. Curtain calls were plentiful and the principal artists were overwhelmed with the warmth of the welcome accorded them. Anna Fitziu stood out as the principal stellar attraction of the evening. Her regal personality, her fine, round, clear and ringing voice, her convincing and natural histrionic art and her complete grasp of the dramatic possibilities of the role combined to endear her portrayal to the many hundreds of sincere admirers of Puccini's impressive operatic spectacle. Miss Fitziu belongs to those artists who are able to retain and concentrate an audience's attention from the time they enter upon the stage until their share of the performance is ended. She was entitled to the enthusiastic endorsement accorded her.



CONSTANCE ALEXANDRE

The Brilliant Young California Mezzo Soprano Who Appears in Three California Cities Within a Month—Her Art is Coming More and More Into Vogue. (See Page 6, Col. 1).

not having had sufficient rehearsals, but Gaetano Merola succeeded in keeping everyone together and again giving evidence of his musicianhip and skill. He is a very valuable acquisition of the company. Natale Cervi and Pietro de Biasi completed the leaders of the cast. The performance was acenically well presented and the stage management, while requiring a few improvements, is nevertheless worthy of attention.

### Tuesday Evening—Rigoletto

The performance of Rigoletto on Tuesday evening was in every way noteworthy. It included four of the very best artists in the San Carlo personnel and some of these were as splendid representatives of grand operatic art as may be heard anywhere. Queena Mario in the role of Gilda added to the popularity she already enjoyed in San Francisco. She is an artist of the highest rank. Her pliant, luscious coloratura soprano, which is used with artistic finesse both as to phrasing and technical skill, was thoroughly enjoyed by the delightful audience. Her Caro nome was an achievement of which any artist may justly be proud. The San Carlo Grand Opera Company surely may regard itself fortunate to possess such a delightful artist among its personnel.

Vincente Ballister in the title role again added to the pleasure of our music lovers by reason of his fine, flexible and resonant baritone—an organ of sublime quality—and also by his intensive, inspired and bril-



CLARE HARRINGTON

Prima Donna Soprano of the Western Singers Who Will Open Their First Season With Beethoven's Fidelio At Sordani Hall Next Tuesday Evening. (See Page 6, Col. 2).

Stanislas Bem announces that he has withdrawn his interest in the Musical Teas now being given at the St. Francis Hotel, and will open headquarters in the Kohler & Chase Building. He will make further announcements regarding his future plans within a short time.

H. B. Pasmore has issued invitations for a musicale at his studio, Suite 506 Kohler & Chase Building, for Friday evening, January 28th. Pupils participating will be: Dorothy Dunn, Lillian Jacobs, Vera Mathews, R. Rolf, C. J. Howell and Herbert McCormick. Several of these pupils are young vocalists with voices of great beauty and promise.

Lois Steers, the distinguished concert manager of Portland, Ore., whose territory includes the entire Northwest, was a visitor in San Francisco this week. Miss Steers is having one of the most brilliant and prosperous musical seasons of her career and is already laying plans for the season 1921-1922. Miss Steers is one of the best known and most successful managers in the United States and the Pacific Northwest is greatly indebted to her for the musical growth of its public.



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## TWENTIETH YEAR

### MARY GARDEN AS IMPRESARIA

The musical public of America received the surprise of its life last Friday morning when it was announced in the daily papers that Herbert Johnson, general director of the Chicago Opera Association, resigned and Mary Garden had been appointed as his successor. Since this is the first time that a woman has been selected for such a position the appointment represents a precedent in musical activities which in a sense is historical. Of course there is no reason whatever why a woman should not occupy a position of such grave responsibility, while there is every reason in the world why the fair sex ought to have every possible representation in the executive field of America's musical activities, for if it were not for woman the concert halls would represent a very sad appearance and even opera could not possibly be made to pay. In fact, woman is the very backbone of our musical life, for she understands the psychological character of music study far better than the average man, and she also grasps far better the beneficial influence of music upon community life.

The whole trouble in this country, as far as music is concerned, has been that man does not consider music sufficiently serious in the general business of the country to give to it that attention which the development of the art requires. Even boys in school have been known to object to music because they consider it "sissified" to be associated with the art. This state of affairs has done more to retard musical progress and prevent the establishment of a genuine musical atmosphere in this country than everything else together. Man seems to be governed by the idea that money-making is the principal aim in life and only that is worth while which adds to one's prosperity by means of a bona fide business career, that is by accumulating a lot of money. Music is not considered a legitimate business by most men in this country and hence the boys in school think it is "sissified" to study it. Fortunately the war has created a great change of heart in regard to music among the men who served in the army and who became aware that music played a very important part in the business of war by sustaining the morale and reinforcing the esprit-de-corps of the men.

And so it is fitting that woman should be properly recognized in the executive capacity regarding operatic activities as she already has been recognized among the managerial affairs of the country. We believe Mary Garden possesses the requisite accomplishments for the great task for which she has been chosen. As

an artist she has proven that she is endowed with virility, force, and a realization of thoroughness in artistic execution. Her impersonations are strong, vital expressions of a mind that seems to know exactly what it is striving for and that also possesses the capacity to attain its object in the most direct way and in a manner to impress people with the individuality and purpose that lies behind the effort to transmit a fixed idea. In other words, Mary Garden has proven time and time again that she can dominate an audience, in other words, sway men and women. This again means that she possesses executive ability. She has now been endowed with the power to add to her genius of expressing her individual artistic ideas the opportunity to express her convictions in respect to the combined artistic principles of an organization and its influence upon the public at large. Miss Garden has it in her power to improve the operatic situation in America to such an extent that from being a fad, only enjoyed by great metropolitan communities, it will become a musical necessity demanded by smaller communities and gradually become as universal and generally recognized as it has been in Europe for many years. Then, and then only, will America be a musical country and the American artist will become so respected and honored as his unquestionable natural talent and ambition entitles him to. We congratulate Miss Mary Garden upon the wonderful opportunity placed in her hands, and we felicitate the Chicago Opera Association upon the wise choice they have made.

### ALFRED HERTZ DIRECTS TWO FINE PROGRAMS

San Francisco Symphony Orchestra Thrills Large  
 Audiences at Members' Concert in Palace Hotel  
 and at Popular Concert in Curran Theatre

By ALFRED METZGER

Whenever Alfred Hertz makes up his mind to please the public he certainly has a way to accomplish his purpose in a manner which few can surpass. The Members' concert entitled An Evening of Light Music by the San Francisco Symphony Orchestra, was given on Thursday evening, January 20th, in the Palm Court of the Palace Hotel. It was the best attended event of this kind ever given by the orchestra, showing that the organization and Alfred Hertz have gained in popularity with these people who guarantee the financial success of the enterprise. This is indeed a fine showing. There must have been in the neighborhood of one thousand people present, for the chairs which were packed into the Palm Court like sardines were not only all occupied, but hundreds of additional chairs had to be brought in to accommodate the crowd. There were many standing, too.

Now, only guarantors were entitled to tickets, which goes to show that nearly every one receiving a ticket used it. This is a most unusual showing at an invitational affair. The program began with Handel's Concerto Grosso, op. 3, No. 1, Alfred Hertz playing the piano part. This work is not a piano concerto in the strictest sense of the word. It is rather an ensemble work for piano and orchestra. Mr. Hertz gave evidence of the fact that he is not only an efficient director but also a pianist of distinct musical faculties and an ensemble player of directness and spontaneous rhythmic accentuation. He succeeded in blending the piano with the orchestra to a most delightful degree.

Three movements from Grieg's second Peer Gynt Suite were enthusiastically received, they being played with finesse and in line rhythm. The Solveig's Song was "sung" with fine shading and romanticism as well as poetry. The Tannhauser Overture by Wagner concluded the first part of the program. We never heard the orchestra play this work better nor did Mr. Hertz conduct it in more vigorous and effective fashion. It conquered the audience by storm and evoked cheers from the usually dignified and staid society audience. It brought the audience in the right spirit for what was to follow.

During the intermission President John D. McKee of the Musical Association of San Francisco addressed the assemblage in behalf of the renewal of guarantees for three years until the symphony hall of the war memorial was finished. He brought out the essential points of his arguments with striking force and convinced everybody that it is unthinkable to discontinue the symphony concerts at this stage. Mr. Koster, formerly President of the Chamber of Commerce, made a short but forceful and effective address in which he eulogized the San Francisco Symphony Orchestra and Alfred Hertz, and in which he expressed himself as considering it the duty of San Francisco to sustain this excellent artistic body and indeed advised guarantors to increase their subscription. Milton Esberg declared himself willing to increase his guarantee substantially. The effect of the beginning of this drive resulted in a subscription of \$21,000 on that evening and the office received another \$5000 by mail the following day, and every day since certain substantial amounts have arrived. We do not doubt for a moment

but that the required \$100,000 annually for a period of three years will be forthcoming.

However, we trust that our readers will not take this matter too easily. In order to secure these \$100,000 everyone who has subscribed before should guarantee not only what he guaranteed before but add something for good measure, for we do not want our symphony orchestra to be behind any other organization of this kind in America. This paper would be exceedingly happy if the eventual guarantee would develop to be \$150,000 instead of \$100,000. For the symphony orchestra represents a fixed musical institution of incalculable benefit to music and culture in the community. It would be just as criminal to neglect the support of our public schools as it would be to neglect the symphony orchestra, and this paper trusts that our musical clubs, educational institutions, teachers, students and music lovers will all contribute their generous share toward the fund that makes the San Francisco Symphony Orchestra a possibility. If they fail to listen to the call of duty they injure themselves more than they do the cause of music at large.

After the announcement of the \$21,000 subscription to the guarantee fund the orchestra resumed its program. Two movements from Delibes' charming ballet suite Coppella was interpreted with limpidity and poetry. A group of shorter compositions, including Menuet (Beethoven), Aubade (Luigini), Irish Tune from County Derry (Grainger), Perpetuum Mobile (Strauss), Music Box (Liadov), was interpreted with that effective emphasis of melodic charm and lilting rhythm for which Mr. Hertz has become so much admired. The program closed with a brilliantly interpreted performance of the second Liszt rhapsodie in which Kajetan Attl delighted everybody with his fine harp cadenza. Although the program was not over until nearly 11:30 but very few people went home before the conclusion.

The Popular Symphony Concert which took place at the Curran Theatre last Sunday afternoon attracted an audience that crowded every seat in the spacious auditorium and many were obliged to stand. A very melodious and pleasing overture, Les Dragons des Villars, by Maillart, introduced the program and was received with cordial applause. Two Norwegian Dances by Grieg followed and were given that characteristic strength of musical vigor which their composer infused into them. Massenet's Alsacian Scenes again were played with fine shading and contrasting effects and evoked much enthusiasm. The Dream Pantomime from Humperdinck's Hansel and Gretel received a sympathetic and romantic reading. The Prelude by Jarnefelt scored by reason of its grace and poetic sentiment while Grainger's Irish Tune from County Derry and Molly on the Shore aroused the audience because of its unique orchestration and effective melodic and rhythmic treatment. The program closed with a truly inspiring rendition of Wagner's Tannhauser Overture, which evoked cheers from the delighted audience.

### GODOWSKY AND CHAMBER MUSIC SOCIETY

An Event of Rare Artistic Distinction Which Should  
 Not Be Missed By Any Music Lover of Genuinely  
 Sincere Artistic Intentions

By ALFRED METZGER

The writer feels that the forthcoming concert of the Chamber Music Society of San Francisco at which Leopold Godowsky is the guest artist, is of sufficient artistic importance to justify an editorial endorsement and recommendation. Elias M. Hecht has for years assumed the financial backing of the Chamber Music Society of San Francisco without being discouraged by the difficulties and obstacles that presented themselves in the beginning. The members of the Chamber Music Society—Messrs. Louis Persinger, Louis Ford, Horace Britt, Nathan Firestone, Elias M. Hecht and Gyula Ormay—have now played together for five seasons, this being their sixth, we believe, and they have now attained an ensemble and musicianly uniformity of expression that places the organization among the foremost institutions of its kind in the country.

Mr. Hecht again undertook a very courageous thing when he assumed the responsibility this year of engaging guest artists. He and Mrs. Jessica Colbert, the energetic manager, thereby are willing to concede something extra to their subscribers—something to which they are really not entitled, but something which they unquestionably have enjoyed and will enjoy. These guest artists form a sort of present from Mr. Hecht and Mrs. Colbert to the subscribers. Now Mr. Hecht here assumes a financial responsibility which should be recognized by the attendance of everyone who claims to be a sincere music lover. Indeed, he or she cannot possibly be a sincere music lover and stay at home next Tuesday evening, February 1st, when Leopold Godowsky will be the guest artist of the Chamber Music Society. The program includes the Brahms Trio op. 8, a delightful Serenade by Albert Elkus, the first movement from the Le Guillard Quartet op. 5 and the Schumann Quintet.

Such a feast of music presented by such excellent artists and under such generous auspices should be appreciated according to its actual merit, and such an appreciation can only manifest itself by an audience that will pack every available space in the Colonial Ballroom of the St. Francis Hotel next Tuesday evening.

Read the Pacific Coast Musical Review for all important events in the musical world.



## REINALD WERRENATH'S NEW YORK CONCERT

Distinguished American Baritone Scores Triumph—Fine Orchestral Concerts—Charpentier's Louise Given for First Time at Metropolitan

By ROSALIE HOUSMAN

New York, Jan. 16, 1921.—Reinald Werrenath, now one of the artists of the Metropolitan, gave a more popular program than usual at his Carnegie Hall recital. Every seat was occupied, and he had his audience with him throughout. He began with Handel and some old English songs, singing with a style and bigness of phrasing that are his own. His group of German songs, sung in good translation, were on the same high level, and Wolf's to Rest was finely done. Then he met his audience halfway and gave them old favorites like the Lost Chord (which still finds its way on good programs, because it is really music), The Sands of Dee and Danny Deever. There were innumerable encores in lighter vein, which sent people away in a happy and cheerful mood. As always, his diction is a joy, and every word of our much-abused tongue was clear and distinct to the native ear.

At the Damrosch concert, some of Berlioz Harold in Italy was played, and also the Sabata Juventus. Spalding was soloist and played Beethoven's violin concerto in noble style, with insight and deep feeling. He was wildly applauded.

Daisy Kennedy (Mme. Moiseiwitch) played again, and an unhackneyed program, including the Brahms Scherzo, from that polyglot sonata, written as a tribute to Joachim. It is fine, stirring music and should be better known. The Bruch Scottish Fantasia, the D minor Chaconne, from that suite of old Johann Sebastian, and the usual smaller pieces made up an enjoyable afternoon. She draws a vigorous bow, has noble style and is one of the very few women who play with masculine power and, at will, feminine charm.

Mr. and Mrs. Alexander Bloch, who have been giving sonata evenings, played the new sonata of Ildebrando Pizzetti, which attracted much attention in London, as well as diversified criticism. To counterbalance this, there were the Brahms Op. 78 and the Mozart sonata in E flat. As to the new Italian work, it is difficult to say much after a single hearing. Some claim that it adds a new page to the history of the sonata. As far as I could judge, it is made of small bits, not always emotionally connected, and there seemed no formal development. It was well played and the Blochs are to be congratulated on intruding the work to the American public.

Tuesday afternoon saw the debut of the distinguished Hollander, Willem Mengelberg, as conductor of the National Symphony. I am sorry I did not hear this program, but I understand that it was an excellent first performance. It is difficult for a conductor to take a new group of men and mold them to his musical will in a few rehearsals, and I am sure that in a few more performances we will be better able to judge of his work, and then should express an opinion. This is the attitude of most of the critics. The Fantastic, of Berlioz, the Strauss Don Juan and Weber's Oberon were on the program.

Tuesday evening Toscanini again filled the opera house and, as before, gave his hearers a real thrill. This time there was the second Brahms Symphony, with all its inner beauties emphasized, yet with a more Italian perspective than one expected. The middle movements were the loveliest, and fairly radiated with sunshine. Then came novelties—a Notturmo, and Rondo Fantastic, by Pick-Magiagali—the former sounding like amplified chamber music, and the latter strangely reminiscent of Dukas' clever Scherzo. It takes virtuoso playing and the orchestra showed up splendidly. Then there was Roussel's Fete d'Arraigne, which seemed long and pointless. It was originally for ballet, and one needed action to focus the music. There was a thrilling reading of the Don Juan, and in conclusion Verdi's overture to the Sicilian Vespers, and how marvelously they played it! There is a dynamic as well as rhythmic power in its elasticity, which sends shivers of joy down your spine, and the house rose and cheered to the echo.

At the Scola Cantorum Kurt Schindler presented an all-Russian program, with Mme. Kashetz as soloist. This choral body has exquisite ensemble, fine tonal power, and is in every way responsive to Mr. Schindler. The novelties—six anthems by Rachmaninoff, and some of Rimsky Korsakoff's—were characteristic. The former, of the Gregorian modes, the latter richly chromatic. Mme. Kashetz, the soloist, has recently come to us, after uncounted difficulties. She was one of the best known opera and concert artistes in Russia, and all the well known composers have dedicated songs to her. Her voice is not naturally the most beautiful organ, but it is one of the most dramatic and expressive ever heard in New York, and in the Rachmaninoff Vocalize she touched the souls of those who heard her. I feel sure she will be a real success over here.

Harold Morris, the young American composer, of whose sonata I wrote this summer, made his first appearance as concert pianist here in Aeolian Hall, and with his unaffected and real sincerity, made a deep impression on all those who heard him. There was a virile reading of the Op. 5 of Brahms, and as modern works, Griffes Night Winds and Cyril Scott's Jungle Tales were interestingly interpreted.

Mengelberg played his second program and Alexander Schuller, Russian violinist, made his first American appearance in Tchaikowski's concerto, with fine breadth of interpretation and warm tone. He is a mature artist and a satisfying one. Mahler's first symphony, which is long, does not make a favorable impression, though it is beautiful. Strinsky played the third Brahms, too seldom heard, and Matzenauer did several of his songs, which prove Mr. Strinsky to be as fine a composer as a conductor. She did them finely with the great art for which she is known.

Friday afternoon, Mme. Birgit Engell, whose recent American debut was one of the season's sensations, gave her second concert at Aeolian Hall, and charmed, not only by her delightful and simple manner, but by her spontaneous interpretations. Everything she does has the freshness and beauty of April weather. She did Schubert's Förelle (in German) arias of Handel and songs of our own Carpenter. Of these, there were four—Les Silhouettes, and to a Young Gentleman, being the finest. And in the latter there was a naive sense of humor, positively delicious. Boos, at the piano, was a splendid second, and greatly added to the enjoyment of the program.

Saturday afternoon saw the first performance at the Metropolitan of Charpentier's Louise, with Farrar in the title role and Harrold and Whitehill in other leading roles. The many small parts were very well cast and the difficult ensemble excellent. Wolf conducted, and the staging was picturesque. Farrar, as always, gave a satisfactory interpretation and the part is one in which she is natural and which is well suited to her style. The work was much enjoyed by a full house.

Hofmann played again, and this time an all-Schumann program. There were the Etudes Symphoniques and the Carneval, as high lights, and smaller and equally precious bits between. Every inch of the space was taken and I don't think Hofmann has given as fine a concert in New York in years. Imagination, poetry and a wonderful reserve power are in his playing, and it gives one spiritual refreshment.

## TWO MORE GRAVEURE CONCERTS

Mr. Louis Graveure, singer, golfer, sculptor, and master of several other arts and sports, has been enjoying his visit in San Francisco immensely, especially on the California links under the able tuition of Mr. Jones. Mr. Graveure is an ardent sportsman.



LOUIS GRAVEURE

The Noted Concert Baritone Who Will Give Two More Concerts at Scottish Rite Auditorium on Sunday and Wednesday Evening, January 30th and February 2nd

He will give two more concerts in San Francisco; the first on Sunday afternoon, January 30th, and his final concert Wednesday evening, February 2nd, both at Scottish Rite Auditorium. There will be a complete change of programs. The indications are that both concerts will have capacity audiences.

Albert King, the brilliant young pianist whose art has been greatly admired by the many audiences before whom he has appeared, just returned from an extensive tour of California which took him from Chico to San Diego. Mr. King enjoyed great success everywhere and his work was heartily commented upon. In the early spring Mr. King plans to leave for Paris where he intends devoting a great portion of his time to serious study with one of the masters abroad. Meanwhile we hope to hear Mr. King frequently before he takes his leave.

Ethel A. Johnson, soprano, and Suzanne Pasmore-Brooks, pianist, appeared before the Sequoia Club in Eureka, Cal., on January 10th. Both artists selected a program which included some of the most popular but at the same time difficult classics and succeeded in winning the hearty appreciation and approval of the audience.

## MISSION PLAY, GREATEST PAGEANT-DRAMA

Henry van Dyke was not over enthusiastic when he called John McGroarty's Mission Play the "world's greatest pageant-drama." The prediction he made has been borne out fully in the course of the ten successive seasons, during which this portrayal of Californian history has gained in appeal as the production has developed dramatically and musically.

Music in the days of the missions, when the senora and senoritas resided on their haciendas or enlivened the roads of California with the colorful cavalcades, was more in the foreground of private and public life than it is today. Particularly the fiesta scene in the Mission Play shows this effectively.

This fiesta scene is one of the most vivid bits of natural joyousness that has ever been staged. Musically it is characteristic of the spirit of the Latin people. Throughout the play the music is sweet and quaint with the tinkle of stringed instruments. It fits into the atmosphere so perfectly that one feels it to be an expression of the times so truly rejuvenated on the Mission Play stage.

This year the program has been augmented by a new song written especially for the Mission Play by C. E. Pyke, who has directed the staging and dancing since the first season. The song, El Dia Festivo, is arranged for two voices and beautifully blends the solo parts and quartet. It is particularly adapted to the voices of the native Spanish singers who add such a touch of realism to the play which is presented every afternoon excepting Monday and every Wednesday and Saturday evenings. Frederick Warde in the role of Junipero Serra and Mrs. Tyrone Power in the beautiful Senora Josefa Yorba.

## KATHLEEN PARLOW IN MARCH

Kathleen Parlow, the world famous violinist, will appear at the Columbia Theatre, Sunday afternoon, March 27th, under the direction of Jessica Colbert. Miss Parlow is an artist in whom San Francisco takes a special interest, as she received her first instructions in this city. Miss Parlow, whose beautiful singing tone reminds one of Ysaye in his greatest days, has had a most remarkable career since her earliest youth. She made her first public appearance at the age of six, and when barely fifteen went to London and played with the London Symphony Orchestra.

All of Miss Parlow's appearances in this country since her New York debut ten years ago, when she thrilled her audience and was hailed by the critics as a new-found genius, has deepened the conviction that she is without a rival among women violinists of the day. Miss Parlow has appeared with all the most important symphony orchestras in this country, one unusual engagement being sixteen appearances with the Boston Symphony Orchestra during 1911-12. There is a charm and a fantasy about Miss Parlow's playing, coupled with the magic of her marvelous tone, brilliant technic and sympathetic execution, that makes her playing of the highest quality, and her art almost masculine in its mastery.

## PAUL ALTHOUSE CONCERTS

Paul Althouse, the greatest tenor that America has yet produced, has just left New York to undertake one of the most extensive concert tours he has as yet fulfilled. He will be heard in this city at the Columbia Theatre on Sunday evening, February 13th, under the direction of Jessica Colbert.

Opening on January 17th in Great Falls, Mont., Althouse is to sing the length and breadth of the states of Washington and Oregon, before coming to California. From here he will go to Texas and Arkansas for many recitals, and thence into Florida in March. On April 8th and 9th he is to be soloist with the Detroit Symphony Orchestra under Gabriellowsky, and then will go to New England to sing in Portsmouth, Boston, Waterbury and at the Fitchburg (Mass.) festival.

Althouse is one of the most popular singers in the United States and is one of the greatest favorites at the Metropolitan Opera House. He has sung in every important city in this country, where his success has been instantaneous with his voice of remarkable beauty and his winning, wholesome personality.

When Althouse sang recently in Canton, Ohio, for the third time within seven months, the audience received him with open arms. The Evening Repository said that he "gave one of the most artistic concerts that has been sung here." The Daily News said: "There is always room in America's Hall of Music Fame, so we offer the name of Paul Althouse, who thrilled and pleased some 2000 people at the city auditorium."

In Elmira, N. Y., when the Metropolitan star appeared there on November 14th, he created an equally favorable impression, as is indicated in the following: "Probably no recital given in Elmira has created more enthusiasm or had a more appealing force than this one; how can we express the artistry in words of Mr. Althouse's singing? We cannot, but we can say that after several of his songs many were in tears; that is what few singers can claim for themselves, the real emotional quality."

"This young artist enthralled his immense audience," is the manner in which the critic of the Appleton, Wis., Post-Crescent of November 17th describes the impression made by the singer. He ended his criticism by saying: "Very few singers have been accorded the reception which he received here. The singer's perfect enunciation added to the charm of his program."



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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Stephanie Shehatowitch, the Russian pianist, has been establishing for herself quite as indelible a reputation in the interior cities of California as she already enjoys in San Francisco. Without question, Miss Shehatowitch is one of the most talented and unusually gifted young artists residing in the West. It doesn't matter where she may appear, whether it is as soloist with an orchestra or as a recitalist, the force of Miss Shehatowitch's personality along with her art is keenly felt. Both in Lodi and Modesto, where this unusual artist recently played, the critics were unanimous in their praise of her work. They dwell on her interpretative skill, her faultless and brilliant technique and her tremendous amount of temperament. Miss Shehatowitch was the recipient of an enthusiastic and hearty ovation by the audience which greeted her in Lodi and Modesto. It is to be hoped that she will appear soon again in San Francisco, where she has a great following of music lovers and musicians who look upon her as one of the most interesting personalities before the public.

Povl Bjornskjold, the eminent Danish dramatic tenor, left for New York last Sunday in connection with concert and operatic engagements to be filled in the East. Mr. Bjornskjold is so delighted with California that he will return here as soon as his business connections have been attended to.

Mrs. Lawrence Strauss, who will be remembered by those in the musical colony of San Francisco and vicinity as the former Sallie Ehrman, announces the reopening of her studios, one of which is at her residence, 2904 Garber street, Berkeley, the other at 2306 Franklin street, San Francisco. Mrs. Strauss, who enjoys an excellent reputation as a violinist, has always been unusually interested in developing the musical talent of very young children. She hopes to organize a class for these beginners that she may be able to give them her undivided attention. There will no doubt be a great deal of rejoicing among Mrs. Strauss' former pupils who will welcome the good news that she has again decided to teach.



## CONSTANCE ALEXANDRE IN THREE CONCERTS

Prominent Californian Mezzo Soprano to Sing in San Jose, Berkeley and Vallejo During Period of One Month—Getting Into Demand

Constance Alexandre, the well known California mezzo-soprano, who met with such spontaneous and distinct success last season, when she appeared in a twenty-four week concert tour that brought her into several Eastern States and a number of the leading Eastern music centers, and who is spending this season in California, is beginning to attract the attention of music clubs, educational institutions and managers in this State. Only recently she scored an unqualified artistic triumph at the California Theatre when she was soloist with the California Orchestra under the direction of Herman Heller.

Last week she gave a splendid program at Notre Dame Conservatory of Music in San Jose, an educational institution of the highest merit that engages only the very best artists and whose faculty and students are most particular in their taste and judgment. A complete report of this event will appear in the next issue of this paper. Last Thursday evening Miss Alexandre appeared, together with Horace Britt, the famous cellist, before the Allied Arts Society in Berkeley, Miss Alexandre being the associate artist with Mr. Britt, who is the star attraction on this course which is under the direction of Mrs. Jessica Colbert.

There are several other engagements now under consideration, one of which is as assisting artist to Louis Persinger at Vallejo late in February under the Bem management, and the others will be announced when definite arrangements have been concluded. Miss Alexandre ought to be heard before every musical club that wishes to listen to efficient California artists before her return East next season.

## JULIA CLAUSSEN PRESENTS VARIED PROGRAM

Famous Mezzo Soprano Renders Extensive Program in a Manner That Emphasizes Her Operatic Art Rather Than Her Concert Style

By ALFRED METZGER

Julia Claussen, the famous mezzo soprano, who has been heard here in opera as well as concert, gave an extensive program at the Columbia Theatre on Sunday evening, January 23rd, under the management of Jessica Colbert. Although the program was varied the artist exhibited throughout a certain heaviness of style that is more appropriate to operatic art than to concert work, specially that operatic school which Mme. Claussen usually represents on the stage. At no part of the program did the artist emphasize grace, limpidity, delicacy and lightness. Throughout she sang with sustained tones, lagging tempi and sombreness of expression. For this reason her Chant Hindou, by Bernberg, and Sapphic Ode, by Brahms, were the two best numbers on the program as far as her artistic execution was concerned.

On the other hand, Bonjour Suzan, by Delibes, Tes Yeux, by Raley, Brahms' Vergebliches Standchen, the old English Phyllis Hath Such Charming Graces, and in fact, every composition requiring lightness and delicacy of expression did not receive that effective rendition at Mme. Claussen's hands which we have a right to expect from an artist of her rank. However, Mme. Claussen still possesses a voice of warmth and richness of color and one could easily observe that she is an artist as far as technical vocal expression is concerned.

It is but fair to add that her audience received her cordially and applauded many of her renditions in more than perfunctory fashion.

## TRIBUTE TO GODOWSKY IN TORONTO

The following tribute to Godowsky, the master pianist, appeared in the Toronto "Saturday Night" after his appearance in that city: "Those who heard Leopold Godowsky on November 18th at Massey Hall will understand why he is the pianist's pianist par excellence—the artist to whom every rival 'takes off his hat.'"

"Godowsky is one of the innumerable examples of a child prodigy who has won fame in after life. His first tours occurred when he was but nine years old, and as long ago as March, 1886, he made his first appearance in Toronto. He was then but sixteen, and was the concert associate of the famous violinist, Ovide Musin. Of late years he has attained eminence as one of the most gifted living composers, whose works have the same sunny, romantic beauty as those of Fritz Kreisler. His compelling quality as a pianist is the peculiarly intimate nature of his interpretations, which seem to express the very soul of his chosen instrument. They have the characteristic of pure pianism that characterized the playing of the late Rafael Joseffy and the living Vladimir de Pachmann, the former

seventeen and the latter twenty-two years his senior. But he has greater reserves of power than either, when he chooses to exercise it. The profoundly reflective quality of his renderings makes them linger in the memory with a persistence that the interpretations of few other men can inspire. Both as pianist and composer, Godowsky is a devotee of pure melody, and his sympathies in this respect were evidenced in his programme. He has no supercilious disdain of the exquisite melodist, Mendelssohn. At the beginning he played the latter's Prelude and Fugue in E minor with classical nobility of utterance; and his lyrical rendering of On Wings of Song as arranged by Liszt, was peerless in loveliness. His grace of expression in Mendelssohn's Spinning Song, an encore, was also memorable. The Schubert-Liszt Faith in Spring was another example of his ability to make a refractory instrument sing. His distinction in phrasing and brilliance of style were evidenced in Brahms' Variations on a Theme by Paganini.

"Godowsky is a famous interpreter of Chopin, many of whose works he has edited. Including encores, he played a dozen Chopin numbers with a mingling of thought, rhythm and delicately-sensuous coloring that attained the summum bonum in musical expression. They included the posthumous valse in D flat, the concert version of which was arranged by himself; and two of the larger works, the Fantasy, opus 49 and the Polonaise in A flat, of which the interpretation was noble and dramatic. Among the shorter numbers his renderings of the Nocturne in E minor was remarkable in subtle and intimate appeal. As a Liszt interpreter Godowsky shows much more depth and variety of shading than the average virtuoso. Dance of the Gnomes and At the Spring were exquisitely atmospheric in treatment. The Polonaise in E and Concert Etude in F minor (an encore) were played with a distinction and brilliance no pianist could surpass.

"A very interesting feature of the programme was a group of three excerpts from Godowsky's large piano opus Triakontameron, embracing thirty compositions which he describes as Moods and Scenes. Subsequent to his recital Godowsky played a considerable number of other excerpts from this work at a luncheon tendered him by Boris Hambourg in the Arts and Letters Club. They are amazing in variety of style, and exquisite in melodic quality. His ability to evoke atmosphere was shown in the infectious number, Old Vienna, heard in Massey Hall; and the same quality pervades other travel sketches of scenes so diverse as the Tyrol and Tangiers—an Ethiopian Serenade—is a remarkable piece in the bizarre style; Whitecaps, a masterpiece in brief musical description, and Paradoxical Moods, a scherzo unique in brilliance. It is to be hoped that on some future occasion Godowsky will play the entire suite for the Canadian public."

## WESTERN SINGERS IN FIDELIO

The Western Singers will open their first season on Tuesday evening next at Sorosis Hall. In spite of the numerous difficulties attendant on the launching of any new idea, this company will be seen in Fidelio, Beethoven's only opera, as they originally promised the public. Since the opera is so old as to be new for the younger generation of music-lovers, the story is written here for their convenience and greater pleasure at the performance:

"Don Florestan, a political reformer of ancient Spain, had, two years previous to the opening of the play, been spirited away by a villainous enemy and had utterly disappeared from human knowledge. His faithful wife, Leonora, looked for him in vain. At length she disguised herself as a boy, 'Fidelio,' and became assistant to the jailer of the chief political prison in Spain. She was determined to penetrate the secret dungeons of the place in search of her husband. The jailer's daughter, Marcellina, fell in love with Fidelio and jilted her former lover, Jaquino, the turnkey, for her father's apprentice. Rocco approved his daughter's choice and set the day for the wedding, to Leonora's dismay. The overseer, Don Pizarro, arrived at this time to see how things were faring and incidentally to assassinate his fallen enemy, Florestan, being slowly starved to death in the deepest dungeon of the castle. He orders Rocco to dig the grave for the prospective victim of his villainous wrath and Fidelio goes with the jailer to help in his greivous work. She discovers her husband, as she had suspected, in the unhappy prisoner. At the point of a pistol, she saves his life just as the King's Minister, Fernando, comes to visit the prison. Pizarro is disgraced, Marcellina accepts Jaquino again, and all ends happily."

The music abounds with melodramatic figures, warnings of the coming school of Wagner. It is, naturally, extremely classical and beautifully harmonic. No music lover can afford to lose the opportunity of hearing it once. The real student of the classics will be in the audience as often as possible to enjoy it.

On Friday night, February 4th, a double bill will be presented. The garden scene from Faust and the Nile scene from Aida contain so many exquisite musical passages of such varied coloring that they were found to provide an evening of aesthetic delight not to be missed lightly.

The members of the company co-operate to such an extent that they even costume themselves. Every care has been taken to do so with a keener eye for historic detail than most opera singers possess. The stage pictures share the honors with the music in the Western Singers' opinion. The casts will include Frank Mueller, Giuseppe Carcione, Carl Vinther, Dr. Fred Warford, Sylvester Pearson, James E. Driscoll, Rudolph Kuner, Irene Meussdorfer, Clare Harrington, Helen Hume and Josephine Morgan Barrett. Maestro Augusto Serantoni presides over the musical destinies of the productions.

## ALICE GENTLE'S BRILLIANT CAREER

Of all the stars in the San Carlo Grand Opera Company's array, none has greater magnetic attraction for the California public than Alice Gentle. It may well be doubted if any other prima donna could rival her in their affections. And this is partly because Californians regard Alice Gentle as their protegee—and something more. California is her home state, and her lustrous beauty, her vibrant and compelling personality seem typical of this country.

It was her friends here who persuaded Miss Gentle ten years ago that she need only assert herself to become a brilliant star among prima donnas. Miss Gentle credits the encouragement of her California friends for her rise to the position in the operatic world which she occupies today. Five years ago they told her: "Italy is the place for you. Go to Italy and in three months American managers will be cabling for you."

Plucking up her courage, Miss Gentle went to Italy without a contract, without any definite plan. In three months she had become the mezzo soprano of La Scala, Milan, Italy's most famous opera house. Then came South America, and then the invitation to join the Metropolitan Opera Company in New York.

But the exclusive right to sing Carmen is one of the prerogatives which another prima donna of that organization reserves to herself; so it was not until this year that New York heard Alice Gentle as Carmen. During the season of the San Carlo Grand Opera Company at the Metropolitan Opera House, Fortune Gallo invited Miss Gentle to sing Carmen with his company. She jumped at the chance. This was the realization of a dream which had been hers since the days over ten years ago when, as a chorus girl in Oscar Hammerstein's company, she had looked at the prima donna singing this gypsy role—a kitten may look at a queen, you know—and said to herself: "I can sing Carmen, and some day I will, right here on this stage, too." And she did.

Rumors of Alice Gentle's Carmen had been in the air long before New York saw her. And New York was curious. Opera fans who were still dallying at Newport, Bar Harbor, or in the country, came back to town for that performance. Needless to say, every critic was there. There were great expectations—and expectation built too high will dwarf Niagara Falls. But the Gentle Carmen triumphed. That performance placed Alice Gentle in the world of opera so securely that any other prima donna who sings the role in New York now invites a dangerous comparison.

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# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, January 24, 1921.—Olga Steeb, who has just returned from New York, may well paraphrase Julius Caesar in claiming that she "came, played and won." She was the soloist at the Friday and Saturday concerts of the Philharmonic Orchestra in the Liszt E flat piano concerto. As always her performance was of remarkable elegance and technically finished. Rhythmically her performance was brilliant and it netted her a prolonged ovation. Occasionally the orchestra sounded too heavy, but the accompaniment was well played, the first violins doing fine work.

The Oxford symphony, by Haydn, was given with clarity of style. The work today is more interesting from the form side than thematically and the performance emphasized this. The second and fourth movement were appealing as to interpretation. There was a certain massiveness in the first and third movements that affected the lightness and pliability of phrasing. Tonally one enjoyed the blended effects of the various sections. In the polyphonic parts the precision was equally gratifying, particularly as it is scored in transparent manner. The staccatos in the horn, played *cisno*, also the woodwind soli deserve special mention.

In Liszt's Orpheus Conductor Rothwell again exhibited his capacity to combine spiritual emphasis with sovereign handling of the orchestra, which responded artistically. The violin solo of Concertmaster Noack, brief as it was, was essential in its appealing interpretation. The Tannhauser overture by Wagner found a more colorful and inspiring reading.

Only works by the "great and glorious Liszt," as Richard Wagner addressed him, were played by Brahms van den Bergh during his second piano recital. It was one of the most brilliant programs ever given here. Van den Bergh displayed virtuosity of technique and enjoyable insight of his selections. The size of the audience did not correspond to the difficulty and quality of his task but was warmly appreciative.

The "glorious" Liszt spoke in some of his thrilling transcriptions and compositions of bravoure, extremely difficult, as the Don Juan Fantasia from the Mozart opera, the one based on Mendelssohn's On Wings of Song and the Midsummer Night's phantasia. Particularly in the last two works Van den Bergh produced tones of subtle beauty and finesse. His pianistic feats shone specially in the Twelfth Rhapsodie, the Campanella and the E major Polonaise. A message from the "great" Liszt well conveyed was the performance of St. Francis Walking on the Waves. The Dream of Love and the sixth Rhapsody completed the program.

"An operatic production of Cadman's opera Shanewis is being tentatively considered by the board of California Federation of Music Clubs, when the Federation holds the third state convention here in Los Angeles from May 3rd to the 5th," announced Mrs. Cecil Frankel, president of the organization.

"No definite announcement can be made as yet, as we have been unable to confer with the composer, Mr. Cadman, who at present is on tour. The title role may be sung by Princess Tsianina as such an arrangement would add realistic color to the production. We are bending every effort to make this the greatest convention held so far. The previous conventions were held in Oakland and Fresno. Our headquarters will be located in the Alexandria Hotel. Besides smaller concerts we are thinking of several bigger events to be given by choral societies and the local orchestras.

"Much interest is being shown for the coming contests for young professional musicians. It will be held early in April. We are gratified to know that several entries will be made this year by gifted violinists. Heretofore we have had contestants only for the piano and vocal prizes."

Mrs. Frankel, who as district president of the National Federation of Music Clubs, is in charge of the work done in the "Sunset" District, comprising California, Nevada and Utah is planning to travel to Salt Lake City, where the district contest for young professional musicians will be held soon after the California contest has been closed here in Los Angeles. A national contest is to culminate these two contests. Further information may be obtained from the contest chairman, Mrs. Philip Zobebelein, 3801 S. Grand avenue, Los Angeles.

Miss Linda Lorie, well known coloratura soprano, who is wintering in Los Angeles, has been selected as the soloist at the popular concert of the Philharmonic Orchestra tomorrow afternoon in Philharmonic Auditorium. Besides two numbers sung by Miss Lorie, in *Quelle Trine Morbide*, from *Manon Lescaut*, by Puccini, and the *Polonaise* from Mignon, by Thomas, Walter Henry Rothwell, conductor of the orchestra, has chosen for his program the *Entrance March* from *Bohndil*, by Moszkowsky; the first *Carmen Suite* by Bizet; a *Bacchanale* from *Samson* and *Delilah*, by Saint-Saens; two numbers by Piere, entitled *Chanson d'Autrefois* and *Farandole*, and the *Tannhauser* overture.

For the next two symphony concerts by the Philharmonic Orchestra, to be given February 4th and 5th, Emilio de Gogorza, the noted Spanish haritone, will appear as soloist. On the same program Emile Ferri,

famous violinist, is to present two solos, with orchestra, composed by himself. Orchestral numbers will consist of the Brahms Second Symphony, the *Finlandia* Tone Poem by Sibelius, and the *Oberon* overture by Weber.

The Woman's Orchestra of Los Angeles has the unique distinction of opening the palatial Ambassador Hotel with an afternoon concert which was well attended and enthusiastically received. Incidentally, the orchestra is one of the oldest on the Coast, and celebrates now its 27th season, if I am not mistaken. It was formed by Harley Hamilton and conducted by him for many years.

The orchestra now numbers over fifty players. All instruments are played by women. The ensemble is good as is the musical style of the performances. The following program was chosen for the festive occasion: *Overture Rosamunde* (Schubert); *Praeludium* (Jaernefelt); (a) *Nocturne California*, for Flute, Cello and Strings, Minnie V. Percival Jones, Lucy Fuhrer Center, (b) *Serenade Espagnol* (Schoenfeld); *Adagio* from *C Major Symphony* (Schumann); *Gypsy Song Suite* (Dvorak); *Ballet Russe* (Luigini).

Henry Schoenfeld is the conductor, with an active board of officers successfully guiding the policy of the organization: President, Edna Foy Neher; vice-president, Gertrude Barrett; honorary vice-president, Mrs. Cecil Frankel; secretary, Ida Jungquist; treasurer, Adeline Glidden; members of the board of directors—Ethelwyn Conrey, Mildred Stevenson, Mae Marshall. The next concert of the orchestra will take place on March 7th. Mendelssohn's Italian symphony will be the principal program number.

Anna Ruzena Sprotte, the well-known vocaliste, was the soloist at the concert celebrating the opening of the Ambassador Hotel, Adolf Tandler being musical director-general for the hotel.

Leopold Godowsky, the master-pianist, and Max Rosen, violinist of great popularity, will give a joint recital on February 3rd under the management of L. E. Behymer here at the Auditorium. Anna Case will sing here on March 12th with Claude Gotthoff as accompanist. Louis Graveure, another Behymer artist, is due on February 8th. Manager Behymer has cancelled the Emmy Destinn concert which was to take place on Tuesday the first, and offers a triple choice as substitute. Ticket holders of the Philharmonic Course may instead hear Louis Graveure on the 8th, Anna Case on March 12th, or Jan Kubelik, also on a Tuesday, that of April 19th. It is a typical Behymer trait that when he makes use of his managerial prerogative of "program is subject to change" that he not only offers a considerably more desirable event, but he gives his patrons ample opportunity to choose among the best of the best. No wonder his thirty-third course of Philharmonic Concerts in the Southwest is scouring "strong."

The Apollo Club of Hollywood, a well-drilled male choir under Hugo Kirchhofer, announces a concert for next Tuesday at the Hollywood High School.

Homer Grunn, composer-pianist, appears before the Glendale Woman's Club on the same day.

Julia Claussen, distinguished mezzo-soprano, is the next soloist of the Ambassador Hotel series.

The Davis Musical College gave another of their popular artist-pupil recitals. Ada Clarice Atkins, soprano, one of Mrs. Eugene Davis' students, delighted her audience with classic and modern songs and arias. Dr. Ray Hastings, well-known organist and member of the faculty, presented Mrs. J. G. Stanaway, who showed fine technique in difficult selections.

## L. A. PUBLIC URGED TO FIGHT MUSIC TAX

L. A. Geissler of Geo. Birkel Music Co. Gives Reasons Why Proposed Tax On Music Is Contrary to the Best Interests of the People

BY BRUNO DAVID USSHER

The music-loving public of Los Angeles may have to pay from \$300,000 to \$1,000,000 more annually for their purchases, if the proposed tax increase of from 5 to 10 per cent directed against the music industry in general should be adopted by congress. Parents who wish to give their children a musical education, the people who wish to have music in the home, might just as well know that it is they who will have to meet the 10 per cent tax on instruments of all kinds, sheet music, etc.

"Business is good, very good, but such a measure will have a serious effect on the music life of the nation," answered Edward A. Geissler, president of the Southern California Music Trades Association, and one of the heads of George A. Birkel Company, prominent music store of Los Angeles, when asked about his opinion regarding the tax increase sponsored by Secretary of the Treasury Houston before Congress.

"Why tax music or musical instruments, anyhow? To say the least, music is not a matter of pleasure, but an educational asset of a country, an unequalled means of upliftment," Mr. Geissler said, continuing:

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"During the war the war board decided that music was indispensable to the morale of the troops, to keep the spirit bright at home—in short, it was one of the factors to win the war quickly. Then, when we were fighting, the music industry was placed among a few great industries, four or five, which were considered as 'essential industries' from the 'win-the-war' standpoint. If music was then such a momentous incentive toward a more successful prosecution of the war, it must be of the same value in our community and home life, and therefore should not be singled out with a tax burden of considerable severity.

"What was the effect of the 5 per cent tax in force until now?" you ask.

"Well, this 5 per cent tax went into effect on the crest of a wave of war prosperity. People had ready money and were ready to spend it; they were prepared to pay the price. But now, when people are beginning to hold back, during a period when business is steadying down somewhat, such an increase of taxation—and it is a heavy increase, 10 per cent—will undoubtedly have the effect of a setback instead. This is the more deplorable as manufacturers and retailers have made price reductions for the sake of commercial readjustment, which, however, will not only be offset by the doubling of the tax, but prices may be even higher than before on account of the new tax.

"The revenue tax on music instruments of all kinds has netted the government anywhere from \$450,000 to \$500,000 per annum in Los Angeles, according to the volume of business. If it is to be doubled it will mean that every piano Los Angeles parents buy for their children they will have to pay from \$50 to \$100 more. In proportion to the price there will be a similar increase on all instruments, violins, gramophones, records, accessories, in short, on anything produced by manufacturers of musical instruments and sheet music.

"The public has perhaps not been aware of this sufficiently because the government collects the tax from the manufacturer, who passes it on to the wholesaler and from there to the retailer, who naturally must add it to the sales price. The American people should not have to pay a tax on music, because it will deprive numberless people of cultural development this country cannot afford to repress. We are speaking about the 'home life.' It is music that makes a home a home, and yet such a tax would make it less musical.

"But as far as the manufacturers and other branches of the music trade are legitimately in a position to fight this tax it will be done, and has been done for a considerable time. In fact, we are determined that even this unjust 5 per cent excise tax should be repealed. The Music Industries Chamber of Commerce, which includes all the music trade interests of the country, maintains a legal adviser in Washington to prosecute our campaign. This central organization has also divided the country into a number of districts and is making a survey of musical conditions in general, with special reference to their economic and civic cultural status. These facts then will be presented to Congress by our representatives.

"Another feature of this campaign will be to enlist the support of the general public and of large commercial bodies, such as the chambers of commerce. I feel sure that the Los Angeles Chamber of Commerce, as well as the Merchants and Manufacturers' Association, of this city, will endorse our stand. As Southern California's representative of this national campaign committee I shall shortly call on both organizations in this

matter. It would also be most effective if the citizens of Los Angeles would devote a few minutes to a letter of protest addressed to their respective senators and congressmen, urging them to vote against these taxes on musical instruments and tickets. If the public in general and large commercial organizations will make a concerted effort in this direction this punishment Mr. Houston plans to mete out to music lovers can be prevented."

"Granted that the government needs the revenue, how would you suggest that it should be raised, Mr. Geissler?"

"There might be various methods applicable. In any case, our present discriminatory tax system is unjust, because it is based on a wrong principle. If the money is to be raised, why not adopt a universal sales tax on everything that is being sold? Such a universal sales tax could be kept at a minimum level of 1 per cent and would be little felt. Perhaps even the immediate need for this revenue could be avoided and met more gradually through another method, through the prolongation of the Liberty loan terms. Part of this tax money is to be used to redeem the Liberty bonds issued by the government. Why not postpone redeeming them, which could be done more gradually, so that the immediate demand by the administration for colossal sums which are the cause of this colossal taxation would be less pressing?"

"I can only say this, while our organization is doing its utmost to eliminate this tax and certainly hopes to prevent the tax increase, it will affect the public much more than us. Music is almost something like a great commodity, but of the highest, the most exalted order. Therefore, much depends on the parents, music teachers, members of the profession, on the public in general that music be made as easily accessible and available to all and everybody as possible."

**MOTION PICTURE MUSIC**

**MOTION PICTURE MUSIC**

Revealing the excellence of her schooling and charming natural gifts, Mildred Wright of Berkeley made a decidedly favorable impression as soloist at the Grauman popular concert yesterday morning. She played two numbers of popular character, The Gipsy Dancers by Natchez and Cesar Cui's Orientale. While these did not permit her the display of virtuosity they elicited prolonged applause from the audience. She showed breadth of tone and refinement of style that were highly commendable. The orchestra, under Misha Guterson's direction, presented a light and pleasing program, including the overture to Mozart's Magic Flute; selections from Mignon by Thomas; the Rakoczy march by Berlioz; Tchaikowsky's Longing, and Von Vlon's Whispering Flowers.

Conductor Misha Guterson celebrated Christmas at the Grauman Theater with a program of exceptional attractiveness. It was also a difficult program which duly impressed his audience, for there was a spontaneous outburst of lasting applause, particularly after the "Caucasian Sketches" by Ippolitow-Ivanov.

The magnificent "Sakuntala" Overture opened the Christmas program solemnly. Conductor Guterson deserves sincere thanks for choosing this beautiful work by Carl Goldmark. Due stress was laid on the powerful climaxes of the work. Dvorak's "Humoresque" played by the orchestra with the "Suwanee River" as obligato solo for the cello section was so well liked that it had to be repeated.

The re-appearance of Claire Forbes Crane as soloist of these concerts evidently pleased the audience much. Her group of Chopin numbers brought her warm applause.

The program closed with two numbers from the "Caucasian Sketches" by Ivanov, one picturizing a scene "In the Village," the other called "Procession of the Sardar." The viola solo by Mr. Rosenfeld added much to the charm of this number, which was enthusiastically acknowledged by the capacity audience.

**PLYMOUTH CONSERVATORY NOTES**

Biographical and analytical comments on Schumann, Glinka, and Dohnanyi, were made by George Edwards, director of the Plymouth Conservatory of Music, Oakland, at a lecture in the San Francisco Public Library Friday afternoon. The audience was familiarized with these composers and their works, part of which is being given by the San Francisco Symphony Orchestra this week.

The Misses Dorothy and Marjory Grantvoldt of the Plymouth Conservatory of Music, Oakland, played Thursday afternoon at the Woman's Club of Plymouth Church.

Rehearsals will begin next week at the Plymouth Conservatory of Music, Oakland, on Bach's sacred cantata, God's Time Is the Best. This work will be given at Easter time with a chorus choir, a children's choir, solo voices and an orchestra accompaniment.

Harriet Pasmore applied for and was appointed soloist at the Holy Trinity Church (known as John Pierpont Morgan's church) within the first week of her arrival in Paris. This appointment goes to verify the prediction of the French artists who heard her in the steamer concert on the way over, that she would be the bright particular star of Paris (L'etoile de Paris) before the end of the year.



## WHAT MAKES A SINGER?

By JOHN WHITCOMB NASH

Any such question is more easily asked than answered, but the small proportion of capable singers turned out by our vocal studios is a sad commentary upon our processes of study, and the question naturally suggests itself. Perhaps one of the chief reasons for so few singers is to be found in the common practice of studying voice "placement" to the exclusion of other important branches of vocal study. Much vaunted "methods" are sometimes remarkable for their lack of system. Undoubtedly there is much to learn about the voice, and the study is in itself particularly fascinating, but in many cases it is allowed to crowd other studies into oblivion.

Without attempting to discount the achievement of singing in foreign languages, it is a matter of importance—as well as fact—that we do not sing well in English as a rule. The fault, however, is not with the language—as some of our Italian singers and teachers would have us understand—but with the singer. The language of the native American is English, but we are the victims of dialect. Now, dialect is not so much a degraded language, as language is elevated dialect. Who should be the exponents of our language if not our singers? The test of a language is phonetic excellence. How many singers know anything about phonetic values?

It is a common thing to hear young Americans sing in English with so little regard for vowel and consonantal correctness that scarcely anyone in their audiences knows what they are singing about, and they immediately follow this with an aria in Italian or French. If they sang such arias well there would be nothing to complain about, but as a rule their knowledge of the foreign languages is limited to what they have picked up in studying these arias. Such superficial accomplishment must inevitably fail. 'Twere better to improve our English first.

Musicians generally and directors especially will tell you that singers are poor musicians, and with a few exceptions this is so. Many a well-trained voice has missed good paying positions through insufficient musical ability. One reason for this condition may be that vocalists do not always study from the score, thereby missing much practical experience in sight reading; but that does not justify the general neglect of acquiring a commendable degree of musicianship, in fact, it emphasizes the need for specific musical study. Keyboard dexterity is desirable, but not every vocal student has time for piano practice, and if singers would combine a study of harmony with ear-training the stigma would soon lose its sting. Contrary to a general opinion, harmony is really a very popular study, and after the first lecture few periods are missed. If teachers would offer facilities for class instruction in harmony, rhythmic, diction, etc., there is no doubt that students would avail themselves of the opportunity, and we should have more satisfactory singers and satisfied students.

Mary Garden's shoulders seem to be getting unusually broad these days for she has not only offered to share the responsibilities of managing the Chicago Opera Association in conjunction with her own artistic activities, but she is also shouldering the blame for many minor troubles and details. One thing for which the famous singing actress is held responsible is the sudden appearance and disappearance of the Polish singer, Madame Ganna Walska, who ran away from the company just when she was about to make her debut in Zaza. She was later located in Paris and the story goes that it was due to Miss Garden's desire to appear in that role which caused Madame Walska to take her sudden flight. How strange it is that some prima donnas hand their favorite roles to another on a silver plate when I always thought that they would rather die than give up something as precious to them as a part in which they are sure to create a furore, such as a role like that in Zaza. But stranger even than this is the fact that when Mary Garden was being accused of all this fuss over the leading role in Leoncavallo's sensational opera, she was miles away from Chicago somewhere in America singing in concerts. However, the shoulders of Mary Garden are broad and this may be just one of the few inconveniences and troubles she may have to endure while she reigns as Impresaria and Singing Actress of the Chicago Grand Opera Association.

Walter Frank Wenzel, one of San Francisco's best known pianists and teachers, has recently established a studio in room 904 in the Kohler & Chase building on O'Farrell street, in order to be more centrally located in his evergrowing field of musical activities. A large and enthusiastic class claims his attention at his Berkeley studio on Tuesdays and Saturdays, while much of his time is devoted to the studio at his home, 1916 Golden Gate avenue, San Francisco. As a coach and accompanist Mr. Wenzel is unexcelled as the increasing demands for his services indicate; especially with the well-known clubs about the bay, such as the To Kalon and the Mill Valley Club and the Pacific Musical Society, and also in illustrating the symphony programs at the public library. Mr. Wenzel is a native of San Francisco, where he has received his musical education. At present he is associated with Gyula Ormay.

## MADAME FRIEDA HEMPEL'S NEW YORK RECITAL

Richard Aldrich in the N. Y. Times, Jan. 6.  
Madame Frieda Hempel's song recital in Carnegie Hall was a refreshment to lovers of fine singing, an agreeable reminder that fine singing still exists; and there were many in the hall to be refreshed. It was her first appearance in a recital of her own in New York this season, though she impersonated Jenny Lind at the replica of the Swedish Nightingale's first New York concert, which was given in Carnegie Hall last October, she also sang in the Christmastide Messiah of the Oratorio Society.

She was in beautiful voice; in fact, her voice has rarely sounded more beautiful in its rounded smoothness, its beautiful color, its equality throughout its range. Nor has she sung with a more delightful art and perfect command of the higher vocal technic. The breadth and repose of the arioso from a cantata with orchestral accompaniment—represented on this occasion by the piano and organ—by Handel, were admirably conveyed in her singing. It was followed by Schubert's song with flute obligato, The Shepherd on the Rock, in which there is a touch of the Tyrolean Folk Song, and by a group of four Lieder. In Schubert's Gretchen am Spinnrad she put much of the tragic intensity of the song; and in his An die Laute, Du bist wie eine Blume by Schumann and Wolf's Er Ist's there was abundant characterization of the diverse moods, expressed in beautiful tones, exquisite vocalization, and excellent German diction. After these as an encore she sang an old English Vesper Hymn.

The finest achievement of Madame Hempel in this concert was her singing of the recitative and aria Non mir dir, from Mozart's Don Giovanni. Here was the



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true Mozart style in as near perfection as it is now to be heard; a limpid and translucent delivery of the melody in the most equable tones, in an untroubled legato, in artistic and well considered phrasing; and, in the few measures at the end, in finished coloratura. It may have aroused rueful memories in some of her listeners of the days when the whole of Don Giovanni could be heard in New York because there were singers who could sing it, and a public that enjoyed it. After this Madame Hempel sang another encore, Mozart's Schläfe, mein Prinzchen.

She presented a group of modern songs, one of Granville Bantock's orientalizations, In the Harem, Farley's The Night Wind, which she had to repeat, and in which the chromatic scale suggesting the wind, is not often to be heard so sung. There were two of Lieurance's American Indian transcripts, both with flute obligato, O'er the Indian Cradle and Indian Spring Bird, though in the latter the only Indian element is the few notes of the flute at the beginning and end. In these the spirit was conveyed by the simplicity and directness of her delivery.

Her closing group comprised English, Dutch, French, German and Norwegian folksongs, the last being the Kom Kyra, or the herdsman's song, that she sang at the Jenny Lind concert, and that was first introduced here and in Europe by that artist.

## MAX ROSEN CONQUERS PITTSBURGH

At his first appearance in Pittsburgh, Max Rosen immediately won favor with both the public and the critics as may be seen by the appended notices.

Pittsburgh Dispatch.—What shall be said of Max Rosen? He was acclaimed, he was a furore, he was—well, the most stimulating of young fiddlers. Virility and health, a freedom from G string sentimentality and boundless technique were the noteworthy qualities of his performance. His playing of the Vitali "Chaconne" was a highly vitalized reading, in which saltato vied with double stopping and harmonics. In the Saint-Saens concerto Rosen read page after page with a virtuosic brilliancy, which alone made the opus possible. Max Rosen lived up to what Leopold Auer said of him and that is endorsement enough.

Pittsburgh Gazette-Times.—Mr. Rosen is a rarely in-

teresting young artist who had the courage to put two such large works as the fine Chaconne of Vitali and the Saint-Saens concerto on the program in addition to a group of short numbers by Iluvilins Cottenet, Paul Juon and his own teacher, Leopold Auer. What is more, he had the ability to play them in a manner that gained, and fully earned an unusually enthusiastic response from the audience. He plays with steady and virile tone; his technic is used without effort for display, and his readings carry a warmth and conviction of thought that is decidedly impressive.

Pittsburgh Sun.—Max Rosen came unheralded and unsung, but he left us with a memory that we heard one of the most gifted of the younger artists. He was serious and accomplished. His playing was noteworthy for the fine quality of tone and his ample technique. He made the Vitali Chaconne race along as we have rarely heard it.

## PAVLOWA

Apropos of the continued vogue that the "incomparable Pavlowa" is enjoying throughout the world today, and explanatory of the fact that no star on the stage quite so fascinates great audiences, and further accounting for the condition that Pavlowa always faces, the utmost capacity of the hall in which she is appearing, is the following excerpt which appeared editorially in the Chicago Tribune on December 5th last:

"In the dancing of Pavlowa you are reminded again that in the fine arts the difference between the best and the second best is immeasurable. In Pavlowa we have genius producing the best of its kind, which is beyond measure superior to what the highest of talent produces. The mystery of it is beyond explanation. We cannot know but we can enjoy it, which is a deeper sort of knowledge and the only sort that matters in the world of beauty."

San Francisco knows too well the art of Pavlowa to be reminded of her super-greatness.

When Manager Selby C. Oppenheimer first announced that he would receive mail orders in advance of the regular sale of tickets for her coming engagement of one week beginning February 14th at the Curran Theatre, the "parade" started and there has been no let-up in the avalanche of letters with which Oppenheimer's office has been flooded during the past fortnight. Two weeks yet remain before the first Pavlowa program is given, but the regular ticket sale will not start until Thursday morning, February 10th. In the meantime and up to the opening of the regular sale the system of filling ticket orders by mail will be continued and the very best locations remaining unsold will be allotted in this manner.

The Pavlowa engagement for San Francisco at least has passed the experimental stage. It will shatter every known local box office record. There will not be a single unsold seat at any performance. This much is assured.

The great star and her supporting company, including Marie Oleneva, Alexandre Volinine, Hubert Stowits, Hilda Butsova, Ivan Clustine, and the other noted dancing principals, her ballet corps, and Theodore Stier with his symphony orchestra, will find a true California welcome and appreciation during their limited stay at the Curran Theatre.

Wonderful and ever-changing programs will be given nightly and at the Wednesday and Saturday matinees. The arrangement of ballets will be as follows: Monday night, Feb. 14th, Egyptian Ballet and Amarilla; Tuesday night, Feb. 15th, The Enchanted Lake and Choptoliana; Wednesday matinee, Feb. 16th, Egyptian Ballet and Snowflakes; Wednesday night, Feb. 16th, Amarilla; Thursday night, Feb. 17th, Thais and Autumn Leaves; Friday night, Feb. 18th, Flora's Awakening; Saturday matinee, Feb. 19th, Thais and Choptoliana; Saturday night, Feb. 19th, The Enchanted Lake and Amarilla; and at each performance from ten to twenty divertissements (solo dances, duets, trios and ensembles) will be included in the offerings.

Mary Jordan, the well known contralto, whose exquisite voice and art is attracting large audiences throughout the East, gave a recital at the Columbia University in New York City on December 15th. Miss Jordan was the recipient of many very flattering press comments and won the hearty approval of the huge audience. Her program consisted of many lovely songs and among the new numbers on her program was one by the popular young California composer, Rosalie Housman. The title of this song is God's World, and it is said to be unusually charming. That Miss Jordan gave it an interesting interpretation can well be appreciated by those who are familiar with this splendid artist's work.

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### UNIVERSITY FINE ARTS SOCIETY

Members of the University Fine Arts Society will enjoy a rare musical treat at their next meeting on the afternoon of February 3rd in the Colonial Ballroom at the St. Francis, at which time visiting members of the Grand Opera Company will be guests of honor. Miss Grace Ewing will add to the program some of her most delightful and interesting folk songs.

The Grand Opera stars, in whose honor the afternoon has been arranged, are: Sofia Charlebois, lyric soprano, who, by the way, is a San Francisco girl; Anna Fitzlu, dramatic soprano, who will add to the afternoon's musical program by giving a short talk on the Opera; Mario Valle the famous baritone; Senor Nicola Melsti, the violinist, and Dominico Astrella, the harpist, both of whom will be heard in some selected numbers from the operas. Mr. Alfred Hertz of the San Francisco Symphony, will introduce the visitors.

Selected members of the San Francisco Symphony will contribute an elaborate musical program.

### STANFORD UNIVERSITY RECITALS

The programs for the organ recitals at the Memorial Church of Stanford University by Warren D. Allen, the University organist, will be as follows for the week beginning Sunday afternoon, January 30th:

On Sunday, January 30th, a Memorial service for Chester A. Thomas, '98, takes the place of the regular recital. The University Choir, members of the Bohemian Club, and other soloists, participate in the program. Tuesday, February 1st, at 4:15—Prelude, Fugue, and Variations (Cesar Frank); Adagio (Ch.

Tournemire); Allegretto in B minor (Alex. Guilmant); Toccata from the Fifth Symphony (Ch. M. Widor). Thursday, February 3rd—Prelude in E flat minor (J. S. Bach); Minuet in C (Beethoven); Aria in F (Handel); The Heavens are Telling (from The Creation) (Haydn).

Mme. Sofia Neustadt, mezzo-soprano, and Orley See, violinist, will give the next faculty recital of the Institute of Music of San Francisco, which will take place on Monday evening, January 31st. Mme. Neustadt is at present the President of the Alameda County Music Teachers' Association. She studied with Mme. La Grange in Paris, Signor Tosti and George Henschel in London, and Francis Stuart in New York. Mr. See studied under Theodore Spiering and Hugo Heermann. He is a member of the San Francisco Symphony Orchestra and was formerly a member of the Philadelphia and Cincinnati Symphony Orchestra. The accompanists for the evening will be Mrs. Zay Rector Bevitt and William Caruth. The program will include works by Thome, Charpentier, Wieniawski, Cyril Scott, Pugnani-Kreisler, Wagner-Wilhelmj, Cecil Burtleigh and Rossini.

### EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium, beginning at 8 o'clock, is as follows: Adagio (String Quartet from Fifth Quintet) (Mozart); Scherzo Fugue (Lemare); Chant du Bonheur (Lemare); Minuet in G (Beethoven); Adaptation of Robin Adair (Lemare); Improvisation, introducing storm effect; Finale to the New World Symphony (Dvorak).



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## SIGNIFICANT MUSIC

By ROSALIE HOUSMAN

Charles Tomlinson Griffes

To many who may read this short article, the name of Charles Tomlinson Griffes may be unknown. He was a young American composer, who died in April of last year, and who in the thirty-five years of his life has left behind him music of the highest quality. He was a native of Elmira, New York, and studied in Germany, under Humperdinck, for composition, and piano with Jedlitzka and Gollston. After four years of study and teaching in Europe, he came home to teach at the Hackley School. As he could indulge in quiet for free composition as well, he taught here till his death. He came to New York frequently to hear the best of the newer works, and to see his many friends; among whom are numbered the best of American talent, as well as the world's greatest interpreters. Mr. Griffes was a good pianist, though not a professional, and frequently played for the singers who did his songs, as well as playing his own piano music delightfully. I recall an unforgettable evening at the MacDowell Club rooms when Mme. Gauthier did his five songs of ancient China and Japan, and when he played his sonata for the first time. That night the Floozys gave us two short but arresting bits which they repeated at the memorial concert on Thanksgiving eve.

In the larger forms, we have the Pleasure Dome of Kubla Khan. A symphonic poem for orchestra, first done by the Boston Symphony, and the poem for flute, played by Barrere at a Damrosch concert. He also scored his White Peacock a piano piece, and it has been danced by Itow and Bolm. There are some individual things for piano, and some exquisite songs, which I particularly wish to discuss; but I also wish the musicians of the West to know that there are other works as well, and I only hope that they will be given a hearing, so you may judge of them yourselves.

The music of Griffes strikes a distinct and individual note in the history of American composition. It is modern, sincerely so, and his writing for the piano is idiomatic. In all of them there is that same sensitive idealism, a love and devotion to the highest ideals of beauty. One is conscious that the artist who wrote the White Peacock and the other Roman Sketches, was a master of his musical material, and that he was expressing himself in a native medium. All is so balanced; there is never an unnecessary note. All through there is a pervading sense of color, and that intangible something—*atmosphere*. But there is far more than this in his music, it is a mature, strong personality which speaks to us. There is the courage of a sincere personality throughout.

Take the Lake at Evening, any one of the Four Roman Sketches, the Scherzo (Op. 6), and see for yourself how true they ring to you. They are mood pictures for piano, and are difficult music, technically as well as for the contents. They may paint pictures as so much of the modern French music does, but they show a much more tangible and delicate imagination than these men frequently exert. Mr. Griffes was well aware of all the devices of modern harmony and form, and it is because he knew the possibilities so well that he could express himself so freely. Look at the Night Winds or the Clouds, and I think you will understand me better than mere words can tell.

It is surprising that the Orient had such a pronounced influence over him. In the songs I find it specially noticeable in the Five Poems of Ancient China and Japan; the material of which is authentic. Mme. Gauthier, who has lived in the Far East, gave it to him. These are for medium voice and are lovely. Serious singers should welcome them as they form a group of themselves, in which Tears is touchingly beautiful. There is also a suggestion of Oriental color in the Symphony in Yellow, to a poem of Oscar Wilde. Here, I feel, is one of the finest songs in all modern song literature, from any country.

Fiona McLeod has also been the inspiration of three fine things. Thy Dark Eyes to Mine will make the strongest appeal to an average audience, and is a stunning song. To sing Phantoms one must be a very good singer first, a serious musician next, and have an ideal as well. This is strong stuff, music of the biggest sort. So is Waikiki, to a Rupert Brooks poem, Macfield inspired, published since his death. The Sorrow of Mydath won't please the average singer or audience. But Mr. Griffes was above such petty likes and dislikes and wrote only what his real and true ideals allowed; so that is why we have so little, but such superb music, of which we can all be proud.

The best singers, like Gauthier, Van Dresser and Mme. Rothwell, have done and continue to do his songs. Pianists, like Ganz and Miss Christie, play the piano music. The finest orchestras are doing the Poem for flute and the Kubla Khan. In fact, the Boston men are doing it again in New York and Boston this season. All Mr. Griffes' music is published by G. Schirmer's, and they plan to issue the Sonate, and Tone Poem in the near future.

A small but understanding crowd showed Griffes their appreciation when he was alive, and the group is steadily growing. I will feel deeply glad to think that in these few words of appreciation, I can spread his name throughout the West. His music should find a welcome there as it has here in the East. It will well repay the seeker of beauty, and interest those who love what is new.

## SCHEHERAZADE AT SYMPHONY CONCERT

For Sunday afternoon's program in the Curran Theatre the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will present the well-known Scheherazade of Rimsky-Korsakow. This work is probably one of the most popular compositions in the repertoire of the orchestra, it being due to numerous requests that this number was placed on the program instead of the Schumann symphony, which was previously announced. The first half of the program will be made up of two works to be played for the first time in San Francisco—Glinka's overture, Russian and Ludmilla and Dohnanyi's Suite for Orchestra, Opus 19.

At the next popular concert to be given Sunday afternoon, February 6th, Artur Argiewicz will be the soloist, playing Saint-Saens' brilliant Rondo Capriccioso for violin and orchestra. Other numbers on next week's program are Berlioz' Damnation of Faust, Wagner's overture to Rienzi, the overture to Massenet's Phedra, Liszt's second Hungarian Rhapsody, Dreams of Wagner, Dvorak's Humoresque, and The Bee of Schubert.

## MABEL RIEGELMAN GREATER THAN EVER

The noted opera star, Miss Mabel Riegelman, soprano, recently appeared in concert in the Municipal Auditorium in Portland, Ore., where she acquitted herself in admirable style. Joseph MacQueen in the Portland Oregonian said: "Miss Riegelman has sung previously in this city where she is a marked public favorite. Last night she sang with a voice that has the



MABEL RIEGELMAN

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purity of an exquisite silver bell and the soul appeal of a fine violin. In another mood, when Miss Riegelman sings coloratura arias, she thrills like a lark. Her best song last night was an exquisitely rendered presentation of the Jewel Song from Faust. Her most amusing song and the one that caught the enthusiasm of the audience was the famous Clock song, with its tick-tock refrain. She received quite an ovation and had to sing several extra numbers."

## MAY PETERSON, "THE GOLDEN GIRL"

To May Peterson, prima donna of the Metropolitan and famous concert star, who will give a song recital at the St. Francis Hotel Ballroom on Tuesday afternoon, February 8th, has been applied the sobriquet of "the golden girl of the Metropolitan."

Miss Peterson, who is already a favorite in San Francisco, is known as one of the most beautiful and best gowned women on the concert stage. Her hair is golden, her wide open luminous hazel eyes are like stars, her pearly white teeth, her shapely and handsome mouth emitting a most fascinating and contagious smile, make her an imposing picture to gaze upon. Coupled with these extraordinary personal attributes is a pure bell-like lyric soprano voice of great flexibility and clarity, and an unusual wealth of charm and magnetism.

This concert by Miss Peterson will be the fourth event of the Alice Seckels Matinee Tea Series, which have become so popular with music lovers this season, and as usual will crowd the hotel ballroom to its capacity.

The prima donna will render a particularly fascinating program, including arias from Mozart's Marriage of Figaro, Bach's Monus, and Messenger's Fortunio; Wekerlin's Voici Noel, petits enfants; the old Canadian masterpiece, A la claire fontaine; two works by Chausson, Stau's l'Heure Delicieuse, a group of folksongs in Swedish, Danish and Scotch, Richard Hageman's At the Well, Albert Spaulding's Come hither, lyttel childe; Kramer's There is a garden in her face; Scott's Unforeseen; Guion's negro spiritual, de ol' ark's a-moverin'; McAdyen's Love is the wind, and other beautiful works.

She will be supported at the piano by the eminent virtuoso, Clarence Shepard. The few tickets that are allotted for single sale at these matinee teas can now be secured in advance at Sherman, Clay & Co.

Read the Pacific Coast Musical Review for all important events in the musical world.

## GOSSIP ABOUT MUSICAL PEOPLE

By CONSTANCE ALEXANDRE

L. H. Behymer, the widely known and successful California Impresario, was among the visitors in San Francisco this week and was brimful of enthusiasm and energy. His bookings in Interior California cities are bigger this season than ever before and his business is greater than ever. He is booking the Philharmonic Orchestra of Los Angeles for a Spring tour this year. But the itinerary does not include San Francisco inasmuch as there is a certainty of exchange between the San Francisco Symphony Orchestra and the Philharmonic Orchestra of Los Angeles for next season. And rather than injure the prospects of this exchange it has been decided to omit the Bay section from the Spring tour. As manager of the Philharmonic Auditorium of Los Angeles Mr. Behymer also reports brilliant success, having filled the dates until the middle of July sold. As usual the Behymer office is in the forefront of musical activities in the great West.

Harry Bell, publicity manager of the Philharmonic Orchestra of Los Angeles, and one of the most experienced men in the business, was in San Francisco this week in the interests of the Philharmonic Orchestra of Los Angeles regarding the Spring tour. Mr. Bell says that he only paid a visit to this city on his personal account, and is continuing his trip without endeavoring to make a San Francisco date for the organization. No doubt next year the orchestra will give two concerts in this city in an exchange proposition with San Francisco Symphony Orchestra.

Mme. Tina Lerner, the famous piano virtuosa, was one of the soloists at the concert series of the Philharmonic Society of Paris on Wednesday, November 23, 1920. On the same course are such artists as the Capet Quartet, Jascha Heifetz, Georges Enesco, Frederic Lamond and the Flozaley Quartet.

Mrs. Elna Miller Fennessy, a well-known violinist, formerly residing in San Francisco, and then known as Miss Elna Miller, recently made a successful appearance at the El Paso Woman's Club in concert with George Daland, pianist. One of the daily papers had this to say of Mrs. Fennessy: "The Cesar Franck Sonata, played by Mrs. Fennessy and Mr. Daland, was one of the most delightful numbers on the program. This difficult composition of the modern school demonstrated the ability of both artists. This number was played with beautiful blending of the instruments, the Recitativo Fantasia being especially well interpreted by the violinist."

Mme. Jomelli will give, during the Winter and Spring, a series of Soiree Musicales at the Hotel Richelieu on Van Ness avenue, at Geary street, where she now has an attractive vocal studio. The musicales will be given in the large art room of the hotel, which will seat several hundred guests. These affairs will be strictly invitational and promise to be of great musical interest. The date set for the first one is Thursday evening, February 10th. The invitations have not yet been sent out.

Miss Audrey Beer, prominent in musical circles in the bay region, has returned from the South, where she spent the holiday season. Several musicales were given in her honor. Among the well known musicians who entertained for her in Los Angeles were Mr. and Mrs. Jamie Overton and Mr. and Mrs. A. D. Hunter. In Pasadena Miss Beer was the solo pianiste at the musical given by Mr. and Mrs. Arthur Hamilton on January 8th, at which many musicians were present.

Marie Hughes Macquarrie, the talented harpist, will be the soloist for the San Mateo Choral Society, San Mateo, on January 28th. Mrs. Macquarrie is filling many engagements and establishing a most enviable reputation for herself throughout California.

Henrik Gjerdrum gave a most interesting pupil recital on Sunday afternoon, January 23rd, for his younger students. All pupils exhibited a splendid, firm touch and musical understanding to a high degree. The young performers were John Vallejo, Adela Gantner, Bernard Gjerdrum, Marion Lehner, Constance Ramaciotti, William Keller and Ernest Esberg. They rendered the following program: Marche Militaire, duet (Streabogg), William Keller and Ernest Esberg; The Bell (Spaulding), The Bee (Spaulding), Bernhard Gjerdrum; Romance (Streabogg), Vallejo Gantner; Sonate Pathetique, 1st movement (Beethoven), Marion Lehner; Warblings at Eve (Richards), John Gantner; Faust Waltz (Gounod), On the Meadow (Lichner), Constance Ramaciotti; Edelweis Glide (Vanderbeck), William Keller; Twilight Dreams (Horvath), The Little Toe Dancer (Hopkirk), Adela Gantner; Hunting Song (Trio) (Lynes), Adela, Vallejo and John Gantner.

Arturo Toscanini, and the La Scala Orchestra, of which he is the conductor, were honored by Walter Damrosch, conductor of the New York Symphony Orchestra, by being his guests at an Italian dinner at one of the most famous restaurants in New York. Two hundred and fifty of New York's most prominent musicians and musical patrons were present to greet Maestro Toscanini, and in several of the toasts that were made, many high and flattering tributes were paid this great conductor, who at one time was the idol of Metropolitan Opera House patrons.



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Wednesday Evening: Force of Destiny—Freeman, Inzerillo, De Mette, Ballester.

Thursday: Lucia di Lammermoor—Mario Sinagra, Valle.

Friday: Jewels of the Madonna—Fitzu, Agostini, De Mette, Ballester.

Saturday Matinee: Faust—Charlebois, Barron, Sinagra, Valle.

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## SECOND GODOWSKY-ROSEN RECITAL

The second joint recital of Leopold Godowsky and Max Rosen takes place at the Columbia Theatre on Sunday evening, January 30th, under the direction of Jessica Colbert. The consensus of opinion of critics, musicians and music lovers is that the appearance of these two great artists together is one of the most notable musical events of recent seasons. A capacity audience will greet the players, even a larger throng than gave them so enthusiastic an ovation at their first recital.

An entire change of program will be offered, with Frederick Persson at the piano for Mr. Rosen: Sonata D minor (Brahms), Mr. Godowsky and Mr. Rosen; (a) Fantasy (Chopin), (b) Nocturne D flat (Chopin), (c) Polonaise A flat (Chopin), Mr. Godowsky; Concerto D minor (Wieniawski), Mr. Rosen; (a) The Tempters, (b) The Salon, (c) Quixotic Errantry (from Trikontameron, Thirty Moods and Scenes, by Leopold Godowsky), (d) Two concert studies, F minor and D flat (Liszt), (e) Polonaise in E No. 2 (Liszt), Mr. Godowsky; (a) Meditation (Cottetnet), (b) Tarantelle de Concert (Leopold Auer), Mr. Rosen.

## BELASCO STUDIOS OPENING

The opening of the Belasco Studios in the Commercial Building has filled a space that has long been vacant in the city of San Francisco. Walter Belasco, member of the famous Belasco family and brother of the well-known David Belasco, is the supervising director. Belasco has spared no expense in presenting this modern equipped studio to the public of the Bay District. The news reached Los Angeles as a most welcome but long waited for surprise, and one big director upon hearing it stated: "Mr. Belasco is the right man in the right place, and San Francisco should be considered mighty fortunate." He further stated, "many of the companies now located in the South will be moving north to locate and 'shoot' new scenes, and this news of the opening of the Belasco Studios will be a big factor in bringing the companies north at a much earlier date, for we all know that a Belasco product will be a finished one."

Mr. Belasco in a statement to the editor of this paper stated: "It has always been my desire to locate permanently in this wonderful city and devote my entire time to the uplift of the drama, and now my dream has become a reality."

Mr. Belasco will be assisted by a corps of artists who will instruct in the following classes: Art and Lighting, Movie Acting, Dramatic Art, Scene Painting, Camera Work, Voice Culture, Scenario and Playwriting and modern stage craft, in addition to a special class for children in the above subjects as well as a thorough training in "Child dancing." There are departments in which Social Chatter, Social Etiquette, Public Speaking, and the art of make-up, including a special class which will be of unusual interest for the fairer sex, that of the art of street make-up.

Clubs, societies and lodges of this district may secure at this studio the services of professional directors for the staging of private acts, plays and pictures. A department that will no doubt interest the mothers of this vicinity will be that for the filming of children for later record. The new studios occupy the greater part of the eleventh floor in the Commercial building, 833 Market street, next to the Emporium.

## ALCAZAR

The hilarious absurdities of Mary the Poor Girl, at the Alcazar this week, will be succeeded commencing at next Sunday's matinee by the first Coast presentation of Anna Ascends, a picturesque blend of comedy and melodrama produced at The Playhouse, New York, by William A. Brady, in which his daughter, Alice Brady, is now starring on tour. Its heroine is a plucky Syrian girl who encounters trials, tribulations, and ardent romance as she ascends from obscurity as waitress in Said Coury's coffee house in New York's Turkish quarter, to fame and fortune as a popular American novelist. While in contact with the underworld she has to battle and baffle the persecutions of despicable gangsters, one of whom she knives in making her escape. Anna is as gifted as she is courageous and is passionate in love for her adopted America. The play by Harry Chapman Ford, is packed with humor, pathos, humanity and dramatic thrills. Its theme has to do with the great melting pot of good citizenship so vital to the growth of our Republic. Dudley Ayres personates Howard Fisk, a rich young chap known as "Gents" in the underworld, which he prowls about in to study sociological problems. Elwyn Harvey is the vivacious, high-spirited girl from the Balkans, with unquenchable desire to become true American. The cast includes all the Alcazar favorites.

Our Wives, to follow Sunday, February 6th, is a brilliant comedy of the Bohemian world by Frank Mandel, sparkling with wit and ringing with wholesome laughter. Mr. Mandel, a former San Franciscan, has taken high rank among American playwrights through his great successes, The High Cost of Loving, The Five Million, and Geo. M. Cohan's current production, Mary.

A song recital is to be given on the night of February 5th, in Native Sons' Hall, by Miss Anita Sullivan, coloratura soprano. Miss Sullivan, although one of the younger singers of this city, has already gained considerable fame in local music and vocal centers through her rapid advancement. The forthcoming concert is in the nature of an "Adios" affair, just prior to her departure for New York, in early February, she planning to finish her musical and vocal training in the East.

## FRIJSH AND SALZEDO SCORE IN OAKLAND

Another Event of Miss Potter's Famous Artists Series  
Packs Oakland's Auditorium Opera House With  
Demonstrative and Delighted Audience

By L. MACKAY-CANTELL

Another very artistic concert is to be credited to the Z. W. Potter management of the Artists Concert Series, at the Oakland Auditorium Theatre, Monday evening, December 10th, when a packed audience, described as "a remarkable audience for Oakland," listened with nothing short of rapturous enjoyment to the Salzedeo harpists and to the interpretative singing of Madame Povia Frijsh, who must inevitably recall Yvette Guilbert, the only other great artist of this school. The program was opened and concluded with the ensemble numbers for harp, the central figure of Mr. Carlos Salzedeo dominating and directing with the utmost artistry his group of six young women artists: Dorothy Freidell, Martha Gompf, Diana Hayes, Marie Miller, Elise Schlegelmilch and Clemence Warner.

For once, a harmonious and aesthetic setting provided unobtrusively a suitable background for harps and players, who were frocked from an effectively blended palette, and were so delightful to the eye as to be inconspicuously lovely, leaving the mind ready for the exquisite music produced. Fairy trills and cascades of colorful cadenza, with a perfection of rhythmic sense in evidence, especially where it, paradoxically, ceased to exist in favor of hold, diminuendo, rallentando, etc., comprised an entente so sustained that all thought of the passivity or monotony or lack of sonority of the harp (as a plucked instrument) had to be forgiven and forgotten, and its marvellous delicacy fully enjoyed. The choice of old French music, including La Joyeuse, Rameau, Musette de Choisy, Couperin, and the Pescetti Ballet, the Gavotte by Padre Martini (1706-1784), furnished a delightful medium.

Then Carlos Salzedeo, a master harpist, played the First Arabesque of Debussy and his own Variations on an Old Style Theme with the great simplicity and dignity of his nation, being recalled several times and responding with distinguished encores. Of Madame Frijsh's numbers, Mennet Chante, Rameau, L'invitation au Voyage (Duparc), Old Swedish Folksong, La Pluie, were revelations of art, made entrancing by the rare accompaniment of harps. But it remained for the Homing of del Riego and Lullaby by Scott to complete the audience's surrender to Madame Frijsh's peculiar title to its homage. The impression of the evening was one of recognition of the genius of Carlos Salzedeo.

## ALAMEDA COUNTY MUSIC TEACHERS' REUNION

At the annual Christmas party, an event on the calendar of the Alameda County Music Teachers' Association, the following officers were elected for the ensuing year: Madame Sophia Neustadt, president; Mrs. Carroll Nicholson, vice-president; Gladys McDonald, secretary; Mr. Tallander, financial secretary, and Mesdames Ayers of Alameda and Del Valle, Oakland, and F. M. Freeman, Berkeley, directors. The activities of this association, which is a branch of the state association, in the interest of music teachers, have prevented in the last few years such measures as that of the attempted examination and licensing of private teachers by the musicians' union; and at present the passing of a measure which will accredit the work of private teachers' pupils in the public schools and so forth.

The work of such organizations has an importance to public and private teachers alike, since all co-operative effort must result in a general benefit and recognition of standard. In this body there is an active, an associate and student membership, application forms being sent upon request. The yearly calendar includes program and social meetings, round table discussions and the sending of elected delegates to the yearly convention for the participation in the programs of the state association. The nomination and election of such members occurs at a social meeting in June, before the summer session.

On the occasion of the Christmas reunion, December 30th, which took place at the Berkeley Piano Club, a distinguished program was given, followed by supper and cabaret numbers. The hall lighting was subdued by Chinese lantern and firelight from the hearth, creating a softened, artistic effect well to the "assistance."

The G Minor Sonata of Tartini was played with splendid execution by Arthur Conradi of the Conradi Institute of Music in San Francisco; a group of English ballads was feelingly sung by Ruth Crandall; a group of modern piano salon pieces very artistically played by Miss Alice Dean, much may be expected from this very talented young pianist. Of the cabaret numbers, Mr. Milholland's two monologues Pro and Con by Powers, and When the Frost is On the Pumpkin, by James Whitcomb Riley, were especially well received, with two charming dances by Mademoiselle Aline Erocle, the young French danceuse who made such a tremendous impression at the Palace Hotel, New Year's Eve.

Conspicuous among those present were: Madame Sophia Neustadt, Lawrence Strauss, tenor; Wm. Edwin Chamberlain, Miss Z. W. Potter, Miss Eggers, Mr. Danforth, Mr. Tallander, Mrs. Nicholson, Mr. and Mrs. Jacob Del Valle, Miss Del Valle, Mrs. Cushman, Mr. Moore, Arthur Conradi, Miss Crandall, Miss Deany and Miss McDonald. L. MACKAY-CANTELL.

The Mill Valley Musical Club gave its January program on Tuesday evening, January 11th, before an audience which was both large in size and demonstrative in the exhibition of their admiration for the artists and their excellent numbers which were ren-



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dered. The following program was given: Songs—(a) Solveja Song (Grieg), (b) Echo Song (Thrane), (c) Herdsman Song (Berg), (d) Lyng Syng (Kjreulf), Miss Ethel A. Johnson; Cello—Variations on a Roccoco Theme (Tschalkowsky), Mr. Albert Rosenthal, Suzanne Pasmore-Brooks at the piano; Piano—(a) Reverie Op. 9, No. 4 (Richard Strauss), (b) Waltz, Op. 39, No. 15 (Brahms), (c) Rhapsody, Op. 79, No. 1 (Brahms), Suzanne Pasmore-Brooks; Songs—(a) Come, My Beloved (Handel), (b) Romeo and Juliet (Gounod), (c) List the Trill in Golden Throat (from Natoma) (Victor Herbert), Miss Ethel A. Johnson; Piano—(a) Arabesque No. 2 (Debussy), (b) Orientale, Op. 7, No. 2 (Aman), (c) Larderonette, Empress of the Pagoda (from Mother Goose Suite) (Ravel), Suzanne Pasmore-Brooks; Cello—(a) Andante (Schumann), (b) Hungarian Rhapsody (Popper), (c) Spinning Song (Popper) (by special request), Albert E. Rosenthal.

## BENEFIT CONCERT FOR STARVING CHILDREN

At the Civic Auditorium next Wednesday evening will take place a mammoth benefit concert for the starving children of Europe. This is part of the great national campaign to alleviate suffering coming from the result of the great war, inaugurated in this country by Herbert Hoovers and known as the Hoover drive for funds to feed starvling children in Europe. A most ambitious and elaborate program has been prepared for this occasion. The San Francisco Symphony Orchestra, for the first time in its career, will appear at a charity event, for never before has quite such a great and universal cause demanded its aid.

Several stars from the San Carlo Grand Opera Company, whose names will be announced later, will also participate. Edwin H. Lemare, the famous organist, will contribute a few choice compositions on the organ. In fact nothing has been left undone to make this one of the most memorable occasions in the annals of San Francisco's large hearted generosity. Prices of admission, including reserved seats, will be from \$2 to \$1 and will be on sale at Sherman, Clay & Co.

## PHILIP HALE PRAISES GARDEN'S VOICE

Philip Hale, perhaps one of the best informed and widely recognized musical critics in America, and whose judgment and opinion is both respected and valued by every sincere artist, stated in a recent review of Mary Garden's concert in the Boston Herald: "She sang the simple songs with a gusto and an archness that ravished the ears and eyes of the audience. As we have said, her voice was full and well controlled. She sang the operatic airs in the appropriately dramatic, emotional manner, and gave significance to the songs that were not inherently of great importance."

The critic from the Boston Globe said: "There have been concerts and concerts in this city, but never, it is safe to assert, has there been one so unique, so entertaining and so thoroughly original as that given by Mary Garden yesterday afternoon at the Boston Opera House." In speaking of Miss Garden as concert singer, he said: "That Mary Garden would be interesting in concert was a foregone conclusion, but that she would infuse into her various numbers so much of herself—of her marvellous, incomparable and vital personality—was hardly to be expected. From the moment that she appeared she captured every one of the 3000 odd persons who had assembled and held them firmly until the end of a lengthy program to which she generously added many encores."

Rene Devries of Chicago in a very long and interesting article concerning the great art of Miss Garden, made the following statement after her performance of Vanna in Mona Vanna. It is repeated for the benefit of those who are afraid of their own opinion and are in the habit of quoting what a few may express, regardless of its authenticity. What Mr. Devries said was: "And as to those who go on repeating that Mary Garden has no voice—they would refrain from their error were they present at this performance, as Garden sang as few sopranos in the world can sing today—beautifully and artistically. Her success was of the magnitude expected from such a virtuosa of the sung drama."



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PRICE 10 CENTS

## CROWDED HOUSES MARK TRIUMPH OF CARLO ENGAGEMENT

Fortune Gallo and His Artists Enjoy Universal Popularity—Alice Gentle Artistic Sensation in Role of Carmen—Vincent Ballester Great as Rigoletto and Tonio—Queenina Mario Enchanting Coloratura Soprano—Anna Fitzu Reveals Striking Personality—Mme. Stella Jelica Triumphs in Tales of Hoffman

By ALFRED METZGER

Since the operatic season now in progress at the Curran Theatre under the direction of Fortune Gallo by the San Carlo Grand Opera Company consists exclusively of a repertoire quite familiar to the musical public, it is hardly essential to review the same in detail, that is to say, one opera after another. Music lovers are by this time familiar with the various Italian and French operas in the San Carlo repertoire and it remains only to speak of the work of the individual artists entrusted with the various interpretations of the principal roles.

There are in Mr. Gallo's company at least six artists of the first rank. These include Alice Gentle, Queenina Mario, Anna Fitzu, Vincent Ballester, Giuseppe Agostini and Pietro de Biasi. There are six other artists, who, while not possessing the strong individuality and reputation as well as finished artistry of the ones just

Carlo Grand Opera Company. If Aida, Thais and Faust are not given with as much spectacular effect, nor as fine scenic equipment, and without ballet, large choruses, etc., this must be ascribed to an impossibility to furnish these accessories to the public at so-called popular prices. And yet we have spoken to people who visited these performances and have declared themselves thoroughly gratified and thoroughly happy in their enjoyment of these works, for they had no recollections of mere spectacular productions to cause them any disappointment.

But in some respects we have gained as much enjoyment from the performances of the San Carlo Grand Opera Company as we have of productions far more expensive and ambitious. Take for instance the performance of Rigoletto with Vincent Ballester, Queenina Mario, Pietro de Biasi and Stella de Mette; or the

La Forza del Destino; Thursday evening, Lucia de Lammermoor; Friday evening, The Jewels of the Madonna. This afternoon Faust will be given and this evening Aida with Alice Gentle in the role of Amneria. Owing to the well merited popular success of the enterprise a third week of grand opera will be given, the repertoire of which will be announced upon another page of this issue.

The two first performances—La Tosca and Rigoletto—were referred to in detail in last week's issue. Today we shall content ourselves with the work of some of the principal artists without reviewing the production as a whole. The reappearance of Alice Gentle in Carmen attracted the largest house of the season. Every seat had been sold several days in advance and standing room was absolutely exhausted. Hundreds of people were turned away. Upon her entry Miss Gentle was greeted with one of the most enthusiastic ovations accorded any operatic star in San Francisco, and after the second act the stage was crowded with flowers. The consensus of opinion was that no Carmen of today can compare in artistic finish or histrionic verisimilitude to that of Alice Gentle, and as far as our personal knowledge goes we thoroughly concur with this opinion.

Alice Gentle's Carmen scintillates with effervescence and individuality. She sings with every ounce of artistic energy at her disposal, and makes the impression



ANNA FITZU

The Noted Prima Donna Soprano, One of the Stellar Attractions of the San Carlo Grand Opera Company Now Appearing at the Curran Theatre

mentioned, nevertheless reveal excellent voices, thoroughness of interpretation and satisfactory ensemble work. If to these twelve principal artists there is added a very craftsmanlike conductor, a most effective chorus and in the main clean and effective scenic equipment we have a popular priced operatic organization that simply cannot be surpassed, and in fact stands alone in the musical arena of this country at present.

If it is considered that railroad fares are as much for the San Carlo Grand Opera Company as they are for the Metropolitan or Chicago organizations, that salaries are considerably higher now than ever before, specially so for musicians and chorus people, when living expenses are much greater, it certainly reflects most creditably upon Fortune Gallo when he has raised his prices only fifty cents for the most expensive seats. Grand opera such as Gallo gives us for \$2.50 top prices (\$3 for box seats) cannot possibly be regarded in anything but a most sympathetic spirit.

Those who do find fault with an organization and performances given with such fine material at such comparatively low prices of admission should not visit the San Carlo productions. They evidently prefer to spend \$7.50 or \$5 to hear opera in its most perfect form. They also should not begrudge people less fortunately situated in the world's goods to thoroughly enjoy the operatic performances given by the San



STELLA JELICA

The Brilliant California Coloratura Soprano Who Scored a Triumph With the San Carlo Grand Opera Company in Love Tales of Hoffman

Carmen performance with Alice Gentle, Vincent Ballester, Pilade Sinagra and Sofia Charlehois; or the performance of La Boheme with Giuseppe Agostini, Queenina Mario, Marie Valle, Madeline Keltie and Pietro de Biasi; or the productions of Cavalleria with Gentle and Pagliacci with Ballester. We have witnessed many a performance with artists of supposedly greater reputation and at prices more than double the ones with less effective artistic vocal and histrionic execution than that exhibited at the productions of the San Carlo Grand Opera Company heretofore enumerated.

The operas presented since the opening of the season included the following well-known standard works: Monday evening, La Tosca; Tuesday evening, Rigoletto; Wednesday afternoon, Love Tales of Hoffman; Wednesday evening, Aida; Thursday evening, Carmen; Friday evening, La Boheme; Saturday afternoon, Thais; Saturday evening, Il Trovatore; Sunday evening, Cavalleria Rusticana and Pagliacci; Monday evening, Mme. Butterfly; Tuesday evening, La Traviata; Wednesday afternoon, Carmen; Wednesday evening,



MADAME KALOVA

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of never exhausting all her artistic resources. Her French enunciation is as pure as that of a native and her conception of the role is original inasmuch as it combines abandon with a certain element of dignity. Miss Gentle succeeds most effectively in her delineation of contrasts between the tragic and the humorous, between love and hatred, between indifference and passion, and her fine, strong and handsome personality accentuates her matchless artistic finesse. Her voice rings out true and clear with apparently inexhaustible fervor and vibrancy, and her sense of rhythm as well as artistic phrasing cannot be surpassed and is most difficult of emulation. In short, Miss Gentle is as splendid a Carmen as she is anything else, for an artist is always an artist no matter what role she may essay. Her interpretation of Santuzza in Cavalleria Rusticana is reviewed in another part of this paper.

Next to Alice Gentle's brilliant and unforgettable impersonation of Carmen was Queenina Mario's portrayal of Mimi in La Boheme. We thoroughly agree with a San Francisco impresario who told us during the intermission that although his ideal of this role always has been and still is Maggie Teyte, Queenina Mario has impressed him with almost equal force and artistic virility. We must admit that we were surprised at

(Continued on Page 4, Col. 1)



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## TWENTIETH YEAR

### MUSICAL CLUB ACTIVITIES

Owing to an unusually busy and active month, the Pacific Coast Musical Review has been obliged to leave the January activities of the Pacific Musical Society and the San Francisco Musical Club over until the second February issue of the paper. The work done by the clubs is such that it is worthy of careful mention and we do not wish our readers to be under the impression that we intentionally ignore these events. Hence this announcement.

### OLGA STEEB DELIGHTS RENO PEOPLE

After Olga Steeb, the distinguished California pianist, appeared in Reno recently, L. E. Behymer, her manager, received the following letter from the manager of the Reno concert:

"I feel I must let you know how much the Reno people enjoyed the Olga Steeb recital. The applause was the greatest we have had at any musical club affair this season. One would think that an entire evening of piano would be tiresome to the average listener, but not so with this one. At the close of the program the artist was compelled to respond to several encores. It was especially gratifying to hear the favorable comment of the local pianists. They were unanimous in their praise, and some said it was the most finished and satisfying piano recital they had ever heard, no exceptions."

### MAY PETERSON'S PROGRAM

Charming May Peterson, the famous soprano from the Metropolitan Opera House, is scheduled to give her only San Francisco recital of this season in the Colonial Ballroom of the Hotel St. Francis next Tuesday afternoon, as the fourth event of the Alice Seckels Matinee Musicales.

Few singers possess the many notable attributes that belong to May Peterson. She is equipped with a combination of a most inviting personality, possesses beautiful clothes and the ability to wear them well, exquisite charm, and, what is most important in the make-up of a concert singer, a glorious vocal accomplishment and an unusually comprehensive and interesting repertoire.

Of her art and voice San Francisco need not be told for Miss Peterson established herself as a singer of the first rank at her appearances here two seasons ago. Of her repertoire the program she has announced for next Tuesday afternoon speaks volumes in itself, and is interesting enough to be quoted herewith in full: (a) Aria Voi che sapete from *Le Nozze di Figaro* (Mozart), (b) Voici Noel, petits enfants (Weberlin), (c) A la claire fontaine (arr. by Grant Schaefer) (Old French Canadian), (d) Aria de Momus—Patron, voilà l'effet due vent from *Phœbus et Pan* (Bach); (a) Bois chere aux ramiers (Chausson), (b) Serenade Italienne (Chausson), (c) Jamais la vieille maison grise from *Fortunio* (Messager), (d) l'Heure Delicieuse (Staub); (a) Would that I were soaring (Sjogren), (b) Jag tror (Swedish folk dance) (Dannstrom), (c) I'm wearin' awa', Jean (Old Scotch), (d) At the well (Hageman); (a) Come hither, lyttel child (Medlaevst eventide song) (Albert Spalding), (b) There is a garden in her face (Walter Kramer), (c) Unforeseen (Cyril Scott), (d) De ol' ark's a-moverin' (Negro Spiritual) (Gruen), (e) Love is the Wind (McFadyen).

The few tickets for single admission that are available for the Alice Seckels series can be secured in advance at Sherman, Clay & Company or just before the concert at the Hotel St. Francis.

### DE GOGORZA EXEMPLIFIES VOCAL CULTURE

Distinguished Baritone Is Personification of Refinement in Vocal Art—Beauty of Voice and Aristocracy of Style His Main Features

By ALFRED METZGER

The Columbia Theatre was packed from pit to gallery, with standing room as full measure, when Emilio de Gogorza appeared in concert on Sunday afternoon, January 30th. He was to have given his first concert on the previous Sunday but unforeseen sickness prevented him keeping the appointment. The two houses had been practically sold out, which goes to show the great esteem and admiration in which De Gogorza is held by the musical public of San Francisco. And this crowded house was attracted on a Sunday when not less than four other concerts, an opera performance and the municipal organ recital took place. Those of us who believe that they know something of vocal art conceded that such appreciation of de Gogorza's art on the part of the public is thoroughly justified by the facts of the case.

His program on this occasion consisted of Spanish, French and English songs. The artist's voice was in splendid condition. His illness evidently did not affect his artistic expression. He proved himself the consummate singer that he has always been, and he again succeeded in revealing his power to sway his audiences. Introducing his program with a group of Spanish folk songs de Gogorza limbered up and gradually drew from his delighted hearers the very last drop of the utmost enthusiasm. Bravas from gallery and heavy artillery handclapping from the orchestra pit rewarded the great baritone for his excellent art. In addition to his smooth, even voice, which is handled with the utmost skill and refinement, De Gogorza interprets his songs with the care and understanding of the highly cultured artist. His enunciation is clean cut and precise. He presents the varying sentiments of a song with the accuracy and precision of a snapshot camera, and he succeeds in impressing his idea of a vocal composition so thoroughly upon the mind of the listener that the changing pictures of humor, pathos, love and hatred are thrust upon the mental screen with the accuracy of clean-cut pictorial reproduction. Even though he employed a language foreign to his audience he succeeded in arousing it to peals of laughter or bringing it to the verge of tears with the verisimilitude of his kaleidoscopic expressions.

This is art in its pristine glory. De Gogorza is the ideal concert singer. With the least particle of effort he changes the moods of a song and the attitude of an audience which hangs on his lips with undivided attention. A vocalist who misses hearing De Gogorza misses an experience absolutely necessary in the ultimate attainment of genuine vocal culture. It is regrettable that an artist like De Gogorza does not visit us oftener, for each experience endears him more to those of us to whom vocal art represents one of the greatest of life's enjoyments. There remains really nothing else to be said, for only a limited number of expressions are available to record the impressions made by an artist like De Gogorza. One can say most by saying it in the least number of words. In De Gogorza vocal art possesses one of its most imposing high priests.

### SECOND GODOWSKY-ROSEN CONCERT SUCCESS

Distinguished Master Pianist and Famous Violin Virtuoso Render Excellent Program Before Intelligent and Responsive Audience

By ALFRED METZGER

The second joint recital by Leopold Godowsky and Max Rosen was given under the management of Jessica Colbert at the Columbia Theatre on Sunday evening, January 30th. Although the character of the event and the standing of the artists would have justified a sold-out house, this desirable condition could not possibly have been attained in view of the fact that San Francisco music lovers were distributed among five concerts and an operatic performance on this one day. Even so, however, the pianists and piano students could easily have crowded the house—not to say anything of the violinists and students—if they felt inclined to do so. That such was not the case is certainly due to an indifference among these followers of music which serious musicians should not and do not exhibit. It is not a matter of credit to these students and teachers that the Columbia Theatre was not crowded on this occasion. However, the fault may not all be on the side of the musical public.

The opening number of the program consisted of the Brahms D minor Sonata, which Mr. Rosen and Mr. Godowsky rendered in fine musicianly style. Mr. Rosen might contribute a little more maturity and intellectuality as well as emotional depth to the interpretation, but Mr. Godowsky certainly revealed himself as that master of interpretation whom serious music lovers have admired for many years. A group of Chopin compositions were rendered by Mr. Godowsky with singular suavity and poetic color, bringing the audience to its feet as it were and securing for the artist a genuinely warm and cordial expression of delight. Mr. Rosen then gave a brilliant exhibition of the Wieniawski D minor concerto, revealing as before his technical skill and poetic instinct. Then Mr. Godowsky gave three more extracts from his now famous Triakontameron, adding to the excellent impression already created by three previous numbers from this same work at the first concert. This group also con-

cluded two Liszt numbers which Mr. Godowsky played with a technical facility and intelligent expression which once more brought down the house.

Max Rosen concluded the program with Gottenet's Meditation and Leopold Auer's Tarantelle de Coacert. In the former he showed his fine judgment concerning phrasing and coloring and in the latter his technical fluency was distinctly apparent. The concert was an excellent one and the complete program was as follows: Sonata D minor (Brahms), Mr. Godowsky and Mr. Rosen; (a) Fantasy (Chopin), (b) Nocturne D flat (Chopin), (c) Polonaise A flat (Chopin), Mr. Godowsky; Concerto D minor (Wieniawski), Mr. Rosen; (a) The Tempters, (b) The Salon, (c) Quixotic Errantry (from Triakontameron, Thirty Moods and Scenes by Leopold Godowsky), (d) Two concert studies, F minor and D flat, (e) Polonaise in E No. 2 (Liszt), Mr. Godowsky; (a) Meditation (Gottenet), (b) Tarantelle de Concert (Leopold Auer), Mr. Rosen.

### ALFRED HERTZ CONDUCTS RUSSIAN PROGRAM

John D. McKee Makes Another Plea for Guarantee Fund—Dohnanyi Suite and Scheherazade Features of the Concert

By CONSTANCE ALEXANDRE

Friday afternoon, January 28th, was the first of the ninth pair of Symphony Concerts which our orchestra presented to the musical public of San Francisco. It was a most significant concert, apart from the excellence of the musical program. Just before the closing number the president of the Musical Association of San Francisco, John D. McKee, made another plea for the maintenance of the San Francisco Symphony Orchestra. In a short speech, but one that covered the necessary points in which to win his case, he again appealed for the support of our music patrons that our orchestra may live. He appealed in such a manner that each and every guarantor was made to feel a personal ownership in this wonderful organization that they are endeavoring to further. Mr. McKee stated that it was not only their financial sponsorship which would enable the orchestra to exist, but the personal enthusiasm, attention and pride of each and every individual who is interested in music as an education as well as a source of enjoyment. For the sake of our rising generation as well as for the good of San Francisco which we all hope to see occupying one of the foremost places as a musical center in America, we must donate openly and freely to this necessary and worthy cause. Not only in checks must we support our Symphony Orchestra but with all our whole hearts and souls, our spirit and energy and loyalty we must make this orchestra not ONE of the best in America but the VERY BEST IN AMERICA.

On this occasion a program was presented which not only evoked admiration from those present but served them as a musical treat as well. The numbers were of the modern Russian school and outside of the Scheherazade all were new numbers to the musical populace, this being their first performance in San Francisco. I once remarked in reviewing a concert of the Symphony Orchestra that I thought Mr. Hertz more at home in Wagnerian music and more familiar with the works of Brahms and Beethoven than with the more modern compositions. At this time I beg to alter that statement for I have listened very attentively and closely recently to many of these compositions which Mr. Hertz has given us, such as Debussy's L'Après Midi D'un Faune, Chausson's Symphony as well as that of Cesar Franck and the program now under consideration. I feel that Mr. Hertz is so deep and earnest a musician, such an intelligent and thorough a scholar that no matter what composer's work he undertakes to interpret he can reveal and dissect the inner meaning of the composition and convey it to his audience with interest as well as artistry.

In the Glinka Overture, Russian and Ludmilla, Mr. Hertz and his orchestra were never heard to better advantage. The singing quality was here revealed and the playing was a perfection of tenderness in expression and finesse. There was an abundance of tonal beauty, especially from the string section. An inspiring rendition of the Dohnanyi Suite for Orchestra, Op. 19, followed, and once again a perfect ensemble was attained and the orchestra displayed this work which is alive with endless melodies and shifting rhythms in the highly artistic fashion so characteristic of everything played by the orchestra.

The piece which seemed to find the most favor with the audience on this occasion was the Rimsky-Korsakoff Scheherazade. In this work lives the real spirit of the East. Mr. Hertz conducted it in his firm but pliant way, never failing to bring forth the bizarre colorings, the emotional glow and sensual warmth. Throughout the entirety of this glorious tone poem there are haunting strains of weird beauties and a most prevalent Eastern atmosphere. Under the baton of Mr. Hertz was painted a colorful picture of a magnificent Arabian night. Scheherazade whether danced to, or interpreted by orchestra alone, is fascinating and a work that can be played over and over again, always to reveal new interest and a new charm.

Myrtle Claire Donnelly, the well known young soprano, who has recently returned from London and Paris for a short visit in San Francisco, has been induced by her many friends to give a concert while here. She will appear at the Columbia Theatre under the direction of Jessica Colbert on Sunday evening, February 27th.



## THE SAN CARLO OPERA SEASON

(Continued from Page 1, Col. 3)

the excellence of Miss Mario's performance. As a rule this part requires a genuine lyric soprano, and not a coloratura soprano, which is just a bit "weak" for the role. But Queena Mario put so much exquisite sentiment into her phrasing. She succeeded so splendidly in retaining the fine, limpid quality of her voice. She distinguished so effectively between sentiment and sentimentality that she sang herself into the hearts of everybody who heard her on this occasion. We certainly shall place Queena Mario among the most pleasant and happiest recollections among the few ideal Mimis we have heard upon the operatic stage of San Francisco. Although Agostini came close second in his portrayal of Rudolfo, he was not quite in his best mood. Nevertheless he sang with freedom of vocal expression, fine histrionic art and convincing naturalness. He remains in our mind as one of the greatest Rudolfos we have heard. Indeed, at this moment we cannot remember a superior artist for this role. The marvel of it all is how Mr. Agostini resists time and is able to sing even better today than he ever has before. It simply goes to show that he is a real artist whose achievements retain their youth.

Whether Anna Fitzu has not yet completely acclimatized herself into the atmosphere of the San Carlo forces, or whether she has not yet quite familiarized herself with the roles allotted to her, we do not know. But somehow she has not yet shown herself at her best. We heard her in concert a season or two ago and we know that she is an artist of the first rank. Her voice is excellent. At times she proves that she is a splendid operatic artist. But neither in her regal impersonation of La Tosca, nor her striking interpretation of Thais did she exhibit that thoroughness of histrionic genius, or that absolute submergence of her personality into her role which an operatic artist must accomplish before a reviewer can wholeheartedly endorse her work. At this time of writing we will assume that she is still laboring under the handicap of not having become used to the roles which may be new to her. In every other respect we certainly enjoyed Miss Fitzu's performances, and no doubt repeated appearances will perfect her in her histrionic work.

During the course of an engagement such as that of the San Carlo Grand Opera Company occasional changes are made in the cast. These changes occur frequently so late that it is impossible to include them on the printed program. Those of us who do not know the artists personally naturally do not know when such changes are made, and consequently we always hesitate to write up those impersonating the minor roles for fear of praising or blaming some one who actually did not appear. Now on Wednesday afternoon of last week Mme. Stella Jelica of this city took the part of Olympia in The Love Tales of Hoffman which role had been allotted to Queena Mario on the program. Mme. Jelica had never appeared in this role before, and indeed had practically no experience upon the operatic stage. She had, however, coached the role with Paul Steindorf, and was so thorough in it, that with barely a rehearsal Conductor Merola felt sufficiently justified to allow her to go on in the role. And Mme. Jelica actually scored a distinct triumph which resulted in numerous curtain calls. Her fine, ringing voice delighted the large audience. Her unforced, graceful deportment added charm to the performance. Her charming appearance impressed her hearers with the magnetism of her personality. Indeed it was such a distinct artistic conquest that it deserves to be recorded among the outstanding features of the San Carlo Grand Opera Company engagement.

Vincent Ballester returns to us a more matured artist and a greater baritone than ever. No matter what role he may essay he always makes the impression of having studied the same conscientiously and thoroughly and having familiarized himself with every possible angle of the role. He gives evidence of knowing how to sing and how to use his voice in a manner to secure the maximum of vocal and artistic results with the minimum of energetic expenditure. When occasionally Mr. Ballester holds on to a note with almost unbelievable conservation of breath, and he can even phrase and color his tone at will while singing in one breath, this unique ability to utilize his breath frequently creates the erroneous impression that he is straining his voice. But Mr. Ballester is actually doing no such thing. For take his spectacular beginning of the finale of act three in Rigoletto where he permits to gradually fade into the tiniest pianissimo, and which he again changes into a powerful crescendo. This could not be done if he were straining, for he would have no energy left with which to attain the crescendo. The same is true when Mr. Ballester sings the Prologue from Pagliacci. Mr. Ballester sings with the utmost relaxation and it is the power of his relaxation that deceives the casual observer into regarding him as expending too much energy. As an actor Mr. Ballester has no superior. Barring his portrayal of Amonasro in Aida, which seems to lack just a bit in vocal robustness, we know of no baritone of more splendid vocal material, backed by such finish in vocal expression and histrionic art as Mr. Ballester. He is certainly an ornament to any company of which he may be a member.

Stella de Mette is as dependable as ever. Bettina Freeman did not seem to us to have grasped the significance of the role of Aida sufficiently to give it a convincing characterization. Neither is her voice suf-

ficiently resonant and vigorous to match this role. Solla Charlesols we heard only once as Micaela in Carmen and she essayed the role in her usual style, which is so familiar to San Francisco opera goers. Gueinano Merola is a most efficient conductor, although occasionally his tempi seem to drag somewhat, he is absolutely dependable and has orchestra, chorus and principals in splendid control. He inspires confidence and knows his score from beginning to end. Mr. Gallo has brought us two new tenors, Filade Sinagra and Giuseppe Inzerillo. We prefer to suspend judgment on these two artists until we have heard more of them. Both seem to possess good, robust voices, but neither seems to have become used to dramatic action. They also are not as familiar with the dramatic and vocal requirements of the roles they essay as one would like to have them. But as we said, it would not be just to review their efforts without hearing them again.

In the meantime we wish to express our gratification at the splendid support accorded Fortune Gallo and the San Carlo Grand Opera Company by the San Francisco musical public. So far every performance has attracted large audiences, in most cases sold out houses have been the rule. The smallest attendance last week seemed to be for Aida and the largest for Carmen. However, Rigoletto, La Boheme, Thais, Il Trovatore and Cavalleria and Pagliacci also attracted large houses. At every performance people were standing, and the enthusiasm that prevailed was contagious. It does one good to witness so many people enjoying opera with every ounce of pleasure at their disposal. The spontaneous and explosive applause backed by hearty shouts of bravo is soothing to the musical mind that likes to see artistic efforts recognized by the people.

## SAN CARLOS IN FAMOUS DOUBLE BILL

Cavalleria Rusticana and Pagliacci Sung Before Sold-Out House on Sunday Evening at Curran

By CONSTANCE ALEXANDRE

A question which I am trying to solve is whether the majority of people who have made it a habit of attending grand opera are attracted to a performance by the opera itself or by the name of the celebrity singing on that occasion. Is it because they are particularly desirous to hear Il Trovatore which results in the management having a capacity house, or is it



The Charming Spanish Music and Dances of the Mission Play Prove That California Has a Significant Musical History, Now Being Rejuvenated at the Mission Play Theatre of San Gabriel Near Los Angeles

because it has been revived with a Toscanini at the baton and a Destinn and Matzenauer with associates of equal fame that proved a box office value? There will be some who will agree with me and many who will not (for such is always the case when debating a subject of vital importance such as this). It takes an artist of special characteristics, who makes it a point to be as sensational as possible, to make a success in an opera like Zaza, when heretofore it has never proved popular, such as Geraldine Farrar has done at the Metropolitan the last two seasons. An opera of the calibre of Pelleas et Melisande will receive only the average patronage because only the musician or those capable of enjoying pure poesy, ethereal charm and mysticism, many veiled moods, tone colorings of entrancing beauties and with a libretto full of spirituality and atmosphere. Besides it takes a genius like Mary Garden to interpret such a masterpiece and such artists are not to be found but once in a decade.

So I am inclined to think that it was Alice Gentle and not Cavalleria Rusticana with its constant companion, Pagliacci, which more than filled the Curran Theatre on the evening of January 30th. Today Alice Gentle is more in vogue than ever and she is enjoying

a popularity that few artists can boast about. It doesn't really matter whether she is announced to appear as La Tosca, Carmen or Santuzza, for her name works like magic and always with the same result—a sold-out house.

Cavalleria Rusticana is an opera, the atmosphere and musical score of which is purely Italian and in which the tragic note is sounded. From beginning to end there exists a manifestation of the different emotional phases of life such as love, hate, rage, jealousy and death. The central motive of the play is built around the love affair between Santuzza and Turiddu.

It would be impossible to say whether Alice Gentle excelled as Santuzza vocally or histrionically. Her exceptional vocal resources, the warmth of her luscious tones, and the passionate intensity of her utterances were utilized throughout her entire performance. She reached great dramatic heights and sang with her usual fervor and brilliancy. Yet, the musical passages which called for the use of her mezzo-voice and lyric voice qualities were of an incomparable beauty. Once more Alice Gentle demonstrated that emotion in music is far more thrilling than an exhibition of flawless technic. An artist who is devoid of the natural ability to actually live a role and minus temperament will exploit their perfection in that direction. Alice Gentle has both perfection of vocal and dramatic technic, therefore, she can throw herself completely into her role. She exhibited a character tortured with conflicting passions. Her audience could not help but pity this poor betrayed girl who was making every effort to retain the love of her worthless lover. They witnessed her despair and decision for revenge which Miss Gentle so pathetically and expressively revealed through her facial play and her energetic and dramatic action. Her tremendous task is achieved with an ease which is miraculous for at the end of the opera Miss Gentle is just as fresh vocally as at the outset. There may be an artist at the present time who can enact Santuzza as well as Alice Gentle, but there is none who can render it better, that is certain. A more striking personality or a truer operatic artist is not to be found.

Giuseppe Inzerillo as Turiddu would attain better artistic results if he would think less of tonal volume and more of tonal quality. Perhaps then he would sing a few bars in pitch and be in harmony with his fellow artists as well as the orchestra. The minor roles and the orchestra were well handled.

Leoncavallo's Pagliacci will always be a gem in the operatic repertory. Its rich and colorful orchestration, with the many melodious strains and quaint story never ceases to be enjoyed by even the most blasé operatic connoisseur. Besides it gives ample provision for the baritone to display his talents and an excellent vehicle for the tenor. On this occasion the audience again went wild with enthusiasm and ecstasy over the Prologue sung by Vincent Ballester. Now, personally I am a great admirer of Mr. Ballester's voice, which is of an unusually lovely rich and warm timbre and which he uses with the skill of a true vocalist. He is a splendid actor and causes the audience many a hearty laugh by his humorous conception of his role. Mr. Ballester both acts and sings with an ease which is a revelation and makes the stage his home, so thoroughly does he adapt himself to his surroundings. But, for an artist such as he is, I am quite surprised to note the occasional liberties he takes with the score and a few operatic tricks which he has acquired. This may develop into a habit which may prevent him from reaching the artistic goal which his talents ought to attain. If he is, for instance, prolonging his notes to show that he has a tremendous amount of breath and tonal reserve he is accomplishing a great feat. If he wishes to please the multitude by resorting to these so-called tricks he is attaining the desired results. Salvoes of applause and shouts for repetitions of the Prologue show the attitude of the audience. But, on the other hand, he is not gaining the approval of the serious musician in the audience, and Mr. Ballester no doubt knows this. It is therefore Mr. Ballester who must decide with whom he wishes to become popular, the opera-goers who appreciate true artistry gained through legitimate singing and acting, or those who clamor for the sensational and bizarre effects. No doubt he will adapt himself to whatever environment surrounds him at the time.

Madeleine Keltie made a sweet and charming Nedda. Her acting was enhanced with grace and spirit, while her voice is of a pretty quality which would be even lovelier if she would lose that tremolo which is marring it. This could be accomplished perhaps if she would cover her tones more and discontinue singing continually with that broad smile, causing her upper tones to be very white and at times strident.

Mr. Merola again conducted his chorus and orchestra with his usual musicianly insight and having both under his complete control.

John McCormack has been a tremendous success in France. Here is a translation of a recent account of his appearance in Paris: "At the Conservatoire, the traditions of the classical style are not always adhered to, for the 'Concerto in B-flat' by Mozart was executed by the pianist, Miss Magda Tagliaferro, in the most fantastic manner imaginable.

"However, in contrast, a great American singer has been heard on two occasions: Mr. McCormack. He sang the air of Octavio from 'Don Juan,' as a great artist would do it, with simplicity, with a perfect method, with a voice every secret, every resource of which he knows miraculously well. In the recitative and air, Christ at the Mount of Olives, a cantata of Beethoven's, he showed an amplitude, a breadth of diction which were of a quality that is, alas, very uncommon. Mr. McCormack scored a real, legitimate triumph."



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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## OTTO RAUHUT TO GIVE PUPILS' RECITAL

Pupils of Otto Rauhut, the well-known violinist and teacher, will give a violin recital at Sorosis Club Hall on Monday evening, February 14th. They will be assisted by the Arion Trio, consisting of Miss Josephine Holub, violin, Miss Joyce Holloway, piano, and Miss Margaret Avery, cello. Miss Pauline Hope Buttner and Milton Loeserman will be the accompanists. The complete program will be as follows: March Nuptiale (Papini), Ruth Arnold, Violet Buttner, Natalie Hallinan, Josephine Holub, Kathleen Horton, Lola Hughes, Iris Miller, Ethel O'Farrell, Eugene Brandlein, Charles Foye, Arthur Loeserman; Pastorale (Rieding), Charles

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Hallinan, Josephine Holub, Kathleen Horton, Lola Hughes, Georgina Lemon, Iris Miller, Ethel O'Farrell, Albert Arnold, Eugene Brandlein, Charles Daglow, Charles Foye, Charles W. Friedrichs, Jr., John Hillebrandt, Arthur Loeserman.

The co-operation of the public is requested in regard to observing the dates of the performances by the Western Singers. Next week the Faust and Aida scenes will be sung on Tuesday evening and Fidelio will be repeated on Wednesday evening. (Note:—Sorosis Hall is engaged by Professor Manning one Friday of each month, thus causing an interesting irregularity in the appearances of the Western Singers.)



## NOTRE DAME COLLEGE OPENS CONCERT SEASON

Constance Alexandre, the Well-Known Mezzo Soprano, Assisted by Constance Mering of Sacramento, Pianist, Gave Excellent Program

The Pacific Coast Musical Review is in receipt of enthusiastic reports from San Jose regarding the success of Miss Constance Alexandre, who gave the first program of the new season at Notre Dame College, assisted by Miss Constance Mering, the brilliant young pianist and accompanist of Sacramento, who is rapidly forging to the front among the most talented California artists. A member of the faculty of Notre Dame College of Music, who belongs among the foremost musical educators in the Pacific West, writes us of this event:

"At last we have heard Miss Alexandre, and the faculty and students are very well pleased with this sincere and highly gifted artist. Miss Mering also was a very nice accompanist, and her piano numbers were well rendered. There is something so earnest about these two young artists that one feels really glad to converse with them, not to speak of listening to their work of voice and fingers."

In speaking of this event the San Jose Mercury-Herald has this to say: "The Notre Dame Concert Hall was well filled with a most appreciative audience last Thursday afternoon on the occasion of the opening concert of its season, given by Miss Constance Alexandre, mezzo soprano, assisted at the piano by Miss Constance Mering. The audience consisted of the faculty and the large body of students attending Notre Dame, and it was an audience distinguished by its intelligence and enthusiasm. Miss Alexandre is the possessor of a splendid mezzo soprano voice, with a rich and most pleasing quality. She sings with good expression and her diction is remarkably clear. In several of her numbers her high notes were beautifully prolonged, demonstrating her wonderful breath control. She was very generous with her encores, which, added to her regular program, were: An Open Secret (Huntington Woodman), The Cuckoo Clock (Grant Schaefer), Passing By (Edward Purcell), and I Came With a Song (Frank La Forge).

Miss Mering proved herself a very intelligent and sympathetic accompanist and an excellent pianist also. She has studied with Tina Lerner and is a pupil of Geo. S. McManus. At the conclusion of the program the more advanced students gave a little program for the artists, much to the surprise and delight of both Miss Alexandre remarking pleasantly: "We are changing places now." Both Miss Alexandre and Miss Mering commenced the high class and finished work of the Notre Dame College of Music. The young ladies who took part in this program were Miss M. Booth, '20, violin solo; Miss M. Cox, piano solo; Miss V. Bulmore, vocal solo (soprano); Miss M. Mathew, harp solo; Miss S. Yaeger, vocal solo (contralto).

Other reports that came to this office proved that the two artists made an excellent impression upon their appreciative audience and revealed an artistry and musicianship of unusual degree. Miss Alexandre's rich, warm contralto was heard to fine advantage and her thrilling interpretation brought out every hidden sentiment in the compositions. Miss Mering both as accompanist and soloist overcame technical and emotional obstacles with an ease and skill that endeared her to her hearers. Notre Dame College of Music is one of the very few musical educational institutions in the country that really assist their students by letting them hear the best talent that can be had in their State and thus create in them a refined taste for the best in music that unquestionably helps them in their musical education so ably administered by a competent faculty.

## ONE WEEK MORE, THEN PAVLOWA

San Francisco will greet the great Pavlowa in true San Francisco style. None of the world's great artists are held in warmer esteem by San Franciscans than this wonderful Russian ballerina, who heads her own company of Russian ballet stars, due at the Curran Theatre on Monday night, February 14th, to remain there for six nights and Wednesday and Saturday afternoons, offering a series of dances and ballets which have been acclaimed the breadth of the land as the most pretentious and beautiful ever shown in this country.

Pavlowa is peerless. That much is agreed upon by every music writer in the world. Her equal does not exist. There is no one with whom to make a comparison. There is no art approaching hers. Extravagant adjectives but mildly portray the genius of this great woman. Hers is the ability to make eloquent speech through the dumbness of the dance. Hers is the God-given power of creating the super-sense. The Pavlowa performances are indescribable. They happen not once in a lifetime but once in the whole history of creation. The nearest approach to an adequate description of Pavlowa's art comes from the pen of Don Marquis, who says "She is youth, she is foam, she is flame, she is visible song."

Pavlowa during her coming engagement will be supported by a superb organization including Alexandre Volinine, Hubert Stowitts, Marie Olenova, Hilda Butsova, Vajinski, Pianowska, Zalewski, a corps de ballet

of 40 Russian dancers from the Imperial opera houses of Moscow and Petrograd; a complete symphony orchestra under the direction of the peerless Theodore Stier.

Eight programs will be given during the week, the principal ballets of which will include the following:

Monday night, Egyptian Ballet and Amarilla; Tuesday night, Enchanted Lake and Chopiniana; Wednesday matinee, Egyptian Ballet and Snowflakes, Wednesday night, Amarilla, Thursday night, Thais and Autumn Leaves; Friday night, Flora's Awakening, Saturday matinee, Thais and Chopiniana; Saturday night, Enchanted Lake and Amarilla.

At each performance a series of from 10 to 20 solo dances, duets, trios and ensemble numbers will be given by Pavlowa and the members of her organization, every one of which appears at every performance.

Thousands of dollars in advance mail orders have already been received by Manager Selby C. Oppenheimer, and these orders have been carefully filled and tickets have been delivered to purchasers. The regular seat sale will begin at the Curran Theatre at nine o'clock next Thursday morning and up to this time Mr. Oppenheimer, under whose management Pavlowa is being brought to San Francisco, will continue to receive mail orders. The Pavlowa engagement will positively be limited to one week in this city.

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## MARCELLI GUEST CONDUCTOR FOR SAN CARLO

Well-Known Composer-Conductor Will Direct Performance of Cavalleria Rusticana at Curran Theatre on Tuesday Evening, February 8th

San Francisco music lovers will be pleased to hear that Ulderice Marcelli, the distinguished composer and conductor, who has become prominently identified with musical progress on the Pacific Coast, and whose compositions as well as public performances have aroused so much interest of late, is to conduct a performance of Cavalleria Rusticana, with Alice Gentle in the principal role, at the Curran Theatre with the San Carlo Grand Opera Company next Tuesday evening. Mr. Marcelli has lately forged ahead rapidly both as conductor and composer, and this will add another triumph to his already long list of successes.

Fortune Gallo deserves much credit for being so wide-awake to take advantage of the splendid accomplishments of this young musician, and he will find that

the audience will respond readily to the genius and temperament of Mr. Marcelli. Many of our readers will remember the excellent Bohemian Club music Mr. Marcelli recently composed and directed at the Tivoli Opera House at one of its annual concerts. Mr. Marcelli also conducted some of his compositions at Festival Hall of the Panama-Pacific International Exposition with the Exposition Orchestra. The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, also presented one of Mr. Marcelli's compositions at one of its concerts last season and it created an excellent impression. So it is gratifying to know that the San Carlo Grand Opera Company recognizes the merit of this accomplished musician thus giving our musical public an opportunity to also admire him as a conductor of opera.

## NEW YORK CHAMBER MUSIC SOCIETY CONCERT

Famous Ensemble Organization to Give Concert at Colonial Ballroom of St. Francis Hotel Friday Evening, February 11th

Music lovers will hear with much pleasure that the New York Chamber Music Society will give a concert in San Francisco and Oakland the end of next week. The San Francisco concert will take place on Friday evening, February 11th, at the Colonial Ballroom of the St. Francis Hotel, and the Oakland concert will be given at Ebell Club Auditorium on Saturday afternoon, February 12th. Prices of admission are \$1, \$1.50 and \$2 and tickets are for sale at Sherman, Clay & Co. in San Francisco and Oakland.

The initial Pacific Coast tour of the New York Chamber Music Society, under the management of Harry B. Minor, Los Angeles, impresario, is a most welcome addition to the concert-life of the Pacific West. The work of this chamber music organization has been widely recognized in the East and Middle West, so that the time available for Pacific dates has been booked rapidly and but a few appointments are left open. The demand for these musicians in the Middle West and East proved so great that the Pacific tour had to be restricted from six to three weeks. Moreover the entire season of 1920-21 had been completely booked in the Middle Western and Eastern States several months ago.

The New York Chamber Music Society consists of Carolyn Beebe, pianist and director; further of Pierre Henrotte, first violin; Herbert Soman, second violin; Samuel Flitschey, viola; Paul Kefer, cellist; Emil Mix, double bass; Gustave Langenus, clarinet; William Kincaid, flute; Henri de Busscher, oboe; Ugo Savolini, bassoon; Joseph Franzl, French horn. It may therefore be almost considered as a symphony orchestra and would have passed as such in the days of Haydn and Mozart. In addition to the ensemble value every member of the organization is in reality a high-class solo player, as may be assumed from so excellent a chamber music body as this one. The society had been formed in 1915 by Miss Beebe and has ever since met with growing recognition. It is being sponsored by the Music League of America, Inc., which organization has pledged itself for five years to make the work of this chamber music organization possible.

## SAN CARLO CO. TO REMAIN ANOTHER WEEK

Never has the San Carlo Grand Opera Company been received with greater enthusiasm here than during their present engagement at the Curran Theatre. Their welcome has been so hearty that they have been persuaded to enjoy the hospitality of this city for an additional week. Fortune Gallo has mapped out a most interesting program of operas for the third and final week of the engagement, beginning on Sunday, February 6th, with: Sunday evening La Boheme, with Queena Mario, Keltie, Agostini, Valle, De Biasi. Monday evening Carmen, with Alice Gentle, Keltie, Sinagra, Valle, De Biasi, Cervi. Tuesday evening a double bill. Cavalleria Rusticana, with Alice Gentle, Barron, Inzerillo, D'Amico, and I Pagliacci, with Sofia Charlebois, Inzerillo, Ballester. Wednesday matinee Martha, with Queena Mario, De Mette, Agostini, Ballester, De Biasi. Wednesday evening Thais, with Anna Fitzu, De Mette, Sinagra, Valle, De Biasi. Thursday evening La Gioconda, with Bettina Freeman, De Motte, Agostini, Ballester, De Biasi. Friday evening, Rigoletto, with Queena Mario, Barron, Sinagra, Valle, Cervi. Saturday matinee Madame Butterfly, with Anna Fitzu De Mette, Agostini, Valle, De Biasi. Saturday evening Il Trovatore with Bettina Freeman, Barron, Inzerillo, Ballester, Cervi.

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Philip Hale (Herald, Boston)—Few pianists can vie with him as a poetic virtuoso and emotional musician.

Philadelphia Bulletin (Evening)—Encompassing command of technical skill and a sympathetic regard for melodious and dramatic significance of music.

(New York Times), Aldrich—Mr. Schmitz played the Sowerby concerto brilliantly.

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# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, January 30th.—The only deduction one might make from the cordial applause that crowned every number during the Popular Concert of the Philharmonic Orchestra under Walter Henry Rothwell yesterday afternoon could only be construed as an urgent demand for weekly Sunday Afternoon programs instead of the present fortnightly schedule. In spite of the bad weather there was a goodly audience present.

The Moorish splendour of color was vividly depicted in the performance of the Entrance March from Boabdil by Moszkowsky. The "highspot" of the program was reached in another musical picture from Spain, painted by the inimitable brush of Bizet in his Carmen Suite No. 1. The orchestra has seldom done better work than in this suite. The musical detail in the shadings, phrasing and accentuation was given entrancing life. Mr. Plowe's flute solo in the Intermezzo was fine, as were the entire woodwind section in the Dragons d'Alcala section when the short episode of the strings sounded perfect. The Toreador March had to be encoered.

The soprano soloist, Miss Linda Loriel (Mrs. Sanford from New York), met with a warm reception, singing in quelle trine moribide from Puccini's Manon Lescaut and the Mignon Polonaise by Thomas. Her voice has sweetness and a certain warmth, but her technic is not sufficiently elegant in the coloratura passages of the second number. Miss Loriel's voice would also seem more suitable for smaller numbers as she has to force her tones to give them volume whereby their quality suffers. She encoered the Mignon aria. The Puccini aria was sung with better artistic effects.

The Bacchanale from Saint-Saens Samson and Delilah was played as brilliantly by the orchestra as the two Pierne compositions, Chanson d'Antrefois (Song of Long Ago), and Farandole were given with delicate subtleness and discreet animation. The Tannhauser Overture grew more effective in the finale. There was tendency on the part of the conductor to give the brass and percussion instruments too much freedom of tonal volume. Jaernefelt's Preludium was rendered instead of an encoer of the Saint-Saens work.

L. E. Behymer, the "jupiter musicus" of the Southwest, has just returned from the North after an absence of more than one week. He is looking more breezy than ever.

The School of Community Music, a free course conducted by Alexander Stewart, sponsored by the College of Music and the Community Service of Los Angeles, has opened very auspiciously. Forty students were present at the opening night.

Lawrence A. Lambert, manager of the Western Concert Bureau of Portland, Ore., has motored down from his home city to spend a vacation at Long Beach. He is accompanied by Mrs. Lambert and his young daughter.

A. F. Adams of the Wolfsohn Musical Bureau, New York City, has passed through Los Angeles en route to Denver. Mr. Adams met a number of the Pacific Coast managers in a conference at San Francisco.

Leopold Godowsky has come home after a continued concert activity in the East which began last fall. He will play a joint recital with Max Rosen, violinist, here on Thursday. The public is anticipating their appearance with joyful interest.

Cecil Fanning, the singularly successful tenor, and his accompaniste, H. B. Turpin, have terminated a record-breaking week of engagements, which were so crowded that on several occasions the artists had to appear twice the same day. Fanning was heard at the Ebell Club, the Ambassador, in Ventura, Santa Monica, Hollywood, Riverside, Redlands, Ontario, Pomona, to mention just some of his vocal victories. The houses were packed in every instance, which will mean something as he mostly sings in large High School Auditoriums.

For the six appearances scheduled for Anna Pavlova and her Ballet Russe at the Philharmonic Auditorium, February 9, 10, 11 and 12, with matinees February 10 and 12, six different ballets and over 50 different divertissements are announced. She will also appear in Pasadena, which will turn out en masse, for the last ticket had been sold two weeks ago.

Baritones seem to be fond of playing golf, for Gogorza, who will appear next Friday with the Philharmonic Orchestra, wrote to Manager Behymer regarding his accommodations. He asked that rooms be secured for him at the Beverly Hills Hotel so that he could be near to the golf links. Louis Graveure who will appear in recital on Tuesday, the eighth, also has a predilection for this particular sport.

The cultural mission which the Philharmonic Orchestra is fulfilling extends far beyond this city. The last concert in Pasadena proved a great success in every respect. Richard Buhlig excelled in the Liszt E flat piano concerto. The concert at Claremont College took a similarly enjoyable course. The large Armory was crowded with people who had come many miles by train

or auto to hear the orchestra. Another concert of the orchestra will be given in Pasadena on the 11th, with Emilio de Gogorza as soloist. Active preparations are under way for the great spring tour of the orchestra. The University of Colorado at Greeley has booked the organization for two days, May 15th and 16th, when it will participate in the Musical May Festival of the Alma Mater. On May 28th the orchestra will play an all-American program under the auspices of the College of the Pacific at San Jose.

The next pair of concerts in Los Angeles is of special interest as it will introduce a work by Emile Ferir, the great viola soloist and member of the orchestra. His composition has been performed last year by Eugene Ysaye and his orchestra. The complete program contains: Brahms—Symphony No. 2, in D, Op. 73; Handel—Where'er You Walk, from Semele, Baritone Solo, Emilio de Gogorza; Emile Ferir—Two Pieces for Viola and Orchestra, (a) Songe (mss), (b) Caprice Basque (mss), Viola Solo, Emile Ferir; Sibelius—Tone Poem Finlandia, Op. 26, No. 7; Massenet—Promesse de mon avenir, from Le Roi de Lahore, Baritone Solo, Emilio de Gogorza; Weber—Overture to Oberon.

The program for the Popular Concert of the 13th is remarkable, viz: Rimsky-Korsakow—Suite Scheherazade, Op. 15 (all four movements); Franck—Variations Symphoniques for Piano and Orchestra, Piano Solo, Winifred Hook; Wagner—Siegfried's Death and Funeral Music from Die Gotterdammerung; Weber—Overture to Oberon. Mr. Rothwell has presumably chosen the Wagner in view of the fact that the concert falls on the anniversary day of the great composer's death.



ANN THOMPSON  
Pianist With Ruth St. Denis

American Musical Optimists, the newly organized club for artistic folk that recently received its charter from its founder, Mana-Zucca, and the parent chapter in New York, has given its inauguration reception and musicale on Thursday at the quarters of the Union League Club in the Y. W. C. A. Building on Hill Street. More than five hundred invitations had been sent out. The program was headed by Judge Dana W. Weller and Mrs. J. T. Anderson as speakers. Mrs. Joseph Zuckerman is the president of the new club. Those who contributed to the musical program were: Claire Forbea Crane, pianist; Sol Cohen, violin virtuoso; Charles de la Plate, baritone; Mme. Zaruba, soprano; Grace Immerman, danseuse; the Jamison quartet with Mrs. M. Henion Robinson and Frank N. Colby as accompanists.

The club is much delighted at the receipt of a prize contest announcement from Mana-Zucca, founder and president of the society of American Optimists, in which she personally offers \$500 for the best quintet for piano and strings composed by an American writer. This contest will close November 1, 1921.

Further conditions of the contest require that the manuscripts be labeled by a motto or nom de plume and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the actual name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning selection.

The requirements further state that manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West One Hundred Thirtieth street, New York City. The judges are to be Josef Stransky, Henry Hadley, Hans Letz, Roberto Moranzoni and Joan Manen. The winning composition is to have its first performance at one of the concerts of the American Music Optimists. Further information with regard to the contest may be obtained from the secretary at 4 West One Hundred Thirtieth street, New York City. The American Musical Optimists Club will hold regular meetings at which only works by American composers will be heard.

Miss Maurene Dyer, a soprano of lovely qualities, from this city, will sing at the California Theatre of San Francisco on February 13th. She will appear in operatic numbers with the orchestra. During the last week alone Miss Dyer gained three vocal triumphs to her credit. She was equally well received in her musicales at the Huntington Hotel and Maryland Hotel of Pasadena and charmed her hearers with two groups of songs at Fullerton, where she appeared as assisting artist with the Trio Intime. Miss Dyer will also sing before the Musical Club of Porterville on the fifteenth.

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Ann Thompson, the gifted pianist, will appear on each of the four programs Ruth St. Denis, the famous dancer, and her husband, Ted Shawn, will give on every Tuesday evening during February. She will accompany Miss St. Denis and also play three solo numbers. She has just returned from Oklahoma City where she has given four piano recitals with fine success. Miss Thompson will travel with Miss St. Denis and be therefore also heard at the Music, Dance and Poetry recitals which this artist is to give at Coronado and Santa Barbara early this year.

Madame Estelle Hearty-Dreyfus, one of the best loved singers in the West, and her husband Louis Dreyfus, will be welcomed by a host of friends this week when they return from a tour around the globe. They left last July and intended to "do" Australia, New Zealand and the Pacific Islands. In Sydney they met McCormack, the great tenor, who urged them to journey with him to Europe. Madame Hearty-Dreyfus and her husband will stay at the Bryson Apartments for a while and resume their work along vocal and linguistic lines immediately upon their return.

Anna Ruzena Sprotte and Charles Wakefield Cadman have returned from a concert tour through Northern California.

Madame Ellen Beach Yaw, famous composer-singer, and Franklin Cannon, New York pianist, are to appear in a recital Thursday afternoon at the Little Theatre.

O. Heywood Winters teacher of voice from New York, who has been teaching here for some time, is forming a woman's chorus.

Alice Gentle is the next soloist of the Ambassador Series on Thursday, February 10th. Theodore Bekefi, Russian dancer, appears on the same program.

Mme. Helen Thorner, highly gifted soprano, announces a recital in Santa Barbara, February 10th, at the Potter Theatre under the management of Mrs. C. E. Herbert the local impresaria.

John Swallman, gifted baritone, has left for an extensive concert tour through the northern part of the state. Miss Lorna Gregg will play the accompaniments.

**MOTION PICTURE MUSIC**

At Grauman's—Democracy in art,—bringing the highest and best in music and feature productions to the big American public,—is the ideal of Sid Grauman. Again inspired by that ideal that urged him to found Grauman's Symphony Orchestra, one of the democratic institutions in the city of Los Angeles, Sid Grauman is planning with Misha Guterson, Conductor of Grauman's Symphony Orchestra, to present programs at the regular Sunday morning concerts consisting of compositions representing every nation. Starting Sunday, February 6th, an all-Wagner program will be offered. The numbers are: Overture to Flying Dutchman; Song, Traume; Prelude to Liebesgrün; Selections from Die Walküre; Love Death from Tristram and Isolde; Overture to Rienzi.

The many requests for repetition of certain orchestral numbers which daily pour into Sid Grauman's office are a fine document of the esteem in which the Sunday Morning Concerts at the Grauman Theatre are being held. Conductor Misha Guterson arranged yesterday morning's concert in accordance with this public expression and met with enthusiastic approval after every number.

He began with the Raymond Overture by Thomas, which, in its melodic elegance, found a pleasing rendering. In Liszt's Liebestraum and Solveig's Song by Grieg the strings developed singing tonal qualities. It was after the selections from Faust by Gounod and the Suppe Overture Poet and Peasant, however, when Mr. Guterson and his players reaped special applause.

The soloist, Miss Tenle Sheehan, dramatic mezzo-soprano, won warm thanks with the Saint-Saens aria My Heart at Thy Sweet Voice from Samson and Delilah, following it successfully with Annie Laurie as encore.

At Tally's—The musical program at Tally's this week is notable inasmuch as the music chosen is not only characteristic of the film play Kismet, but it is also gratifying on account of its selection. As the title almost implies, the film plays in the Orient, in Bagdad. The music selected is taken freely from Rimsky-Korsakow's Scheherazade and has been fittingly synchronized. Bizet's L'Arlesienne suite has also been chosen in part. The orchestra at Tally's is not large, but renders the music well. The collaboration of organ with the instrumentalists is also a pleasant feature of which other houses take little or no advantage. The vocal and dance prologue to Kismet is in keeping with the style of that remarkable film. Incidentally, it was Mr. Tally who earlier than any other moving picture exhibitor in town formed a good orchestra, offered instrumental soli and installed a large fine organ.

At the Mission Theatre—Of the music at the Mission Theatre one may well say that it has a well-defined mission in the course of the program and the conductor-in-chief, Dr. Carlo de Mandril, late of Oakland, has on this basis quickly attained popularity. He sees to it that the music fulfills this mission, both as orchestra leader and violin soloist. There is good characteristic in the way Suppe's Pique Dame Overture was played. As soloist Dr. Mandril combines elegance and expression. His stage appearance is dignified, unobtrusive. He relies on the music "to put the thing over." In Gregory Kreshover he possesses a most desirable assistant conductor who sees to it that the cues come with a snap. C. Sharpe Minor is something of an institution in picture house organ music here, a well beloved institution at that. The Apollo Vocal Quartet (Charles Patrick, Harrison O. Joseph, George Kadil, Stuart Williams) adds pleasant diversity to the program.

At the California—Much has been written in these columns about Fred Miller's California Theatre, which is under the baton of Carl D. Ellnor. This week Ellnor has dug up a number of Italian folksongs and combined them into a potpourri in place of a "ready-made" overture. This is in keeping with the character of the play which has Sicilian locality. Accordingly the cue sheet is a musical monument in honor of Italy.

Read the Pacific Coast Musical Review for all important events in the musical world.

**Max Rosen**

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## NEW YORK ENJOYS MANY MUSICAL EVENTS

Friends of Music Give Third Concert—Schumann Club  
Opens Its Season—The Flonzaleys Give  
Their Second Recital

By ROSALIE HOUSMAN

New York, January 23, 1921.—The third concert of the Friends of Music at Aeolian Hall, Sunday, the 16th, was another of their unusual and interesting programs. On this occasion, the newly organized mixed chorus, trained under Stephen Townsend, sang in the Brahms' elegie, Nanie, a deeply moving work. The overture to Spohr's Jessonda opened the afternoon, followed by a concertino for clarinet, by Busoni, who is an equally famous composer. Chiffarelli, who played the solo part, has a lovely tone, and the music was less modern than some which Busoni has written. But the novelty which was the piece de resistance, was the Grottesco, of Malipiero, for small orchestra, conducted by Mr. Bodansky. Grotesque it certainly is, but more interesting in its ugliness than many things called beautiful. It is highly colored and the instruments are frequently used in unaccustomed registers. I felt a very definite sense of souate form, underlying it, and melody, too, in a broad use of the term. There was sincere applause, and some amusement for the drolleries of the music, and Bodansky announced that he would play it again as it was well worth better acquaintance. It was, though I do not believe that some of the older musicians cared for it.

The Philharmonic Orchestra had an all-Wagner program at Carnegie Hall. Toscanini gave an extra concert at the Hippodrome for the benefit of the Tuberculosis Society. Thibaud was soloist at the Opera House on Sunday evening's program. These are but a few of the many musical activities of New York's Sunday music.

The Schumann Club, under the able leadership of Percy Rector Stephens, gave its first concert of the season on Monday evening, January 17th. All the arrangements, with the exception of the Brahms group, were made by Deems Taylor, and the material was classic and modern song, done well by this woman's chorus. Their diction, as a mass group, was amazing, and they show real musicianly feeling in their intelligent phrasing and response to Mr. Stephens' baton. I understand that a chorus of a like nature is to be started in San Francisco this coming summer, when Mr. Stephens returns. Singers who will enroll will gain greatly, judging by the work I have heard from the Schumann Club.

Arthur Shattuck returned to the American recital stage on Tuesday afternoon, January 18th, and was given a real welcome. It was the first time I heard him play, and I liked his sane and unaffected interpretations. He did a group of Palmgren's music, that Finnish composer called the Chopin of the North. Of the more serious things, there were the Bach-D'Albert Tocatta, and Mendelssohn's D minor variations, which I think he played with that lofty dignity that they demand. A charming novelty was de Severac's Old Music Box, which was encored.

The Flonzaleys gave their second recital on the coldest night New York has had in years, but that did not keep any of their admirers away, as there was a sold-out house to greet them. How their wonderful playing warmed one's musical heart, and to hear them do the Brahms C minor was worth freezing for. It was the kind of beauty that goes beyond words. The Beethoven in F, opus 59, was a trifle more human in expression, and was done in just the right spirit. The novelty introduced at this concert was a Serenade Dramatique of Joseph Jongen, a newer Belgian composer. I felt that this was a less serious work than others which the Flonzaleys have made known to us, and though it is written with a full understanding of the possibilities of the medium, I did not care for it. There was a definite influence of the Far East in it, with a rather barbaric main theme. Somehow it made me think of Gauguin's pictures, with their crude and brilliant colorings.

Rachmaninoff was much applauded at his recital at Carnegie Hall, Tuesday evening, January 18th, but as it was the same evening as the Flonzaleys, I did not hear him. As usual, there was not a vacant seat in the hall, and among the various numbers he played the op. 90 of Beethoven, Papillons of Schumann, a Chopin group, and in conclusion several of his own.

When Rudolf Ganz reappeared on Friday evening, the 21st, he had a packed house at Aeolian Hall to greet him on his return from his European concert tour. And he gave us a program, big and balanced in every detail. I know of no pianist, playing today, who is more sane and profound than he is; he satisfies as well as thrills us. He began with a massively conceived interpretation of Chopin's master work, the F minor Fantasie, following it with a Chopin group. Next, there was the Beethoven op. 26, that rugged sonata with the funeral march, and to prove his liberality, the B minor Chopin sonata was played in contrast. How different from the Beethoven and how beautiful. The slow movement is one of the top-notch pages in all piano literature. There was a riot of applause, and when Mr. Ganz did a group of his own, including a new Scherzino, the house stormed its approval. It is rare to see such enthusiasm at a dignified piano recital, but Ganz always stirs up his hearers. There were many encores at the close of this taxing program with the audience crowding around the stage.

Cesar Franck was the composer honored on Saturday afternoon, January 22nd, at Aeolian Hall, and there was a very appreciative audience who enjoyed the program. First Ernest Hutcherson and Samuel Gardner (who is to play in San Francisco soon, I am told), gave the violin and piano sonata, in a noble and sincere interpretation. The ensemble was excellent. Mme. Helen Stanley did several of the songs, and the Pauls Angelicus with cello, piano and organ accompaniment.



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Mr. Hutcherson did the Prelude and variations in his dignified and sincere manner, and as a finale, the trio, which is Franck's first published work, was played, the cello part being well done by Mr. Stoerber, formerly of the Berkshire Quartet. There is a feeling of depth and peace in all the Franck music, and the soloists conveyed us just that message in beautiful fashion.

At the Opera House, there were the usual repetitions, and Hadley's one act, Cleopatra's Night, was restored to the repertoire in conjunction with Coq D'Or. The same cast as sang in it last season appeared, Eugene Ouegin of Tschaiakowsky's lyric opera was also done again with de Luca and Muzio. There is charm in the music, but a poor libretto hinders the opera from becoming a popular success in America.

Mr. Hadley conducted at the Philharmonic concert at Carnegie Hall, Thursday afternoon, January 20th. The symphony was his own early work, Youth and Life, and it pleased the large audience. The cellist, Schultz, was the soloist that same evening, playing the Schumann concerto.

Harry Harkness Flagler, president of the Symphony Society of New York, announced yesterday the engagement of Albert Coates, the eminent British conductor, to fill the post of associate conductor of the New York Symphony Orchestra for next season. In a letter addressed to the directors of the Symphony Society, Mr. Flagler says:

"In accordance with the desire of Mr. Walter Damrosch, expressed to me frequently during the past year,

that there should be associated with him another conductor of high artistic rank with whom he could share his constantly expanding work, I am pleased to announce the engagement of Mr. Albert Coates, the eminent conductor of the London Symphony Orchestra, of the Royal London Philharmonic Society, and of the Royal Opera Covent Garden, to fill the post of Associate Conductor for the season of 1921-1922.

"Last spring, before Mr. Damrosch sailed, I suggested to him that in furtherance of his wish to share the conductorship of the New York Symphony Orchestra, he make use of the opportunity offered by his European tour to look the field over for an associate who would not only impart novelty to the American season, but who would maintain the musicianly traditions of the Symphony Society.

"With this end in view, his choice fell upon Albert Coates, who had recently returned to London after a long service in the cause of music at Petrograd, and to whom an invitation to visit us as guest conductor for a short period this season was extended. Mr. Damrosch's selection has been more than justified by the enthusiastic recognition of Mr. Coates' ability by both press and public, and I am glad to avail myself of the option on his services for a period of ten weeks of next season which he gave to Mr. Damrosch last summer before our orchestra left England.

"HARRY HARKNESS FLAGLER,  
"President."

The Berkeley Musical Association announces the second concert of the eleventh season to take place on February 10th in the Harmon Gymnasium of the Campus of the University of California. Much to the regret of the many patrons of this association the concert which was scheduled to take place on January 25th, had to be cancelled owing to the illness of the artist engaged, Emilio de Gogorza. The great musical treat which will be given to the musical colony of Berkeley will be the New York Chamber Music Society, founded and directed by Carolyn Beebe. The program will include: Sinfonia de Camera in B flat, Op. 8 (Ermanno Wolf-Ferrari), Suite in C, Op. 6 (Eugene Goossens), Suite Children's Corner (Claude Achille Debussy), Aubade (Emile Louis Fortune Pessard), Pastorale (Gabriel Pierne), Allegro Leggiero (Charles Edouard Lefebvre), Mock Morris, Irish Tune from County Derry, Molly on the Shore (Percy Grainger). The third concert of the Berkeley Musical Association will take place on March 1st and the artist will be one of America's favorite sopranos, Miss Anna Case.

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### POPULAR SYMPHONY CONCERT

At next Sunday's popular concert by the San Francisco Symphony Orchestra in the Curran Theatre Artur Argievicz will be the soloist, playing Saint-Saens' Introduction and Rondo Capriccioso for violin and orchestra. The principal orchestral numbers announced are Berlioz' "Damnation of Faust" and the overture to Wagner's Rienzi. The selections from the Berlioz work to be played are the Minuet des Follets, the Dance of the Sylphs and the stirring Rakoczy March. The remaining items will be Massenet's "Phedre" overture, Liszt's second Hungarian Rhapsody, the Dreams of Wagner, Dvorak's ever-welcome Humoresque and "The Bee" of Schubert.

Next Friday and Sunday afternoons the regular pair of symphony concerts will be given with Kajetan Atl as soloist. He will play Saint-Saens' concerto for harp and orchestra in G major, it being the first performance of this work in San Francisco. Another composition to be given at these concerts for the first time here is Rimsky-Korsakow's overture, The Russian Easter. The second half of the program will consist of Schumann's melodious first symphony in B flat major, which was postponed from a previous program.

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triumph of the American Syncoption Orchestra and Singers who have adapted the best that the colored race has yet produced musically and combined it with the best numbers from European and American master musicians.

These players are received everywhere with enthusiastic approval and return engagements are the rule rather than the exception. The program they offer is very suggestive: Swing Along (Cook), Orchestra and Singers; Shim-mie King (Grainger), Orchestra; Rounanla (Rose), Orchestra; Spirituals by Quartet, William Coleman, William Hawkins, Laura Hall, Marlon Harris; Call of the Woods (Tyers), Orchestra; Trombone Solo, William Dyer; Solo and Chorus, Mammy o' Mine (Pinkard), William Coleman; Lonesome Road (Nash), Orchestra; Hungarian Dance No. 7 (Brahms), Orchestra; Soprano Solo, Some Day Will Never Come (Thompson), Laura Hall; Drum Solo, Drumology, Jimmie Bertrand; Lucille (Wadsworth-Arden), Orchestra; Evolution of Dicks-Lake, as arranged for Boston Symphony Orchestra; Bass Solo, Song of Steel, William Harkins; Violin Solo, Cavatina, Foraaken (Rubinstein), Harrison Emanuel, at the piano, Mrs. R. B. Harris; Quartet, Folk Song, Charles Alexander, Charles Williams, T. P. Bryant, H. T. Jackson; Syncoption Aa Is, Orchestra; Finale, Rain Song. Extra and encore numbers as auita the Syncoptators' fancy.

Bettina Freeman, dramatic soprano of the San Carlo Grand Opera Co., is to be the house guest of Mrs. Virginia Pierce Rovere while she is in San Francisco. Miss Freeman and Mrs. Rovere have enjoyed a friendship of long duration, having studied for several years together under the same teacher, Madame de Berg Lofgren of Boston. San Francisco opera goers anticipate hearing Miss Freeman with an unusual amount of pleasure.



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## OLGA STEEB'S TRIUMPHANT HOME-COMING

Brilliant California Pianist Finds Honor in Her Own Home and Receives One of the Greatest Ovations Accorded Any Artist

The Pacific Coast Musical Review stands firmly upon its platform of recognizing the merits of California artists, and among them none is better liked in San Francisco and California in general than Olga Steeb, a piano virtuosa whose merits we have been able to opehouse during the last ten years or so. Indeed, this paper was fortunate enough to extol Miss Steeb's artistic merit when others were too timid or prejudiced to give her that recognition which her art merits. And now she has returned to Los Angeles to find that her own friends and neighbors, barring possibly one or two who always will mingle with the crowd, have come to the realization that she has actually arrived. We hear from a friend that her appearance with the Philharmonic Orchestra of Los Angeles was a veritable triumph, and take pleasure of quoting from this letter the following:

"I am sure it would have made you very happy if you could have seen and heard how Olga Steeb's home folks received her at the pair of symphony concerts. The ovation they gave her was simply marvelous, continuing for fifteen minutes without interruption. It just seemed they would never allow the concert to continue. It was indeed a happy home-coming for her."

On Friday, January 28th, Miss Steeb played in Ontario, Cal. On January 17th she played in Reno. Her recent Eastern tour included: Lawrence, Kan., Chicago, Ill., Hamilton, N. Y., Summit, N. J., and her New York appearance was already referred to in these columns as well as her San Francisco triumph early in the season. Musicians everywhere praise her pianism for its great clarity, sincerity and fine musicianship. Also for its total lack of sentimentalism. Her Spring tour is not yet definitely arranged, but we shall publish details later. She has a very busy season ahead of her for concert work, and whatever time she has to spare at home will be devoted to classes in interpretation and repertoire at the University of Southern California, and to a limited number of private pupils.

We take pleasure in culling a few extracts from the Los Angeles papers regarding Miss Steeb's impression made there:

Florence Lawrence in L. A. Examiner: To her role of soloist with the orchestra Miss Steeb met with pronounced success. On every public appearance this young virtuoso adds some measure of intellectual or technical art to her performance. Her work yesterday, while giving brilliant opportunity for the latter quality, denoted a masterly conception of the big Liszt fantasia and a comprehension of the relation of her instrument to that of the orchestra which was admirable. In picking up the themes already enunciated by the orchestra, Miss Steeb showed a brilliant understanding of her opportunity. She never attempted to rival in volume the orchestral effect. On the contrary she read into her solo passages such a wealth of tone color and individuality that the contrasts were constantly engaging alike to the ear and the mental sensibilities of the audience. In the marvelous trill, long sustained and almost superhumanly equable, and in her runs both in scale and octave form, the artist showed that command of the piano which makes mere technic, however arduously attained, now a matter of unconscious power, and at the conclusion of her number she received many flowers and the enthusiastic ovation of her huge audience.

Carl Bronson in L. A. Evening Herald: The brilliant and almost sardonic Liszt E Flat Concerto, introduced Olga Steeb at this climatic juncture. With a skill which almost attained the ultimate, she lifted her audience to the heights of enthusiasm by the compelling power of her art. Nuance, rubato and absolute phrasing with the utmost delicacy, augmenting to dramatic force, were only a few of the effects accomplished in the short space of this digital flash.

Edwin Schallert in L. A. Times: It was the sixth matinee concert of the symphony series, and was made especially attractive for the public by the presence of Olga Steeb as piano soloist. The achievements of this artistic and ever studious young woman seems to awaken always a greater desire to hear her, and enthusiasm was manifest upon the completion of her presentation of the piano Concerto in E flat by Liszt. Applause and flowers testified to the esteem in which she is held here. It was especially in the lyrical passages that abound in the Liszt work that Miss Steeb reached expressive heights. The reflective mood of the second section was beautiful in the smoothness with which she played her arpeggios, accompanying the melody of exquisite charm. Her interpretation of the difficult and exacting sections of this work had a rare brilliance, marred at moments by excessive pedaling, but then in no wise lacking in a rich spirit and vigor of interpretation.

## MCGROARTY'S MISSION PLAY, SAN GABRIEL

One of the unique features of the Mission Play at San Gabriel, near Los Angeles, is the daily concert given in the Mission Playhouse gardens before the opening of the play and adds much to the picturesqueness of the scene. The Spanish Orchestra under direction of its leader, Senor Jose Cineros, garbed in the gay costumes of Old Spain with its strains of enchanting melody transports the visitor long before the play begins to the days of early California, and their joyous festivals.

Bruce Cameron was one of the soloists at the installation of officers of Alta Vista Court, No. 29, Order of Amaranth. The program took place on Tuesday evening, January 18th, before a very large gathering who showed their appreciation of Mr. Cameron's art by their continued and spontaneous applause. On this occasion Mr. Cameron selected several lovely numbers which revealed the real beauty of his voice to the greatest advantage. His selections included the Open Thy Blue Eyes by Massenet, When the Roses Bloom by Reichardt, and The Last Song by Tosli.

Ida Hjerleld-Shelley is again most actively at work in her studios in Sacramento from which she was forced to be absent due to a severe illness. Miss Hjerleld-Shelley had the misfortune of being operated upon for appendicitis but has fully regained her strength and was able to commence her term's work. As usual she has a very large class of students who are ever eager to receive the splendid instruction from this well-known teacher.

Emilie Lancel, the much-admired San Francisco singer, is making rapid strides towards recovery from an operation for appendicitis. As all such things do, the attack came suddenly, choosing Christmas day for its visit. Miss Lancel's splendid vitality and otherwise robust health have made the unpleasant experience as easy as possible, but it will be some time before she can take up her active work again. It is with great regret that her friends and large following hear that she has cancelled all dates in January and February.

Jack Edward Hillman, the California baritone, who is at present in New York busy at work studying with Clara Novello Davies and coaching his extensive reper-



MISS JOSEPHINE HOLUB

An Accomplished Young Violinist, Pupil of Otto Rauhut, Who Will Appear at Sarcosis Club Hall Monday Evening, February 14th

toire with Walte Golde, one of the best and widely-known musicians in the metropolis, writes us of some of his recent activities. Mr. Hillman is engaged to appear at one of the educational concerts given by the Evening Globe. At a private home recently he gave a recital which proved so great a success that he was immediately engaged to appear at another musicale in February. At this first concert he sang a number of French and operatic numbers and a few English songs by Marion Bauer, the composer accompanying him at the piano. Mr. Hillman finds himself greatly benefited by his studies East and is very anxious to appear before audiences in his home state when he returns here in the near future.

The Senza Ritma Club met at the home of Beth Pangburn Saturday afternoon, January 15th. This club meets every month at the home of one of its members and gives most interesting and unusual programs. This last concert included works of the 18th century and was as follows: Piano solo (Bach-Scarlatti), Grace Hjelte; Violin Concerto (Bach), Marion Nicholson and Josephine Holub; Soprano Vocal Selections, My Heart Ever Faithful (Bach), Angela Ever Bright and Fair (Handel), The Lass with the Delicate Air (Arnes), Esther Hjelte; Cello Solo (Pergolesi), Florence Briggs; Soprano Solos, Ave Maria (Bach-Gounod), Eileen Piggett, Obligato by Marion Michelson, Joy Holloway at the piano; Duett, piano and harp, Orpheus (Oberthier), Esther Hjelte and Bess Pangburn.

Mrs. Estelle Heartt Dreyfus recently enjoyed a visit in London, where she appreciated the many musical attractions to be heard there. In a recent letter from Mrs. Dreyfus she stated that among the most interesting concerts she heard was the orchestra directed by Sir Henry Wood, and the Royal Albert Orchestra. She also mentioned a new violinist who has captured London concert-goers, by the name of Bratz, and who is barely out of his teens. Before going to

London, she and Mr. Dreyfus traveled extensively through Australia and the Orient and later passed a great deal of time in Spain. While there they made the acquaintance of two of the foremost Spanish composers, Senor Manuel Falla and Angel Barrios. Mr. Dreyfus was most enthusiastic over their sojourn in Spain and they found it a most interesting country and enjoyed it there far more than most travelers would, due to the fact that Mr. Dreyfus speaks the language fluently. Before returning to California they will spend a little time in New York to enjoy the concert and opera season there.

An excellent concert was given to the soldiers and prisoners at Alcatraz Island by several of our most popular and well known artists. The program was rendered on the evening of January 22nd and was enjoyed by a very large and enthusiastic audience. The following numbers were interpreted: Violin Solos, Elsie Sberman Alco; Italian Street Songs (in costume), Austin Sperry; Soprano Solos, Augusta Hayden; Short Talk, Flashlights, Redfern Mason; Tenor Solos, Austin Sperry; Ditties from a Dixie Daughter's Diary, Faynetta Munro. Pianists, Miss Mollie Pratt and Miss May Sinsheimer.

The San Francisco Musical Club is offering two very attractive concerts for the month of February. The first will take place at the Native Sons Hall on Thursday morning, February 3rd, and will consist of works of the Old and Modern French operas. Those rendering the program will include Miss Frances Murphy, Miss Elsie Young, Miss Elele Golcher, Miss Pauline Dreusike, Miss Evelyn Wilson, assisted by Charles Del Mar. The second concert will be on the morning of February 17th, and will be devoted to the works of Mozart, Beethoven and Haydn. Those participating in the concert will be: Miss Marlon de Guerre, Mrs. Grace Jones, Miss Christine Howells, Mrs. Chas. Stuart Ayres, Mrs. Thomas Inman, Mrs. Marie Hughea Macquarrie and Mrs. Suzanne Pasmore-Brooks.

## PAUL ALTHOUSE CONCERT

Paul Althouse, who is perhaps America's best known tenor, will give a concert under the direction of Jessica Colbert in the Columbia Theatre on Sunday Evening, February 13th.

The recent sensational rise of Paul Althouse in the world of music, will always remain an incentive to young American singers. He has as only just won his first successes as a concert singer on the Festival Tour of the New York Symphony Orchestra under Walter Damrosch's direction when he was engaged by the Metropolitan Opera Company.

Without stage experience of any kind he spent the summer preceding the opening of the opera season in studying the technic of the stage and acquiring an operatic repertoire. Unlike most of the young singers of the Metropolitan, who are obliged to serve a long apprenticeship before being intrusted with important parts, Mr. Althouse was selected to create in America the leading tenor role of Boris Godounoff. His truly sensational success as "Dimitri" is now a matter of history. Immediately casts in other important parts were given him. The critics were unanimous for his splendid singing and dramatic art. At a special performance of Mme. Butterfly, the young American tenor astonished everyone by his magnificent singing of Pinkerton to the "Butterfly" of Geraldine Farrar. This was his first big leading role, but immediately following his success he was cast for others—such as Mario in Tosca, Turiddu in Cavalleria Rusticana and other parts made famous by Caruso. Last season Mr. Althouse created the principal tenor role in Charles Wakefield Cadman's America opera, Shanewis, and this season kept up his record by being cast for the title role in the production of Weber's Oberon.

In addition to his operatic triumphs, Paul Althouse has been heard in concert in practically every important city of the United States and everywhere has scored with his beautiful voice and wholesome personality. He has appeared with the New York Symphony Orchestra, the New York Philharmonic and many other of the leading orchestras of the country. So many writers and critics have united in praise of the Althouse voice that their enthusiasm no longer excites wonder—his position as one of the few leading tenors, either concert or operatic, of this country is secure.

The following program will be given:

(A) Dimmi Perche (Scontrino), (b) Il Mandolino (Burgmein), (c) Manoir De Rosemonde (Duparc), (d) Le Sais-Tu (Massenet), (e) Chevauchee Cosaque (Fouardrain), Mr. Althouse; Aria—Celeste Aida—Aida (Verdi), Mr. Althouse; (a) Ballade in G Minor (Chopin), (b) Juba Dance (Dett), (c) Valse Caprice (Rubinstein), Mr. Gruen; (a) May Day Carol (Taylor), (b) Someone Worth While (Ward-Stephens), (c) Top o' the Morning (Mana-Zucca), (d) The Blind Ploughman (Clarke), Mr. Althouse; (a) Rose Petals (Vanderpool), (b) Vale (Russell), (c) Lissie o' Mine (Walt), (d) The Living God (O'Hara), Mr. Althouse. Assisted at the piano by Mr. Rudolph Gruen.

The Pacific Coast managers were well represented at the opening performance of the San Carlo Opera Company Monday night, January 24th. Among those noticed were Mrs. Jessica Colbert and Selby C. Oppenheimer of San Francisco, L. E. Behymer of Los Angeles, Lois Steers of Portland, Jacob Proebstel of the Elwyn Concert Bureau, Lawrence A. Lambert of Portland, and Harry Bell of the Los Angeles Philharmonic Orchestra management.



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Sunday, February 6: La Boheme—Mario, Keltie,  
Agostini, Valle.

Monday, February 7: Carmen—Gentle, Keltie,  
Sinagra, Valle.

Tuesday, February 8: Cavalleria Rusticana—Gen-  
tle, Barron, Inzerillo. And I Pagliacci—  
Charlebois, Inzerillo, Ballester.

Wednesday Matinee: Martha—Mario, De Mette,  
Agostini, Ballester.

Wednesday Evening: Thais—Fitziu, De Motte,  
Sinagra, Valle.

Thursday: La Gioconda—Freeman, De Motte,  
Agostini, Ballester.

Friday: Rigoletto—Mario, Barron, Sinagra, Valle.

Saturday Matinee: Butterfly—Fitziu, De Motte,  
Agostini, Valle.

Saturday Evening: Il Trovatore—Freeman, Bar-  
ron, Inzerillo, Ballester.

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Hungarian Rhapsody No. 2, Liszt; Dreams, Wagner;  
Humoresque, Iwornk; The Bee, Schubert; Overture,  
Rienzi, Wagner.



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## ELFIE VOLKMAN SCORES AT CALIFORNIA

Gifted California Soprano Soloist Delights Huge Audience With the Pliant Quality of Her Voice and the Effectiveness of Her Expression

The best evidence for the contention of the Pacific Coast Musical Review that California music lovers actually enjoy listening to California artists is the fact that the ovations accorded California artists whenever they appear at the Sunday morning concerts of the California Theatre Orchestra are just as spontaneous and uniform, and occasionally even more so, than those accorded visitors, some of whom are not at all as efficient as our California artists. Miss Elfie Volkman, who appeared at last Sunday morning's concert, belongs to those artists who please the public. She has a charming personality, possesses a flexible and appealing soprano voice and utters her phrases with an intelligent adherence to adequate sentiment. She sang an aria from Ernani and scored a genuine personal triumph. She is heartily to be congratulated upon her success.

The California Theatre Orchestra, under Herman Heller's able leadership, presented a number of enjoyable compositions, which, as usual, appealed to the audience in no small degree. Notwithstanding the numerous counter attractions the usual audience of three thousand people attended, and Mr. Heller and his orchestra were the recipients of cordial applause and genuine demonstrations of approval. Mr. Heller selected a program charged with melody and rhythm and interpreted it in a manner to secure the most pleasing effects. It is easily to be understood why Mr. Heller and his men enjoy such popularity. They know what their audiences like best and play it in a manner to suit their taste. Hence the faithful attendance at these Sunday morning concerts.

## JULIA CLAUSSEN IN OAKLAND

Berkeley, January 24.—Madame Julia Claussen's appearance in the Oakland Auditorium on Tuesday evening, January 18th, as the third concert of the LeFevre-Brusher series, has now been succeeded by her concert at the Columbia Theatre, San Francisco, Sunday evening, January 23rd. However, the magnificence of her personality and voice can hardly have been more impressed upon a captivated audience than on this occasion, and of the two programs, one might be condoned for preferring that which included her splendid performance of *Suicidio*, from *La Gioconda*, and the two songs, *I Seraljens Lustgord* (Sjogren) and *Margrete's Vuggesang* (Grieg), as also the *Seguidilla* from *Carmen*.

Undoubtedly Madame Claussen's choice of vehicle should always be wide of the lighter mooded things, and as such *Bonjour Suzen* and songs of this genre would seem to be more suited to the school of which Povia Frijs is the true exponent. Paradoxically, Madame Claussen's reading of the *Seguidilla* was absolutely finished, but *Carmen* after all contains the inevitable tragic finale within every measure. It is surprising to the stranger to see one empty seat where such art is offered. Is the public of the Coast not really a musical public? One hears that a certain famous singer was given a smaller hall this year because he came to the Coast last year! Shouldn't this be a reason for providing this year for a still larger audience?

The second concert of the Berkeley Musical Association,

offering the soloist De Gogorza, for January 25th, has been cancelled, owing to Mr. De Gogorza's illness. L. MACKAY-CANTELL.

## LA GAIETE FRANCAISE OPENS AUSPICIOUSLY

After Unavoidable Delay Andre Ferrier Gives Premiere in Presence of Fashionable Audience that Crowds Cozy Playhouse to the Doors

After patient waiting caused by delay of theatre chairs *La Gaiete Francaise*, 1470 Washington, was opened auspiciously on Friday evening January 28th with a gala performance of *Les Noces de Jeanette*, a delightful operetta and *Eux*, a charming little French comedy. Everyone admired the neat and cozy little playhouse with its small but completely equipped stage, its effective lighting system, its miniature orchestra pit seating about 150 people and its artistic scenic equipment. Andre Ferrier, under whose indefatigable direction the little theatre was constructed, and who also directed the rehearsals and performance, has reason to feel very proud indeed of the success of his enterprise, for the opinion was unanimous that both as to equipment, artistic efficiency and thoroughness of execution this premiere was one of the most complete successes ever achieved in local theatrical history.

On the opening night the role of Jeanette was interpreted by Mrs. Anna Young, whose excellent lyric soprano voice had a splendid opportunity to assert itself. Mrs. Young sang with fine taste, cultured style and ease of expression. She felt thoroughly at home on the stage, deported herself most gracefully and with youthful energy, and as usual looked most attractive. It would be difficult to imagine this role interpreted with more effect. Andre Ferrier in the part of Jean had an opportunity to assert his excellent histrionic art, and his sense of humor had frequent chances to exercise its gratifying influence upon the delighted audience. A. Dubarley as Thomas and Francis Ferrier as Petit Pierre added considerably to the general ensemble of the performance.

In the cheerful little comedy entitled *Eux*, Emilienne Pairrieres distinguished herself with her effective dramatic ability as well as her refined sense of humor. Andre Ferrier in the role of Lui added to his already brilliant success in the preceding performance. The entire little play was presented with vivacity and spirit that caused the audience to express itself in no uncertain terms regarding the pleasure it received from the entertainment.

These plays were repeated on Saturday, January 29th, Sunday, January 30th, in the evening; Sundays, February 13th and 20th, will be devoted to matinees and another evening performance will be given on Sunday evening, February 27th. There will be two children's matinees on Saturday afternoons, February 12th and 26th, when *Ali-Baba ou les 40 Voleurs* will be presented for the benefit of the little folks. On Sunday evenings, February 6th and 20th, will be given concert and vaudeville programs, supplemented by a comedy entitled *Les Coteaux du Medoc*. On Friday evening, February 25th, will be given a special operatic evening when Gounod's grand opera *Romeo et Juliet* will be represented by a few striking scenes. Anna Young will sing the role of Juliette, while Andre Ferrier will interpret Romeo. The feature for the second month will be *L'Ami Fritz* and scenes from Massenet's opera *Werther*.

This artistic enterprise is deserving of the heartiest encouragement and from appearances it would seem as if Mr. Ferrier's efforts were appropriately recognized by these fond of French music and comedy.



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## MME. KALOWA'S FAREWELL APPEARANCE

Distinguished Russian Violin Virtuosa to Appear at California Theatre Sunday Morning Concert Prior to Her Departure for the East

Mme. Kalowa, the distinguished Russian violin virtuosa, will make her farewell appearance in San Francisco, prior to her departure for the East, at the California Theatre tomorrow (Sunday) morning. She will leave on April 1st for the East and will be soloist with the Philadelphia Orchestra and the Russian Symphony Orchestra of New York. She will also make a number of records for one of the leading talking machine companies.

Mme. Kalowa gave a concert in Modesto on Tuesday evening, January 11th, and in Lodi on Tuesday evening, January 4th. The Modesto Morning Herald of January 12th spoke of Mme. Kalowa as follows: "Mme. Kalowa's phrasing, expression and feeling place her among the real violinists of the world. With her *Deux Melodies* by Nicolalev, a Russian gem, she at once won favor with her hearers. Following with a more difficult number, *Chorus of Dancing Dervishes* (Beethoven-Auer), the contrast gave her work wide range and beauty of expression. Her *Nocturne*, op. 72 (Chopin-Auer), indeed stamped her claim as an artist. Musin and other great violinists shone in this exquisite number, so did Mme. Kalowa."

The Lodi Sentinel spoke of Mme. Kalowa as follows: "Mme. Kalowa in her violin solos that ran all the way from a *Melody* by Tchaikowsky, typical of the pathos of this Russian composer, to a flashing scintillating *Tarantelle* by Sarasate, was at all times adapted to the mood of the different composition, and displaying a technique at all times positive and admirably full of poetic charm. Mme. Kalowa gave six numbers in all, but was at her best in the *Dance* by Sarasate, and the Hungarian *Dance* by Rachmaninoff. The audience were treated to extra encore numbers in *Cesar Cui's Orientale* and a *Tarantelle* by Sarasate."

Mme. Kalowa has to her credit sixteen concert appearances on the Pacific Coast during this season, only playing classic works, including violin concertos. These representative works were introduced by Mme. Kalowa in the smaller interior cities where the audiences responded splendidly, testifying to the fact that even in the smaller communities the best of music is adequately recognized and appreciated if it is rendered according to artistic ideals.

## MINETTI ORCHESTRA TO GIVE CONCERT

The Minetti Orchestra will give its first concert of the season 1920-1921 at Golden Gate Commandery Hall, Sutter Street near Steiner, on Friday evening February 11th. The Minetti Orchestra, of which Giulio Minetti is the director, is one of the most prominent non-professional orchestras in the Pacific West. It has been in existence for something like twenty-five years (of course not with the same membership) and counts among its members some of the most gifted and intelligent orchestra players outside the professional ranks. Indeed there are a number of members of the Minetti Orchestra who need not be ashamed to play beside some of the best professional players.

Giulio Minetti is one of the most distinguished violinists and orchestral leaders in California and his careful training of the orchestra always results in the artistic interpretation of whatever program he may present. On this occasion the orchestra will be assisted by Miss Mary Rixford, in old Court Dances, and by Antoine de Vally in a tenor solo. Both are representative artists. The program to be interpreted by the orchestra will include: *Overture*, *The Barber of Seville* (Rossini); (a) *Melodie* (Friml), (b) *Pulcinello* (Alet); *Recitative et Cavatina de Pilade* from the opera *Iphigenie en Tauride* (Gluck), *Antoine de Vally*; *Symphony No. 1* (Beethoven), first movement; (a) *Passepied* (Delibes), (b) *Minuet* (Beethoven), Miss Mary Rixford; *Minuet* (Bolton), for strings only; *Valse*—from the Ballet *Dornroschen* (Tchaikowsky).

Mrs. Jessica Colbert entertained among other guests in her box on the opening night of the San Carlo Grand Opera Co. the following artists appearing under her management in California: Mme. Julia Claussen, Miss Alice Gentle and Max Rosen, also Frederic Persson, his accompanist.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, FEBRUARY 12, 1921.

PRICE 10 CENTS

## PACKED HOUSE AT CHAMBER MUSIC CONCERT ARTUR ARGIEWICZ SOLOIST AT POP CONCERT

Fifth Concert of Season 1920-1921 Made Memorable by Engagement of Leopold Godowsky as Guest Artist—Composition by Albert Elkus Enthusiastically Received—Exemplary Artistic and Musicianly Interpretation of Brahms and Schumann Works

By ALFRED METZGER

The Chamber Music Society of San Francisco has reason to feel very proud of its fifth concert of the season, which took place at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, February 1st, unfortunately too late for review in last week's edition. There are various reasons justifying this pride. First the guest artist of the occasion was Leopold Godowsky; secondly, the program was in every way worthy of the highest esteem and most profound admiration, and finally the audience crowded every available seat in the large place and gave evidence of its enjoyment by spontaneous and heartfelt expressions of audible gratification. The event may well go down in the history of music of this community as one of the most notable public occasions.

The program opened with the profound Brahms Trio op. 8, for piano, violin and violoncello, interpreted by Leopold Godowsky, Louis Persinger and Horace Britt. No one really has the slightest conception of the beauty of the classics until he or she hears it presented by musicians of the most serious artistic intellectuality—musicians who so thoroughly understand the intricacies and significance of musical literature as to delve unerringly into their innermost depths and reveal their beauty and artistic essence with undisputable authority. To acquire the efficiency to accomplish such an intellectual feat does not only require natural adaptability and genius or talent, but practical experience, and since the three artists who interpreted this trio met these requirements the audience was able to hear an interpretation of the Brahms Trio which in every way conformed to the highest ideals of a real music lover. One simply could not help feeling justified to abandon one's self freely to the luxury of enjoying a great composition played in a masterly fashion.

Of equal proficiency was the reading of the Schumann Quintet op. 44, for piano and string quartet, interpreted by Leopold Godowsky, Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt. It is impossible for anyone to actually realize the purpose and significance of a Schumann work like this one unless it is presented in exactly that thoroughly musicianly fashion as was apparent on this occasion. The illuminating brilliancy of the first movement, the dignified, majestic and sombre second movement, the graceful, delicate and limpid third movement, and finally the vigorous, impressive and rhythmically exhilarating fourth movement were all accentuated with that intelligence of phrasing and coloring that brings out the distinct contrasts. We have never heard this work played in a manner more conformant to our taste and enjoyment than was done on this occasion. How can anyone dare to tell us that some of the ultra modern attempts to create a new school can be mentioned in one breath with such works as the Brahms and Schumann compositions played on this occasion!

We were delightfully surprised when listening to Albert Elkus' Serenade for String Quartet. While the work can not be considered as being something especially big or ambitious, it nevertheless has merit, because Mr. Elkus was careful to write a work that is exactly what its title implies—a serenade. It has style, melody and originality of thought. Its scoring is unusually skillful and effective and it was interpreted in a man-

ner that brought out every particle of its grace and musicianly ingenuity. We congratulate Mr. Elkus upon the success of his composition and the Chamber Music Society for its effective reading of the work. The first movement of Albert Le Guillard's String Quartet, op. 5, proved to be of just sufficient zest and energetic musical pulsation to inspire the wish to hear the rest of the work. While it is modern in construction and invention, it is not by any means ultra fashionable in style. On the contrary it seems to be thought out on lines of pure and understandable musical idioms.

Assistant Concert Master of San Francisco Symphony Orchestra Gives Brilliant Interpretation of Saint-Saens' Rondo Capriccioso While Louis Persinger, Concert Master, Conducts the Orchestral Part—Audience Appreciates Unique Situation and Gives Both Musicians a Thrilling Ovation

By ALFRED METZGER

The seventh popular symphony concert of the season 1920-1921 took place at the Curran Theatre last Sunday afternoon in the presence of an audience that crowded every seat and necessitated the turning away of hundreds of music lovers anxious to hear the program. The outstanding feature of the concert consisted of the interpretation of the famous Saint-Saens Rondo Capriccioso by Artur Argiewicz, assistant concert master of the San Francisco Symphony Orchestra, the orchestral part being conducted by Louis Persinger, the concert master. The audience, realizing the

musicianly as well; and his accents, rhythms and coloring were fraught with sentiment and poetry. It was in every way the performance of a virtuoso who is thoroughly familiar with his work and who knows what he wants and how to obtain the desired artistic effects. His velocity of execution was truly remarkable and the ease with which he played the most difficult passages was indeed admirable. The orchestra, under the direction of Louis Persinger, played the so-called accompaniment most effectively and with just enough body of sound and expression to form an enjoyable background to the excellent work of the soloist. The audience was fully justified to overwhelm Mr. Argiewicz with the fervor of its recognition and appreciation. It is difficult to imagine a more artistic interpretation of this work.

The entire program was selected with that fine judgment regarding the better musical taste of the popular concert audiences which Alfred Hertz always reveals. The introductory number was Massenet's dramatic overture Phedre into which Mr. Hertz put every ounce of intensity at his disposal and thus succeeded in giving us a vivid tone picture. The suite from Berlioz' Damnation of Faust gave the distinguished conductor the opportunity to exhibit his genius in attaining artistic contrasts from the daintiest filigree of lacework to the most energetic and forceful highlights. The Hungarian Rhapsodie No. 2 by Liszt does not lose any of its popularity with its repeated performance. Its throbbing tempi and exhilarating themes always exercise a most responsive influence upon the audiences. Once more Kajetan Atl scored with the harp cadenza and the orchestra acquitted itself splendidly under Mr. Hertz' direction. Wagner's Dream was played with fine sensuous emotional color and beautiful ensemble effect. The Humoresque by Dvorak pleased everybody by reason of its fine melodic scintillation and its popular appeal. Schubert's The Bee gave the first violin section a chance to show of what excellent artistic material it exists, and it was done so skillfully that an encore was demanded and played. The climax of the concert was a truly thrilling performance of Wagner's Rienzi Overture in which orchestra and conductor shared the honors. We can not imagine a more memorable musical experience than to listen to Alfred Hertz conduct the Rienzi Overture, and the San Francisco Symphony Orchestra responded with its accustomed spontaneity.

Concerts like the one given last Sunday afternoon are ample evidence for the fact that the San Francisco Symphony Orchestra has become a necessity for this community. To do without these concerts at this stage of our musical history is unthinkable and yet, realizing the important role which our symphony concerts play in the musical history and educational field of the community, these fully able to sustain and guarantee them do not seem to respond as freely and readily to the call for support as the occasion demands. It is a riddle to us why the \$100,000 were not forthcoming at the Members' Concert given by the San Francisco Symphony Orchestra at the Palace Hotel recently. The urgency of the question is so apparent and the ability to furnish the funds so evident that it seems ridiculous to find those able to contribute their share reluctant in



OLGA STEEN  
The Noted California Piano Virtuosa Who Received a Great Ovation at Her Appearance as Soloist With the Philharmonic Orchestra of Los Angeles

At least it made an excellent impression on those of us who have remained conventional in their musical taste. It was played with fine uniformity of artistic intelligence and with evident relish for its numerous musical virtues. If the other movements are as delightful and ingenious as the first we should like to hear the whole quartet some day. It is modern music that we enjoy hearing.

In conclusion we wish to emphasize the fact that the musical public of San Francisco can never repay Elias M. Necht for the opportunity he affords us to hear classic musical literature presented in such an efficient and thorough manner as is done by the Chamber Music Society of San Francisco and the great artists that have enlivened this season.

(Continued on Page 11, Col. 1)

novel and uniquely ethical phase of the situation, enjoyed itself thoroughly and gave both musicians a genuine and hearty ovation which lasted for several minutes. Mr. Argiewicz had to bow his acknowledgments time and time again and Mr. Persinger was so "tickled" and "excited" that he remained standing with the orchestra, continuing to applaud. If Mr. Persinger had continued to remain there the public would have continued recalling both Mr. Argiewicz and Mr. Persinger without getting in the least tired.

Mr. Argiewicz played the Rondo Capriccioso superbly. He not only overcame the technical obligations with singular ease and clarity, but he attained that finesse, delicacy and refinement which this composition called for. His phrasing was not only intelligent, it was

(Continued on Page 11, Col. 2)



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TWENTIETH YEAR

## THE SAME OLD SYMPHONY QUESTION

The Pacific Coast Musical Review is not by any means proud to be compelled to "editorialize" year after year upon the question of financing the San Francisco Symphony Orchestra. It ought not to be necessary in a city of San Francisco's size, culture and commercial pretensions. And yet year after year we are told that Secretary-Manager A. W. Widenham is sweating blood to coax the few dollars necessary for maintenance of the orchestra from seven hundred and fifty people who represent the guarantors. When we come to consider how easy it is to obtain much larger sums than the hundred thousand dollars necessary for the San Francisco Symphony Orchestra in other cities, we actually wonder why 750 people can not do as well as one or half a dozen people in other cities. Either these other communities have more generous music patrons, or their wealthy people are wider awake to their responsibilities, or San Francisco's people of means do not know how to do things handsomely. We are thoroughly in sympathy with secretary-manager A. W. Widenham when he said recently:

I feel that no opportunity should be allowed to pass to remind you of the urgency of our Urgent Appeal which has just been handed to you. You are all aware of the fact that our quota is \$100,000.00. On January 14 we made our first appeal for subscriptions to this supporting fund, and when I think of the comparatively small returns thus far, which amount to about \$30,000.00, I am wondering if San Francisco has taken on a state of lethargy and is living on the light of past accomplishments. A number of years ago President Taft paid us a great tribute, saying "San Francisco knows how." Since that time San Francisco has accomplished what seems impossible. She has raised her quota in the Liberty Loan drives, for the Red Cross and other activities. In other words, nationally she has measured up to the Taft rating.

But in view of the amount of returns received toward the supporting fund of the San Francisco Symphony Orchestra, an organization which means much to our community, I am wondering if we had not better be honest with ourselves and change our slogan to read: "San Francisco knew how." If we would be progressive we cannot be content with what we have done, but rather to get our joy of living out of what we are doing. Five years before Mr. Taft's tribute, and as many years since, we have had this Symphony Orchestra, and every time the supporting fund had to be raised it was a tremendous task, and why? Because every one of you puts off the thing that you ultimately do. Why delay? Past experience convinces you that you will not be forgotten, but you can infinitely lighten the burden of those who are working to raise this fund if you will act without the necessity of a personal interview thereby giving us more time to interest others and thus secure new members. The Orchestra is yours to support and enjoy, therefore the answer as to whether it shall be continued or not rests with you, and we must have your reply promptly.

We are well justified to ask the question: "What ails San Francisco's people of means?" Either they do not realize the civic asset represented in a symphony orchestra, or they do not realize the necessity of prompt action and quick decision, or they do not wish to contribute their just share toward the attainment of an atmosphere of refinement and culture in the community to whom they owe their prosperity. It is either a question of ignorance of the situation or a question of indifference and carelessness. In either case the attitude is insufferably deplorable. In discussing the situation with a few people of sufficient means to be able to contribute the necessary funds almost by themselves, we found that these men propose to conduct the finances in the same way as they do their business enterprises. They want to invest as little as possible themselves and leave the burden of the support to the general public. In other words instead of wholeheartedly getting-together and distributing the burden among as few people as possible who are able to contribute the money without having to suffer any privation, they prefer to shift the burden upon as many people as possible most of whom find it difficult to afford the \$100 asked of them.

We think it is a shame that some people have no more pride to permit certain music patrons to contribute \$100 who are barely able to pay this amount, and then contribute no greater amount even though they could easily afford to give five and ten times as much as the music patrons to whom \$100 represents a large amount of money. It is not a just distribution. There are many people who could easily afford to guarantee twice and three times the amount they actually pay, if they but made up their mind to do so. But such gift would be of no value if it was given grudgingly. It must be presented upon the altar of culture and refinement with a willing heart and a generous soul. Indian givers have no place upon the tablets of public spirited generosity. It seems to us the people who contributed \$20,000 last year in sums of \$50 each deserve greater credit than those who contributed \$100 or possibly \$500, for these fifty dollars meant as much to these people as \$5000 would to some of the others.

Those of us who have practically devoted our life to the improvement of musical activity in San Francisco and who have been compelled to make great sacrifices know the niggardly attitude of most of our wealthy music patrons. But it would seem that in a city of 600,000 inhabitants, presenting the commercial wealth of San Francisco there would be a few people sufficiently interested in the welfare of the community to help those less fortunately situated to sustain an organization the artistic influence of which reflects directly upon the community life in an ennobling and purifying afterglow. If such people do not live among us, then San Francisco is cursed with a calamity whose greedy tentacles are likely to choke all artistic taste and aspiration from the body politic.

## SAN CARLOS OPERA COMPANY'S FINAL WEEK

Attendance Sustains Unquestionable Financial Success  
of Enterprise During Third Week of Engagement—  
Favorite Artists Score Triumphs

By ALFRED METZGER

The San Carlo Grand Opera Company will close its three week's successful season at the Curran Theatre this evening with a performance of *Il Trovatore*. The repertoire for the third and final week of the engagement consisted of: Monday evening *Carmen*; Tuesday evening, *Cavalleria Rusticana* and *Pagliacci*; Wednesday Matinee, *Barber of Seville*; Wednesday evening, *Jewels of the Madonna*; Thursday evening, *La Gioconda*; Friday evening, *Rigoletto*; Saturday Matinee, *Butterfly*; Saturday evening, *Il Trovatore*. The performances of Monday and Tuesday have already been given and so do not require another review, nor is it necessary to go into details regarding the final performances of last week. The two page review of the season which appeared in last week's issue fully covered the personnel and the repertoire and no further detailed mention is required at this time, especially as the company will have practically closed its engagement when this issue of the Pacific Coast Musical Review reaches its readers.

We will therefore devote the farewell report to another recognition of the energy and enterprise of Fortune Gallo to whose indefatigable efforts we owe these annual trips of the San Carlo Grand Opera Company. These visits are of special benefit to those music lovers who are fond of Italian opera, but whose means do not permit them to expend the large amounts necessary to hear grand opera in the greatest style. Mr. Gallo is here affording pleasure and education to a large proportion of the population who otherwise would not be able to hear these operatic works under such favorable conditions. We certainly feel that not too much credit can be given Mr. Gallo for his splendid and ambitious policy. We wish him all possible success.

Credit is also due to the publicity department of the Curran Theatre which did some excellent work in behalf of the Gallo Grand Opera Company and to whom is greatly due the financial success enjoyed by the organization. No doubt Mr. Bondeson and his associates will receive proper credit from those most competent to bestow it. The Elwyn Musical Bureau of Portland, Ore., so ably represented by Jacob Proebstel, is also entitled to recognition for its foresight and efficiency in booking the organization in California. Not a little credit is due L. E. Behymer of Los Angeles who looked after the Southern California tour with brilliant success. Mr. Gallo having been obliged to leave for the East early this week Mr. Carmichael was in charge of the general management of the Gallo interests and acquitted himself worthily of the responsible and onerous task. We are at pains to speak of these gentlemen because during the engagement of such an organization the artists usually receive exclusive attention, and yet the enterprise would be impossible without those people whose efforts are expended outside the range of the calcium of publicity.

We have spoken at length in former issues of the genius of Alice Gentle who is greater than ever, of the beautiful coloratura work of Queena Mario, of the excellent baritone voice and histrionic art of Vincent Balfester, of Agostini's perennial art, of De Biasi's fine bass voice, of Stella De Mette's dependable contralto, of Miss Keltie's fine work, but we have not been able to go into details regarding the artistry of Anna Fitzin. In this regard it is but just to add that she has established herself firmly in the good graces of this community. She proved in the roles of Tosca, Butterfly, Thais and Jewels of the Madonna that she possesses a fine voice of great flexibility and range which she uses with intelligence and artistic judgment. She also possesses a personality of attractive magnetism and handsome appearance and carries herself with dignity and grace. While in some respects she does not abandon herself completely to the temperamental qualities of the roles she may interpret, she is specially successful in parts requiring repose and poise, and never fails to gain the admiration of her audiences by reason of the conscientiousness with which she enacts her impersonations. We shall be very glad to witness the work of Miss Fitzin again when she revisits us with the Gallo forces next season. In the meantime we say au revoir to everybody in the company.

## PACIFIC MUSICAL YEAR BOOK

David Scheetz Craig, editor of *Music and Musicians*, Seattle, is at present in San Francisco gathering material for the fourth biennial musical year book, which will include a résumé of the musical strength of the Pacific West, taking in the States of California, Oregon, Washington, Idaho, Montana, British Columbia and perhaps Alberta, Utah and Nevada. In this volume will be listed teachers, soloists' clubs, orchestras and other musical data that will be useful and it is hoped that it will be one of the steps that will amalgamate the musical interests of the Pacific Coast into a large brotherhood of co-operation.

To familiarize the musicians of the Pacific Coast with their contemporaries will be a long stride to further conference and action. It seems that the time is ripe to stabilize music in its educational and artistic expression and this is only possible through concerted endeavor.

## MCGROARTY'S MISSION PLAY AT SAN GABRIEL

*La Golondrina*, the favorite song of Old Mexico and Spain, is one of the most pleasing features of the colorful festa scene in the Mission Play. The prima donna, Margaret Carraher, has a voice of rare power and sweetness, which carries her audience and lends itself exceptionally well to the soft modulations of the songs of Spain.

Miss Carraher is best known as the Australian singer lyric soprano. She was born in Liverpool, England, and studied with Edith Littlewood in the Royal Academy of London and later won the Melba scholarship at the University Conservatorium of Melbourne, Australia.

The Mission Play, now in the second month of its tenth season, is given daily at San Gabriel, near Los Angeles, before large audiences.

Mrs. B. Williams, the possessor of a soprano voice of unusual timbre and beauty, charmed the ladies of the College Women's Club in Berkeley, on February 3rd. Mrs. Williams sang with great expression and finish the *Care Selve* of Handel, and *Delibes' Les filles de Chdiz*. She was heartily applauded by a very appreciative audience. Mrs. Williams studies with Madame Rose Reids Cailleau.



# FOURTH BIENNIAL CONTEST FOR THE YOUNG PROFESSIONAL MUSICIAN, NATIONAL FEDERATION OF MUSICAL CLUBS

By MRS. CECIL FRANKÉL

President California Federation of Music Clubs

Los Angeles, January 31, 1921.—It is through the channels of the musical organizations such as the Music Club, the Community Music Associations, Music Sections of the Women's Clubs, Symphony Orchestras, Chamber Music Societies, School Glee Clubs and Orchestras, Choirs and so forth, that we are to crystallize the ideals of our American music. And to accomplish this it is necessary that a chain be formed whereby these many organizations may be linked together, that all may function as a single unit, for in "Unity there is strength."

It is this chain that the National Federation have formed. This National organization was the beautiful gift of Mrs. Theodore Thomas of Chicago and her noted husband. They had the vision and gave it to the music clubs and musicians of America.

Today, we are backing one of the greatest American movements in the world of American Art, that of gathering together American trained artists and giving them an opportunity for concert appearances. With this new national consciousness comes the awakening of a duty which America owes to its own talented American citizen artists.

Without concert appearances the Americans have no public experience without which they cannot become great performers. Italy, France and Germany are full of opera houses and municipal concert halls where native talent is given opportunity for public performance. With these conditions as a problem the National Federation of Musical Clubs, inaugurated State, District and National contests for voice (both male and female), violin and piano, to discover the best trained students of the whole country and to give them a chance to measure their worth with others of similar qualifications, under the strictest criticism of the most eminent judges of musical art. In this object the second step was included—that of giving the winners concert appearances, and at the same time to keep in touch with all the contestants and helping them to our greatest ability.

The winners at the last biennial contest at Peterboro were given a tour of thirty-five clubs an appearance at Aeolian Hall, New York, Kimball Hall, Chicago, and the Lockport Festival in addition to the one hundred and fifty dollar prize. These young people appeared before the largest clubs in the East and in many cases received return engagements. The tour will be longer, undoubtedly, for the winners in the contest this year, as the interest is growing and the federation should expect even better material than ever before.

The purposes of the contests are: to recognize the superior ability of the American music teachers, by bringing their artist pupils into prominence and to encourage and inspire music students to greater effort in artistic achievement.

These contests are arranged in sequence—State, District and National. The State contest will be held during the second week in April. There will be a contest held in San Diego, Los Angeles and San Francisco, the winners of the three preliminary contests in these three places to meet for the regular State contest. If there are no contestants in San Diego, the city that has the greater number of applicants will have the State contest and the other will be the preliminary, and the winners in the preliminary will go to the other contest to compete. Immediately afterward the committee will begin publicity for the winners and take steps to enter them in the District contest, which will be decided as to place in the same manner. The State having the greater number will get the District contest. California, Nevada or Utah! And then on into the National which will be at the Tri Cities in June.

Contestants must be trained in America. (Anyone having come to America under ten years of age and receiving all subsequent training here, will be eligible to the contest.) Entrance fee shall be one dollar, payable to Mrs. Philip Zobelev, State Chairman, 3801 South Grand avenue, Los Angeles, or Mrs. Glenn Woods, Associate Chairman, 9 Highland Apts., 277 Park View Terrace, Oakland, depending upon which part of the State the contestant resides.

Contestants in the voice department must be between the ages of 20 and 30 years. In the piano and violin departments between the ages of 18 and 30 years.

Contestants must have the endorsement of three recognized musicians as to their superior musical attainments and endorsement guaranteeing the following characteristics and equipment: Acceptable personal appearance and stage deportment, good general education, necessary poise and perseverance and good character.

Contestants must present a program chosen from the prescribed lists, being prepared with at least one number from each group, and must perform without either words or music.

National winners shall receive cash prizes of \$150.00 each, as follows:

Male Voice—The James H. Rogers Vocal Prize, given by Mrs. Frank A. Seiberling, National President.

Female Voice—The Grace Porterfield Polk Vocal Prize, given by Mrs. Ralph Polk, Greenwood, Ind.

Piano—The Edward MacDowell Piano Prize, given by Mrs. A. J. Ochsner, Chicago, Ill.

Violin—The William L. Whitney Violin Prize, given by Mrs. Christine Miller Clemson.

We ask the most advanced, best known teachers in voice, violin and piano in the country to enter their best pupils—young artists ready for the concert stage—not young students. We ask that these teachers combine their force with ours to aid the advancement of the young American trained artist.

## WESTERN SINGERS TRIUMPH IN FIDELIO

The Western Singers, San Francisco's first co-operative opera company, presented themselves in Beethoven's *Fidelio* last week. The audience was small but very appreciative, and it numbered sufficiently to pay the expenses of the production.

Maestro Serantoni conducted his singers through the mazes of the difficult classic in a memorable manner. The numerous ensembles were excellently sung. Clare Harrington, as *Fidelio*, carried off stellar honors in her accustomed fashion. Her voice is large and luscious and perfectly suited to the complicated music written for the faithful wife. She proved herself, moreover, an actress of superior talent and made a handsome youth. Irene Meussdorffer was the *Marcellina*. Her lyric voice was in splendid condition and she delivered the coloratura passages in delicately hued fashion. At her hands the coquettish little Spanish girl came to life most convincingly.

It is surprising how many powerful and, at the same time, sweet voices are here in town undiscovered amongst the men. Giuseppe Carcione, who sang *Florestan*, the pallid husband languishing in a dungeon, made his operatic debut on this occasion, although it was unsuspected by the audience. He possesses a vibrant, expressive voice and sang the classic measures of his part with great intelligence and feeling.



Frederick Warde as Father Junipero Serra in John S. McGrouarty's "Mission Play" Now Running at the Mission Theatre of San Gabriel Near Los Angeles

Frederick Warford was a villain out of a book as to make-up. He was a fine Pizzaro. His voice is a baritone of heroic proportions and, in spite of a cold, he proved one of the most valuable members of the company. Rumor has it that he learned his long and difficult role in ten days, in addition to his rehearsals for *Amonasro*. Intelligence seems one of the predominant characteristics of this remarkable organization.

Rocco was a fine bit of acting in the hands of Sylvester Pearson. He has a smooth and ample deep baritone and he showed complete mastery of his share of Beethoven's music. Carl Vinther was a buffo tenor with a generous vocal equipment. In addition to his part of the turnkey, he was busy with the scenery and lights off stage. E. Rosenthal made a great deal of a small but elegant role, Fernando. He has a sonorous deep voice and a splendid stage presence.

The costuming was quietly perfect. The colors of the ancient Spanish dresses were cleverly planned to present one charming stage picture after another.

On the following Friday another appreciative audience gathered in spite of the inclement weather and witnessed the Garden Scene from *Faust* and the Nile Scene from *Aida*. Irene Meussdorffer was excellently cast as Marguerite and looked ideal in her blue gown and blond braids. Her voice is rich and velvety and well suited to Gounod's music. Frank Mueller made his operatic debut as *Faust*. He is a powerfully built man and proved the possessor of graceful histrionic talent in addition to a lyric tenor organ of silvery timbre. Pearson played Mephisto cleverly; he sang the music

well. Here is a singer who constantly improves of acquaintance. Josephine Barrett was the Dame Martha and acted convincingly.

The Nile Scene, although very darkly lighted, was a stage picture of memorable beauty. Clare Harrington's *Aida* was sung with intense dramatic feeling and her gestures, few and graceful, suggested constantly the atmosphere of ancient Egypt. Carcione came into his own completely as *Radames*. His tenor voice rang out like a clarion and he acted the part powerfully. Fredrick Warford was a startlingly picturesque *Amonasro*. He looked every one of his many inches the King of Ethiopia. His voice was free of the cold that slightly marred it on Thursday night and he sang the tragic music with ferocious realism.

Helen Hume disclosed a mellow mezzo voice in the few but important measures of the Princess Amneris. Rudolph Kuerer was an imposing *Ramphis*, although his sonorous voice is more of a baritone than a basso.

The Western Singers are to be congratulated on their artistic results. San Francisco may well be proud of such an organization.

## GRAVEURE TRIUMPHS IN TWO MORE CONCERTS

Brilliant Baritone Enthusies Large Audience at Scottish Rite Auditorium on the Occasion of His Second and Third Concert

Scottish Rite Auditorium housed a large audience on Sunday afternoon, January 30th, and Wednesday evening, February 2nd, when Louis Graveure gave the second and third recitals in San Francisco. No doubt these houses would have been even larger had the brilliant baritone soloist not been compelled to contend against too many other attractions. On Sunday San Francisco was asked to support five concerts and an operatic production. On Wednesday evening the artist had to contend against a mammoth benefit concert at the Civic Auditorium for the benefit of the starving European children. Nevertheless his audience proved to be of gratifying size, proving that his drawing power is unusually effective.

It is good to hear that Louis Graveure will begin his transcontinental tour of 1921-1922 on the Pacific Coast in January, giving his first concerts in San Francisco and traveling toward the East. Already his manager, Mr. Burnett, is receiving offers for bookings and most of the dates have already been placed. Mr. Burnett tells us that his itinerary has already been decided upon and that he can give the dates available for this artist to anyone anxious to secure him. The local management will remain with Frank W. Healy, who will begin his educational campaign as soon as he returns from New York, where he is now on business.

As usual, Louis Graveure interpreted a varied and extensive program of French and English songs. His voice rang out clearly and hell-like and his individualistic style of interpretation appealed so greatly to his audience that he was the recipient of repeated spontaneous ovations. Mr. Graveure possesses a certain effective style of vocal art that never fails to make him hundreds of admirers every time he sings. And this clientele will always come to hear him whenever he appears in a community. The two concerts given during the past week showed Mr. Graveure at his best. He not only sings in a manner to thrill his hearers, but his personality is such as to impress itself permanently upon the mind, thus causing everybody to talk about him to their friends. These results naturally combine to make Mr. Graveure a fine drawing card and therefore a most enviable box office attraction. Therefore managers will naturally take advantage of the opportunity to secure him for appearances during the season 1921-1922.

## PLYMOUTH CONSERVATORY OF MUSIC NOTES

The Plymouth Conservatory Orchestra will assist at the offering of a series of evening services of moving pictures at Plymouth Congregational Church, Oakland, commencing Sunday, February 13th. The orchestra will play a selection from *Faust*, arranged by Beyer, and will accompany the choir and congregation in favorite hymns.

The vocal quartet of Plymouth Church, Oakland, was joined February first by John Whitcomb Nash, well known basso and reader. At the same time Mrs. Edna Fisher Hall, contralto, returned to Plymouth after a year's absence. Mrs. Hall had been contralto soloist at Plymouth Church for seven years previous to that time. Other members of the quartet are Mrs. Harold Braderich, well known soprano, and C. F. Williams, who is substituting in the absence of Seth Thompson, tenor.

The Woman's Club of Plymouth Congregational Church, Oakland, will give a Martha Washington program on Friday evening, February 18th, in the gymnasium of Plymouth Center. Scenes and music of colonial days will be presented.

Mrs. Sydney Stoner, contralto, and Margaret Avery, cellist, presented Stevenson's *Salutation of the Dawn* at the morning service of Plymouth Congregational Church, Oakland, last Sunday.

At last Sunday's evening service at Plymouth Congregational Church, Oakland, Ralph H. Brandt played his own transcription of de Koven's *Oh Promise Me*. G string passages and double stops made Mr. Brandt's version very effective.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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**IMPORTANT NOTICE**  
This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.  
THE EDITOR.

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(Founded by Elias Hecht)  
Sixth Concert  
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1. Mozart Quartet  
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2. Weber Trio  
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3. Beethoven Quartet  
F major, Op. 59,  
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**MME. JOMELLI AS CHURCH SOLOIST**  
An interesting announcement is made this week by Dr. James L. Gordon, to the effect that Mme. Jeanne Jomelli, the noted concert and grand opera star, will sing at the First Congregational Church on Post street, at Mason, this coming Sunday. Mme. Jomelli will sing at the morning services a selection from the oratorio The Messiah. This oratorio she sang many times with the New York Oratorio Society under Frank Damrosch and the Handel and Haydn Society of Boston. For several seasons she was the soprano of that unsurpassed oratorio quartet consisting of herself, Jeannette Spencer, David Bispham and Dan Beddoe.

Miss Stephanie Shehatowitch, the brilliant young Russian pianist, and Lawrence Strauss, whose exquisite style in song singing has placed him among the foremost of the western artists, will give two joint recitals during the month of March. One concert will be given at Wheeler Hall, Berkeley, while the other will be given in the Colonial Ballroom of the Hotel St. Francis. Mr. Strauss will have the able assistance at the piano of the very accomplished piano soloist and accompanist, Mrs. Theresa Ehrman Bauer. That this concert will be one of unusual excellence and artistry can only be appreciated by those familiar with the work of both Miss Shehatowitch and Mr. Strauss. There is no doubt but that their many friends and admirers will be most interested in this forthcoming event.



## MUSICIANS' CLUB READY TO EXPAND

The Musicians' Club of San Francisco held its regular meeting at Louis' Fashion Restaurant on Market street near Sansome on Saturday evening, January 29th, and as usual they combined with it a banquet with which no one could find any fault. This event also served as a tribute to the new President, Vincent de Arrillaga, the energetic and able director of the Arrilla musical College, who expressed himself as desirous of seeing the Musicians' Club more intimately identified with the solving of the larger musical problems that confront our community. To achieve this aim Mr. De Arrillaga finds it expedient that the membership of the club, which hitherto has been restricted to seventy-five active members, should be considerably enlarged, owing to the growth of the community and the increase of musical activities. It is only through a sufficiently large membership and the unassailable character of such membership that the Musicians' Club can wield influence in any community, and it is the new President's object to add the Musicians' Club to the forces that contribute toward the attainment of an artistic atmosphere in the city.

Among the guests invited on this occasion was Mr. Peary of the City Attorney's office, who spoke interestingly and instructively on the teachers' tax problem, and Alfred Metzger, editor of the Pacific Coast Musical Review, who dealt with the professional problem. He said that in a community which spends \$90,000 on a Scotti opera season, \$75,000 on the Callo season of opera, \$175,000 on symphony concerts, and another \$100,000 on regular artists recitals, and can furnish a guarantee of \$200,000 for the Chicago Opera Association, is deserving of the undivided energy of its musical profession, that is to say, the better element of the musical profession should see to it that such a community does not spend its money foolishly either for opera, concert or education. Therefore the members of such a club should use their influence among teachers to infuse less commercialism into their teaching by stopping impossible promises to make great artists of pupils in two or three years, and to foster the idea that to study music does not mean to earn money as soon as possible by becoming a great artist in record time, but that it means to know music correctly in the same manner as one studies reading, writing and arithmetic. To know music correctly just so much additional culture in any person. To know music superficially means to become a laughing stock among your so-called friends. But to know music thoroughly takes time and patience and the teacher who says that he can make an artist of anyone is not telling the truth. To become a great artist cannot be taught. One can only teach the foundation necessary to lead toward the goal of becoming a great artist. Mr. Metzger concluded his remarks by referring to the injustice of the music teachers' tax and the necessity to combat its renewal upon the old basis of \$12, and the prevention of having it increased, for which purpose he pledged the support of the Pacific Coast Musical Review.

Other interesting remarks were made by William Edwin Chamberlain, Julian Waybur, Carolus Lundine, Samuel Savannah, John Harraden Pratt, Mr. Taillander, Robert Tolmie and other prominent members, all of whom spoke in the interests of the club and how it may do the most good to the greatest number.

## RIALTO THEATRE SUNDAY CONCERT

The second symphony concert of a series to be given at the Rialto Theatre, Market street at Seventh, will be held Sunday at 1 p. m. The Rialto Augmented Orchestra, under the able leadership of Dr. Maxim De Grosz, which has been delighting patrons at the Rialto, will give a comprehensive program of classical and semi-classical selections. Robert Battison, well known soloist of the Bohemian Club, will be heard in tenor solos. The program for the second symphony is as follows: March, from Aida (Verdi); Robin Hood (De Koven); Selections from Ma non Lescaut (Massenet); Down South (Middleton); Tenor solo, Robert Battison. These concerts will be held regularly each Sunday at 1 p. m. For the benefit of automobile drivers, the Rialto Parking Station is free to all patrons of the Rialto Theatre. Information concerning the parking privilege may be obtained at the box office.

## TENTH PAIR OF SYMPHONY CONCERTS

At Sunday afternoon's symphony concert in the Curran Theatre, which is a repetition of the program offered Friday, Kajetan Attl will be the soloist, playing Saint-Saens' concerto for harp and orchestra in G major. Friday's performance was the first production of the concerto in San Francisco, and so far as is known also the first performance in America, it being one of Saint-Saens' most recent compositions. Another work presented on this week's program for the first time in San Francisco is The Russian Easter overture of Rimsky-Korsakov, which wherever it has been presented has won a place among the compositions of this great Russian composer next to the Scheherazade suite. The second half of the program will consist of Schumann's Spring symphony in B flat major, unquestion-

ably the most melodious and most popular of Schumann's orchestral writings.

On the following Sunday afternoon the Symphony Orchestra will give the next to the last popular concert of the season with Horace Britt as soloist. He will play three short cello solos, Faure's Romance, The Swan of Saint-Saens', and Glazounow's Serenade Espagnole. The principal orchestral numbers will be Grieg's second Peer Gynt Suite, the Festival Overture of Lassen and two ballet numbers from Saint-Saens' Samson and Delilah. The remainder of the program is made up of Gounod's Funeral March of a Marionette, the Norwegian Wedding Procession of Grieg, Valse Triste by Sibyllus, Tschalkowsky's Theme with Variations from the third orchestra suite, and Perpetuum Mobile of Johann Strauss.

## SENIOR PIANO RECITAL AT NOTRE DAME

Famous San Jose Music College Introduces Miss Maxine Cox in Excellent Programs Assisted by Talented Fellow Students

One of the very best piano recitals we ever attended at a music school took place at the Notre Dame College of Music in San Jose on Tuesday afternoon, February 1st, when Miss Maxine Cox, pianist, appeared in a Senior Piano Recital assisted by other talented students of the college. A large number of students, friends and members of the faculty, attended the event and judging from the display of enthusiasm and appreciation the young musicians struck a responsive chord in the hearts of their hearers.

Miss Cox had set herself a difficult task when she selected to interpret such representative classic works as Toccata and Fugue in D minor (Bach-Taussig), In the Night op. 12 from Fantasia (Schumann), Sonata Eroica op. 50 (MacDowell), Dance Negre (Cyril Scott), La Chasse (Paganini-Liszt) and Piano Concerto op. 11, first movement (von Weber). That she succeeded in interpreting these difficult works in a manner to reveal fluent, clear and accurate technic, intelligent phrasing and deep emotional coloring only goes to show that she had been thoroughly trained, possesses a memory of remarkable dependability and a natural talent for artistic expression. Miss Cox goes about her work with the assurance of the professional artist. That is to say she plays with deliberation, does not exhibit any hasty decisions in tempi or expression, does not become flustered or nervous to any visible degree and intones her phrases with certainty and musical understanding. There can not be any question regarding the natural ingenuity of a young student who so ardently complies with the innermost principles of artistic interpretation. Furthermore there can not be any question regarding the authority of those who instructed this pianist in the art of pianistic interpretation. In both instances the results prove the natural musical instinct on one side and the understanding to bring out these inherent artistic facilities on the other side. If there is any such thing as predicting a brilliant career from the character of an artistic performance of a skillful and intelligent pupil then we do not hesitate to say that Miss Cox ought to make a mark in the musical world.

Miss Marguerite Matheu delighted her numerous listeners with a harp solo consisting of a Faust Fantasia arranged by Zabel. She played with grace and with accuracy, coloring her work with delicate and changing tonal hues and proving that she has not been taught in vain. Her technical execution was indeed noteworthy and her shading was tasteful and judicious. The College of Notre Dame lays special stress upon its harp department and justly, so, for its students never fail to draw limpid melodies from the yielding strings. There are but few opportunities afforded ambitious students to thoroughly attain proficiency on the harp. Notre Dame College offers one of these rare opportunities and we are sure that many young people are glad to take advantage of this opportunity for the harp class at Notre Dame has always been greatly in demand.

Marjorie Booth, first violin, Miss Virginia Matheu, second violin, and Marguerite Matheu, harp, gave an excellent interpretation of Oelschlegel's Serenade. Their ensemble work was enjoyable and their musical instinct evident throughout. Miss Violet Bulmore, soprano, gave a very tasteful interpretation of Tes Yeux by Rabey. She does not only possess a voice of flexible timbre and warmth of quality, but she exhibits fine taste in expression and sings as if she possessed the natural inclination for the work. She sang in a manner to emphasize the beautiful phrases of the song. She was ably accompanied on the piano by Miss Cox who exhibited unquestionable traits as accompanist and Miss Marjorie Booth played a violin obligato with fine taste and musicianship. Miss Booth also played the orchestral part of the Weber concerto with Miss Cox in a manner to show her excellent talent and training. The entire event reflected most creditably upon participating artists as well as the faculty of the Notre Dame College of Music. Miss Cox was the recipient of numerous beautiful floral tributes. A. M.

## GOGORZA TO RETURN

It is rarely indeed that an artist shows the consideration and friendship toward a manager that Emilio de Gogorza is at present displaying toward his friend, Selby C. Oppenheimer. Realizing Oppenheimer's keen disappointment when necessity compelled the cancellation of his first concert at the Columbia Theatre last month, Gogorza determined to fulfill this engagement at any cost, and in order not to disappoint the San Franciscans who could not find room at the Columbia

when he sang there he will make a special journey from Kansas City to this city to appear at that theatre on Sunday afternoon, March 20th, leaving immediately thereafter for a trip across the continent where he is booked in Boston one week later.

The Pacific Musical Society will give a Valentine program on February 12th, in the ballroom of the Fairmont Hotel. It will be rendered by the members of the Junior Auxiliary. The regular meeting of the society will be in the Ballroom of the Fairmont Hotel on Thursday evening, February 24th, and this concert will be followed by a dance to commemorate the eleventh anniversary of the Pacific Musical Society. The program under consideration will be an evening of songs, to be rendered by Mesdames Frank Allen, Jr., Uda Waldrop, Wsrd A. Dwight, Alfred W. Illiback, Harold M. Olson, Misses Augusta Hayden and Blanca Gomez-Gallardo, Messrs. Ernest C. Morck, H. I. Millholland and James F. Mackay, Jr. The accompanists for the evening will be Mesdames M. E. Blanchard, Ernest C. Morck, Beatrice Becker Levi, Miss Mabel Jones and Uda Waldrop.

Mr. and Mrs. Stanislas Bem were the charming host and hostess at an informal reception which they gave in their home in honor of Leopold Godowsky, the famous pianist. This lovely affair took place on Tuesday evening, February 1st, after the concert given by the San Francisco Chamber Music Society in which Mr. Godowsky was the guest artist. A few of those asked to greet Mr. Godowsky were: Mr. and Mrs. Alfred Hertz, Mr. and Mrs. Louis Persinger, Mr. and Mrs. Horace Britt, Mr. and Mrs. Lachmond, Miss Constance Alexandre, Miss Claire Rogers, Messrs. Artur Argiewicz, Max Rosen, Alfred Metzger, Louis Ford and Cedric Persson.

## PAUL ALTHOUSE CONCERT

Paul Althouse, the American tenor, will give a song recital under the direction of Jessica Colbert at the Columbia Theatre on Sunday afternoon, February 13th. Mr. Althouse will be the first tenor of national fame to visit San Francisco this season. He, undoubtedly, is the favorite of all of the young singers who have been heard in leading roles at the Metropolitan Opera House during the last two years. After his first appearance there, W. J. Henerson of the New York Sun said: "In Paul Althouse, the Metropolitan has made a valuable acquisition." Richard Aldrich of the New York Times wrote: "Paul Althouse has a voice of unusual beauty of quality and a style of vocalism that brings it forth to the greatest advantage." Later Edward Moore of the Chicago Daily Journal wrote: "When Paul Althouse sings one begins to realize how few tenors of the first rank there are in America; for that matter, in the world."

Mr. Althouse will be accompanied by Rudolph Gruen, a young pianist who has appeared with many of the leading artists as well as with the important orchestras. He will be heard in a group of solos. The complete program is as follows: (a) Dimmi Perche (Scontrino), (b) Il Mandolino (Burgmein), (c) Manoir De Rosemonde (Duparc), (d) Le Sais-Tu (Massenet), (e) Chavauchee Cosaque (Fourdrain), Mr. Althouse; Aria, Celeste Aida, Aida (Verdi), Mr. Althouse; (a) Ballade in G minor (Chopin), (b) Juba Dance (Dett), (c) Valse Caprice (Rubenstein), Mr. Gruen; (a) May Day Carol (Taylor), (b) Some Worth While (Ward-Stephens), (c) Top o' the Morning (Mano-Zucca), (d) The Blind Ploughman (Clarke), Mr. Althouse; (a) Rose Petals (Vanderpool), (b) Vale (Russell), (c) Lassie o' Mine (Walt), (d) The Living God (O'Hara), Mr. Althouse.

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WRITE FOR PROSPECTUS

### MYRTLE DONNELLY TO GIVE CONCERT

Great interest has been manifested in the coming concert of Myrtle Claire Donnelly, under the direction of Jessica Colbert, at the Columbia Theatre, Sunday evening, February 27th. Miss Donnelly sang on Wednesday evening, February 2nd, at the Civic Auditorium for a benefit given for the Relief of the Starving Children of Europe. She substituted at the last minute for Mabel Riegelman, who was taken seriously ill, and sang her way into the hearts of the audience. The critics were unanimous in their praises of her work and agreed with Redfern Mason of the Examiner that she made "a palpable hit." Miss Donnelly has just returned from a year's work at the Conservatoire of Paris. She is a protegee of Marcelle Sembrich and just before she left London she sang with the symphony orchestra under the direction of Sir Henry Wood.

### KALOVA AGAIN TRIUMPHS AT CALIFORNIA

Distinguished Russian Violin Virtuosa Gives Brilliant Interpretation of Paganini Concerto and is Given a Universal Ovation

The popularity of Mme. Lizeta Kalova was strikingly demonstrated at the California Theatre last Sunday morning, when upon her appearance on the stage she was received with spontaneous and universal enthusiasm. She played the famous Paganini concerto in one movement with the well known cadenza by Emile Sauret. Those familiar with classic violin literature are aware of the almost unbelievable technical difficulties that must be overcome in order to interpret this work with that facility necessary to make it acceptable to those who know. Therefore, when we say that Mme. Kalova gave this work a decidedly musicianly, intelligent and technically brilliant interpretation, our readers will know what prodigious musical feat was accomplished by this excellent artist.

Mme. Kalova once more demonstrated the fact that she is an unusually endowed artist and that she will always appear before the public as a violinist of the most efficient type. Although Herman Heller had just escaped from a painful and serious automobile accident that almost cost him his life and that of his wife as well he conducted in a manner that did not reveal the strain and discomfort he was laboring under. He directed the orchestral part of the concerto with his usual musicianship and the balance of the program was interpreted by him and the orchestra with that enjoyable rhythmic accent and enlivening phrasing that has endeared these concerts to thousands of music loving people. The orchestral program included: Imperial Edward March (Souza), Naples Waltz (Waldteufel), Selection from Mefistofele (Boito) and Francesca da Rimini Overture (Gietz).

### MAURINE DYER SOLOIST AT CALIFORNIA

Miss Maurine Dyer, who is to sing here as soloist with the California Theatre Orchestra tomorrow morning at the California's 48th grand concert, is a Texas girl, who received her first musical training in Kansas City, and afterward went to New York, where she studied with and enjoyed the intimate association of some of the world's greatest artists. Two seasons were spent with Elena Gerhardt and also with Richard Hageman. Although she is a young singer, she is fast placing herself with the most mature and finished artists through this exceptional training.

Miss Dyer sings with refreshing sweetness and clarity of tone. Her voice is of a limbrant, velvet quality, even throughout an extraordinary range, with a warm and clear tone. She has a beautiful stage presence and is a very beautiful woman. The artist has sung with many notable organizations in the East, and last season was soloist with the Los Angeles Philharmonic Orchestra. Her program numbers tomorrow will be

Lia's aria from L'Enfant Prodigue (Debussy), and the ballad, Ben Bolt (English). Herman Heller will direct the orchestra in the following numbers: Athalie march (Mendelssohn); The Rose Cavalier (Strauss); L'Elisir d'Amore (Donizetti); Triumphant overture (Rubinstein).

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# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Lack of space and the number of musical events to be recorded compels your scribe to "partial" brevity of review this week. Suffice it to say that the last "bill" of the Philharmonic Orchestra was headed by two stars of international luminosity. Emilio de Gogorza, baritone, sang "Where'er You Walk, from the secular oratorio Semele, by Haudel, and Promesse de mon avenir from Massenet's Roi de Lahore. In short, De Gogorza is a great singer and appealed as few artists ever did.

Emile Ferir, one of the leading viola players of the world, was heard as composer and soloist in two short works, Songe and Caprice Basque, for viola and orchestra. Both works are of extraordinary musical beauty, exquisitely orchestrated and written with distinguished technical skill. Both are of simple construction. The Songe is based on one theme which in its artistic and genuinely spontaneous elaboration reveals Mr. Ferir's gift as a composer. The Caprice Basque rests on two or three main motifs. The Songe is a dream picture, meditative. It might be likened to a poem by a compatriot of the composer, the Belgian poet Paul Verlaine, so characteristic is it of the subtle beauty and mysterious poetry one meets in Verlaine's verses. The Caprice Basque, a piece of dance-folklore from northern Spain, more sonorous and of lively rhythm, loses nothing of its innate national distinctiveness though gilded with all the art of modern harmonization and orchestration. There exists a wonderful organic quality in the manner in which Ferir has interwoven the soli with the orchestra part. The solo viola is heard from beginning to end with few short interruptions, starting the Caprice Basque with what might be considered a brief cadenza, in which the composer did not sacrifice the spirit of his motif to the temptation of introducing shallow technical difficulties, commonly called "fireworks." Another "organic" quality which enhances the merit of these compositions consists in the nature of the musical material which has been conceived and developed as to emphasize as a matter of course the musical and emotional character of the viola. This music was thought for viola and the finesse of the ingenious orchestral background also bears this out. The accompaniment, if it may be termed thus, is difficult, both as to cues and shading. The viola, unlike the violin or cello, is apt to blend readily in tone with the orchestra, hence the difficulty and charm of the music. There is something of the "obligato" nature about the solo part and this circumstance increases the sincerity of Ferir's music which is simple and yet imbued with an aristocracy of sentiment that excludes commonplaces. Both works found warm, spontaneous applause, and were wholeheartedly accepted by the public. Of course, Mr. Ferir played the solo superbly, and in that undemonstrative fashion which makes great art royal and intensely human at the same time. Also as soloist he was much feted.

Conductor Rothwell shared greatly in the success of the concerts with his remarkable sponsorship of Brahms' Second Symphony, the Finlandia, tone poem by Sibelius, and Weber's Oberon Overture. In shading and precision the orchestra has reached higher standards before. Mr. Paul Mattersteig's tuba playing was eminent during the Finlandia.

Manager L. E. Behymer is happy to chronicle four box office altitude records here, in San Diego and Pasadena. Yesterday's Philharmonic Orchestra concert with Emilio de Gogorza, baritone, and Emile Ferir, viola soloist, as stars, was not only completely sold out, the standing room tickets were sold to the limit, outnumbering by far the complimentary tickets extended to the press. The Friday afternoon performance of the program under Rothwell also took place before a capacity audience. Pavlowa will appear six times here and even standing room space is no longer available. The same holds good for her performance on Monday night at Pasadena before the Music and Arts Association.

The Amphion Club Concert Series de Luxe at San Diego, also under the regime of "Bee," is completely sold out as to season tickets. The events being filled by Madame Pavlowa and her company, Madame Louisa Tetrassini, Josef Hofman, pianist, and the Philharmonic Orchestra of New York under Stransky. This wonderful response by the people of the southern city is a record-breaking phenomenal achievement in the musical history of that town and would shed glory not only on this city of 100,000 inhabitants but on localities of the size of Los Angeles or San Francisco.

Emilio de Gogorza, famous baritone, now staying at Beverly Hills, is captivated with the charms of the California Southland. He is recovering rapidly from his recent illness.

Maurine Dyer, the gifted young mezzo-soprano, has been engaged as assisting artist for Madame Lada's Middlewestern and Western tours. Miss Dyer's songs will be visualized in dance by Madame Lada. In addition she will render several vocal groups on every program.

Elizabeth Rothwell, wife of the conductor of the Philharmonic orchestra, will be soloist at the music tea

next Tuesday afternoon at the Little Theatre, the Noack String Quartet furnishing the program as usual. For her appearance on this occasion Mrs. Rothwell has chosen to sing an interesting group of English, Irish and Scotch songs by Beethoven. The accompaniment of the original arrangement will be played by Sylvain Noack, violinist, and Walter V. Ferner, violoncellist, with Richard Buhlig at the piano. Last season Mrs. Rothwell presented these songs in New York with the Letz quartet with Harold Bauer at the piano with distinguished success. The balance of the program will include the Mozart quartet in G major and the first presentation in Los Angeles of a Serenade for Strings, by Albert Elkus, a San Francisco composer.

Concertmaster Sylvain Noack has been indisposed the last week, but was again "on deck," leading the first violins at the last concert. He has had news from his friend, Carl Flesch, the great violinist, who promised him a long letter about the German concert season for the near future.

W. H. C. Burnett, manager of Louis Graveure, the excellent baritone, appearing here in Behymer's Philharmonic Course on Tuesday, is in town, together with Mrs. and Miss Burnett. Mr. Burnett is superintending Mr. Graveure's extensive tour in the Southwest.



CONDUCTOR MISHA GUTERSON

Whose Sunday Morning Concerts and Viola Soli Attract Capacity Audiences at Grauman's

The much admired contralto, Madame Estelle Heatt-Dreyfus, and her husband, Louis Dreyfus, well known linguist, who has arranged many of the charming translations the prima donna uses in her purpose programs, have arrived from a tour around the globe. Both were cordially welcomed by their many friends at yesterday's Philharmonic concert.

The coming Popular Concert, which will feature Winifred Hook as piano soloist in the Variations Symphoniques, by Cesar Franck, is creating much interest, particularly as Mr. Rothwell has placed Rimsky-Korsakow's Scheherazade, the Death March from Goetterdammerung, an Oberon Overture on the program. Miss Hook is a refined pianiste who excels in modern works, specially of the French school. She is a member of the Egan School faculty.

In the double concert following, February 18th and 19th, May Peterson, prima donna soprano, will be the soloist. The complete program announces: Mozart—Overture to The Marriage of Figaro; Mozart—Deh vieni non tardar from The Marriage of Figaro, May Peterson; Charpentier—Impressions d'Italie, I. Serenade (Viola solo, Emil Ferir), II. A La Fontaine (At the Fountain), III. A Mules (On Muleback), IV. Sur les Cimes (On the Summits), V. Napoli (Naples); Morris—Tone Poem after Rabindranath Tagore (mss.), Charpentier—Deplus le Jour from Louise, May Peterson; Wagner—Overture to Rienzi.

James V. Petrie, one of our musical "institutions," for a number of years head usher at the Trinity and Philharmonic Auditorium, and who as such has found a place for everybody, even on sold-out nights, has established a central ticket office and thus made it still easier for the public to "go somewhere." The Los Angeles Ticket Bureau carries everything in the ticket line and for the same price as the theatre or concert

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As reported in last week's issue the Society of American Music Optimists, first founded by Mana Zucca in New York City, has made a promising start with a branch society in Los Angeles. The local branch elected Mrs. Joseph Zuckerman as president and adopted the New York charter for their own use as the purposes are the same. The American Music Optimists stand for American music and American composers first, of course without prejudice against music and artists of other countries, nor wishing to encourage mediocrity under the pretense of furthering national expression along musical lines. The following attractive program ushered in the activities of the Los Angeles group: Opening address, Judge Dana Weller; The American Music Optimist, Mrs. J. T. Anderson; Jamison Quartet—(a) Rose and the Moth (Jamison), (b) Mammy's Lullaby (Jamison), (c) Racheim (Mana-Zucca), Margaret Messer, Hazel Anderson, Edna Voorhees, Daisy Prideaux; Soprano—(a) Tristram and Isolt (Adolph Foerster), (b) Ah, But a Day (Hallet Gilberte), Madam Emma Loeffler Zaruba, Mr. Frank Colby, accompanist; Danseuse—The Winter Coquette (Newland), Miss Grace Immerman, Adelina Immerman, accompanist; Piano—Selected, Madam Claire Forbes Crane; Basso Cantante—(a) Deep River (Fisher), (b) After Sunset (Webster), Requiems (Webster), After the Squall (Webster), Charles de la Platte, May McDonald Hope, accompanist; Violin—(a) Wah Wah tay see (Cadman), (b) Dance of the Sylphs (Goldblatt), (c) From the Cain Brake (Samuel Gardner), (d) Adoration (Barowski), Mr. Sol Cohen, Mrs. Hennion Robinson, accompanist. The Southern California Music Company generously furnished a Chickering Ampico for the occasion.

The fame of Charles Wakefield Cadman is growing. Thanks to his art American music is finding an additional foothold on English programs. Sir Henry Wood will conduct the European premiere of Cadman's Thunderbird Suite in London at the Promenade Concerts in Queens Hall next month. In addition the work will appear in print prior to the performance in a complete edition, undertaken by the prominent firm of Boosey & Co.

Whitmarks, the New York song publishers, have brought out several songs with the words by Helen Goff, who is under contract with them to write the lyrics for their publications.

Mrs. M. Hennion Robinson, the artistic accompanist for the Lyric and Ella Club, and who appears with leading artists in that capacity, has written a beautiful new song, The Mystic Hour, a bridal song. It was well received when sung recently by Miss Maurine Dyer.

Mrs. Blanche Ebert Seaver, equally successful as accompanist and writer of songs, has returned from

New York and added new laurels to her art. Two of her songs will soon appear in the editions of a New York publishing house.

Constance Balfour, popular concert soprano, had the distinction of appearing during the opening program of the Ambassador Hotel. Two concerts on the same day were given by her at San Pedro, in the morning at the High School and in the afternoon before the Woman's Club. February will see this well known soloist also much in demand. In addition Miss Balfour has been rather busy teaching.

The joint recital of Edith Lillian Clark, pianist, and Amon Dorsey Cain, baritone, was noteworthy only on account of the fact that the Matinee Musical Club had lent its fair name as sponsor to this musical event. The Club deserves the sincere thanks of the profession and of the public for thus encouraging resident artists to appear. Such a policy will do much to improve the local musical life. The choice of the concertizing musicians however must have given rise to urgent questions in the minds of discriminating listeners, particularly as the concert took place on a paid admission basis. Mrs. Clark's playing of Chopin, Cyril Scott, Grainger, MacDowell, and Liszt was not satisfying technically or as to interpretation. Mr. Cain's voice today no longer responds sufficiently to his artistic intentions neither in tone development nor as regards intonation. Mrs. Cain's accompaniments were amateurish and rough. Taking the good will of the club for the deed it is much to be hoped that the future will see this organization frequently in the becoming role of concert giver. We cannot help coming to the conclusion, however, that if our chamber music organizations or the Philharmonic Orchestra would dare to offer to the public in the form of paid admission concerts what has been imposed upon the public by some of our teachers here, the public would not stand for it. Certain of our teachers and composers will have to raise their standards as performers and creative artists, or they must not complain if the public gives the preference to Eastern artists.

Expressing confidence in the business future of his own firm as well as the business world in general, J. T. Fitzgerald presented employees of the Fitzgerald Music Company with \$10,000 last night. The money given to the 60 employees of the company represents a liberal percentage of the fiscal year's earnings. Mr. Fitzgerald said that sound analysis gives every assurance of an even more successful period than the prosperous year just closed. The money was given to the men at a banquet in the Egan Theatre building. Speeches were made by H. C. Braden and J. E. Yunker, vice president and secretary of the company.

A Los Angeles composers' program was given by Dr. Ray Hastings, prominent organist, at the Auditorium last Sunday. He played Prelude in F (Frederic Groton), The Water Lily (Lonis F. Gottschalk), Swing Song (Sibley G. Pease), Suppliance (Carl S. Dond), Chant d'Amour (Henry G. Millier) and Elegie Romantique by Roland Diggle.

Ruth Bagnell Townsend announces a piano recital at the Ebell Club House for February 8th, the program consisting of eminent Brahms and Chopin works.

Fifty new members have joined the Gamut Club since the beginning of the year. They will be formally admitted at next Wednesday's dinner. Irene Pavlovskia, the well known prima donna, will be guest of honor. Joseph Dupuy is in charge of the entertainments.

Carrie Jacobs Bonds, the popular composer, will sing songs of her own at the Hayt Theatre in Long Beach on Monday. Encouraged by her tremendous success in the East she is planning a concert tour through England, France and Italy.

Mrs. Rose Zobelein Lick, pupil of Anthony Carlson, was much applauded in a program of Old Italian Airs she sang before the St. Cecelia Club.

At the residence studio of Jode Anderson, successful piano pedagogue, a recital was given in which a number of his advanced pupils appeared. Among them were Eunice Landrum, Violet Stallent, Louise Kantrowsky, Stephanie Opid, Esther Beck and Eunice Aberthy.

The Apollo Male Quartet, a product of the John Smallman studio, had its contract at the Mission Theatre prolonged for another six weeks.

The Rainbow Trio, Mmes. Coburn, Gaut and Millikan, from the Maude Fenlon Bollman studio, sang Tuesday evening for the Hollywood Community chorus. Mrs. Bollman sang recently for the MacDowell Club, introducing children's songs.

Dora M. Zimmerman, contralto and teacher of dramatic art of Pittsburg, has just come to Los Angeles and opened studios in Blanchard hall. She is a graduate in the professional and gold medal course given at King's College of Oratory of Pittsburg. She will soon give a recital.

William Hoffman recently has arrived from San Francisco and has taken a studio at the Majestic Theatre building to teach voice. Mr. Hoffman, who is a baritone, has had considerable experience singing abroad.

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Richard Buhlig's piano recital revealed him as an exceptional player of great refinement as to technique and artistic taste. The program opened with the Choral, Prelude and Fugue by Franck, followed by two Scriabine Etudes, Andaluza by de Falla, Debussy's Homage, a Rameau and La Solrée dans Granade and Albor del Gracioso, closing with the Liszt Sonata in B minor. Mr. Buhlig's technical equipment is excellent and attains particular brilliancy in specifically rhythmic episodes. While this artist possesses a multitude of tonal nuances dynamically one could not but note during this recital a certain paleness of tonal color resulting in or caused by a certain harshness of sound. The subdued though glowing warmth of color in the Franck was somewhat missing, as was that religious note of this composer. The Scriabine Etudes were rendered with an amount of super-refinement in shading which almost deprived them of their emotional quality. Mr. Buhlig played these technically intricate compositions otherwise delightfully. It was in the Debussy and Ravel numbers that he appealed specially through ethereal tonal nuances. In the de Falla selection a distinct shrillness of tone, perhaps intended, was noticeable. The Liszt Sonata found in Mr. Buhlig an interpretative artist of impressive poetic faculties. The structural exposition of the work, the harmonic values and the great musical mind Liszt's, who is so unworlily in this sonata, were eloquently revealed. Tonally Mr. Buhlig was here eloquent. There was a bigness in his Liszt playing which fully compensated for that super-refinement which had cast a certain diminutive shadow over the previous program numbers. Altogether it was a highly artistic and interesting recital.

The Noack Quartet continues in its work as an eminently artistic organization. Their last program may suitably be called strong because of the quality of rendition and selection. The polyphonic interdependence of the four instruments in the Beethoven Quartet opus 95, F minor, a cyclopic work, was well brought out. This composition was played with such technical and interpretative forcefulness that its inherent beauty quickly cast a spell over the audience. It is a difficult undertaking to accomplish this during the early stages of a chamber music program and particularly with a Beethoven number of that calibre. That the quartet succeeded in such degree bespeaks its artistic eloquence. In the Schumann Quartet, opus 41, No. 3, A major, one could specially enjoy the colorfulness of the ensemble which produced a bel canto effect for the four string instruments, which was startling in its charm. There is an emotional element in this Schumann quartet which betrays the fact that it might be counted among his love lyrics. He wrote it soon after his union with Clara Wieck. Concert Master Noack and Alfred Kastner, harp, performed the piece de bravoure, the Phantasie for Violin and Harp, by Saint-Saens. Mr. Noack's tone was of luminous beauty. The Phantasie is a melodious work, graceful, yet of a certain pathos which seems to accept the nature of an invocation at times. The work is based on Algerian impressions of the composer. Mr. Kastner's work was brilliant and colorful, revealing nothing of the technical intricacies in the accompaniment.

## MOTION PICTURE MUSIC

**At Grauman's**—The Wagner Memorial Concert at the Grauman Theatre yesterday morning was a fitting tribute to the immortal writer of music dramas, who died on February 13th, thirty-eight years ago. Sid Grauman, in honor of the day, had increased the orchestra to seventy-five players. Conductor Misha Guterson assembled a program of great attractiveness, consisting entirely of Wagnerian music.

One of the earliest works of Wagner, the overture to The Flying Dutchman, inaugurated the concert. An orchestration of Dreams, one of the few songs Wagner ever had written, followed. As a selection from Lohengrin Mr. Guterson chose the popular introduction to the third act. From the "Ring" music the difficult and thrilling Ride of the Valkyries was chosen. The Prelude to Tristan and Isolde represented one of the later operas by the "master from Bayreuth." The dramatic Rienzi Overture formed a powerful ending of the splendid program.

Conductor Guterson led his orchestra in his characteristic effectual style, offering colorful readings and strong climaxes, which made a deep impression on the capacity audience. The orchestra responded splendidly and rose fully to the occasion during this program, one of the finest ever given at Grauman's. It was a musical event which does high credit to Sid Grauman as manager and Misha Guterson as conductor.

### KATHLEEN PARLOW RECEIVES OVATION

After five years' absence from America, Kathleen Parlow was heard in New York on Friday afternoon, January 28th. She received an ovation which lasted several minutes. It was the consensus of the opinion of the press that Miss Parlow had returned a finer artist than ever. An artist who had gone ahead concertizing all during the war. She is now recognized as not only the greatest living woman violinist but one of the greatest violinists of our day, irrespective of sex. Miss Parlow will be heard at the Columbia Theatre under the direction of Jessica Colbert, Sunday afternoon, March 27th.

The Pacific Coast Musical Review is the only paper that covers the entire musical field. Subscriptions \$3.00 per year in advance.

## THE JOSEF HOFMANN CONCERTS

Few, if any, critics any longer hesitate to place Josef Hofmann in a class by himself. America has heard all the great pianists in the last fifty years and today with scores of brilliant performers constantly appearing, the genius of Hofmann mounts higher and higher. He is the one gigantic figure whom all the other pianists admire without restraint. His too infrequent visits to California always signalize a great outpouring of the pianistic clan, for two hours of the playing of Josef Hofmann equals years of work and years of study.

Once again it is the proud privilege of Manager Selby C. Oppenheimer to announce two recitals by this monarch of his art. At the Columbia Theatre on the Sunday afternoons of February 27th and March 6th, Hofmann will play two wonderful programs. His first Sunday's offering will include an interesting sonata in C sharp minor by MacFadyen; Fanny Dillon's beautiful study, Birds at Dawn; a much discussed etude by Von Sternberg; the magnificent Carnaval of Schumann; the Schubert-Liszt Solrée de Vienne; Ganz' Rustic Dance and Scriabine's Languid Dance, and the Liszt 6th Rhapsodie.

An all Chopin program will be given at Hofmann's second appearance, and this will include the B minor sonata, opus 58, Ballade in F minor, three etudes, Polonaise in A flat major, a Mazurka, a Berceuse, Waltz and a Nocturne. Manager Oppenheimer has already placed the Hofmann tickets on sale at Sherman, Clay & Co.'s ticket office.

## ANNA CASE CONCERT

Beautiful Anna Case, peerless among native song-birds and ranked with the world's greatest by the most eminent critics in this country and in England, will display her superb art in a single recital only in San Francisco this season. Manager Selby C. Oppenheimer



ANNA CASE  
Beautiful American Soprano Who Will  
Give a Concert at the Columbia  
Theatre on Sunday Afternoon,  
February 20th

has booked this famous prima donna for a special Sunday afternoon concert at the Columbia Theatre on February 20th.

Of all the American singers who have in the past few years visited this city, the name of Anna Case has always stood forth in bold relief. Hers was a quick rise to recognition. The stories of her rare beauty preceded but a little the startling series of successes she achieved during her first season with the Metropolitan Opera Company. In this great institution it did not take Miss Case long to share honors both from a box office and artistic standpoint with Caruso and Farrar, but the opera stage had small fascination for Anna Case. Her forte was the concert platform. Here her unusual personality, grace, charm of manner and fresh beauty have established her as a super-attraction.

Three years ago when Miss Case visited San Francisco it took but the rendition of one song to establish her as one of the greatest, and before her first program had nearly finished local music lovers recognized that they were listening to one of the really greatest of the world's artists. It will be remembered how at her second recital in the Savoy Theatre people occupied seats on the stage, and others stood in the rear of the hall, with every seat in the auditorium occupied, and how the prima donna was compelled to sing 37 arias and songs, and how her enthusiastic admirers even then left the Savoy clamoring for more.

All that the Columbia Theatre will hold will be there at Miss Case's recital, and Manager Oppenheimer positively states that this will be her only appearance in San Francisco this season. Miss Case will render the following splendid program with Claude Gotthelf at the piano: (a) Lament from Ariana, No Longer Let Me Languish (Claude Monteverde), (b) La Petite Devotee (Old Flemish—16th Century), (c) Teghietemi la vita ancor (A. Scarlatti), (d) Sleep, why dost thou leave me (Handel); (a) Song from the Feast of Lanterns (Granville Bantock), (b) Le Nelumbo (Moret), (c) J'ai dit aux étoiles (Palhaldilhe), (d) Noel (Nerini), (e) Garometta (Sibella); (a) Waltz Song from Romeo and Juliette (Gounod); (a) Sylvain (Sinding), (b) Nightwind (Roland Farley), (c) Rain (Pearl G. Curran), (d) Boats of Mine (Anne Miller), (e) Song of the Robin (Anna Case).

## BRITT-ALEXANDRE BERKELEY CONCERT

First of Series of Events Given at Allied Arts Theatre Proves an Unusually Artistic Event and Attracts Large and Appreciative Audience

By L. MACKAY-CANTELL

(In Berkeley Musical Times, January 28.)

The most completely satisfactory of the season's concert offerings took place last evening at the Twentieth Century Clubhouse, when the Berkeley Theatre of Allied Arts presented the Alexandre-Britt program with Ruth Muzzy Conniston at the piano. From the beginning of the program the audience, already delighted with the strikingly effective stage arrangement of flowered branches against a neutral softness of color texture, had only pleasure in the evening's performance. Miss Coastance Alexandre and Mr. Horace Britt are perhaps the most conspicuous artists of the Coast, in the breadth of their sensibilities to the possibilities of both medium and vehicle.

Miss Alexandre is young and will undoubtedly gain in some directions, but her voice is richly lovely, her attack excellent, her tone well produced and her range splendidly equalized in view of its essential contralto characteristics. Romance, from La Dame de Pique (Tschalkowsky), Miss Alexandre's first song, was sung with great dignity and followed by his Nur Wer Die Sehnsucht Kennt, with its very beautiful 'cello obligato, as an encore. Of her group of songs, Les Larmes (Massenet), D'une Prison (R. Hahn), Les Amours de Jeao (Weckerlin) and Triste est le Steppe (Gretchanoff), the Massenet with its telling tierce of Picardy at the end, and the Gretchanoff number seemed best suited to the subconscious tragedy of this voice. Miss Alexandre's engagements of this season include a recent appearance in San Jose and an approaching joint concert with Mr. Louis Persinger, violinist and concert master of San Francisco Symphony Orchestra, in Vallejo.

This organization is to be congratulated upon the comprehension of such as Persinger and Mr. Horace Britt in its personnel. Mr. Horace Britt's playing is masterly and that of Malkin, 'cellist of the Boston Symphony Orchestra no more so. His pianissimo passages are gorgeously delicate in their gradations, his rubato is lovely, his bowing clever at all times, his fortissimo sure and broad, and his gentler sentiment as tender as spring leaves. The first of his group of three Fantasia Pieces (op. 72), R. Schumann, and Romance (G. Fauré), were exquisite and played as though never before so lovely. The Concerto (First Movement), Ed. Lalo, Mr. Britt's opening number, as also the second and third of the R. Schumann Suite and the Danse Espagnole, Granados, gave Mr. Britt a fuller opportunity for the display of his broad capabilities. Of equal importance to the success of the program was Ruth Muzzy Conniston's remarkable accompaniment which left nothing to be desired as artistically interpretative and fittingly complementary to both Miss Alexandre's and Mr. Britt's performance.

This event is the first of the second season's activities of the Berkeley Theatre of Allied Arts, organized in August, 1920, through the influence of the toy theatre vogue, but presenting it at a new angle, that of community ownership. The Maxwell Armfields, who are now in New York City, having there leased the Twentieth Century Theatre, were the first to propose the Berkeley Theatre of Allied Arts. At present it is a communistic organization formed to establish a fund for the building of a suitable playhouse in Berkeley to afford individuals opportunity for self-expression in the allied arts, music, drama, the dance, painting, sculpture and the crafts. It might seem peculiar to one not acquainted with the reasons for the slow accumulation of such a fund in this manner, that it is not immediately available through public spirited contributions by the leading wealth of Berkeley. The unfitness of the present Berkeley housing for program music is absolute; for any other purpose of art, at least unique. The choice of last evening's program would indicate that the control of the movement as at present organized is in excellent hands.

## SYMPHONY LECTURE AT LIBRARY

At the Public Library Lecture Hall last Friday, Victor Blondeau talked on the tenth regular symphony program, the principal subjects under review being Rimsky-Korsakow's Russian Easter Overture and Saint-Saens' new Harp Concerto, Op. 154. Barbara Merkle, harpist, rendered a number of excerpts from the concerto, the orchestral part, transposed for piano, being played by Albert King, who also illustrated the Easter Overture. Mr. Blondeau briefly reviewed the work of Russia's "coterie of five," showing also the influence of the old church modes in Russian music. In speaking of Saint-Saens, he reminded his hearers that this venerable composer has the distinction of becoming a classic in his lifetime. He told them that the composition of the harp concerto was directly traceable to Saint-Saens' visit to San Francisco during the Exposition and a conversation he then had with Mr. Atli. He also made a few short comments about the numbers on the program for the succeeding popular concert.

Mr. Blondeau will again be the lecturer at the next lecture on February 18th, and particulars will be announced later.

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### CHAMBER MUSIC CONCERT

(Continued from Page 1, Column 2)

Mr. Hecht is doing and has done an invaluable service to music of the Pacific West—a service that can not be estimated merely by dollars and cents. Therefore it is gratifying to note that the public has realized its obligation to Mr. Hecht and is showing by crowded houses at these chamber music concerts that it appreciates the great opportunity that is being presented.

### EXPOSITION AUDITORIUM

Edwin H. Lemare will give his 178th organ recital at the Exposition Auditorium on Sunday evening, beginning at 8 o'clock, the programme being as follows: Ave Maria (Schubert); Scherzo in F (Hofmann); Adaptations of Coming Thro' the Rye and Old Black Joe (Lemare); Fantasia in F minor (Mozart); Festival Suite (Lemare). The Lemare transcriptions of the two familiar melodies are new, and the "Festival Suite" has not heretofore been heard at a recital.

Helene Allmendinger sang for the Oakland Piano Club which met at the home of Mrs. Jacob del Valley in Ridgeway on the evening of February 3rd. Miss Allmendinger sang a group including Norrls' Three Roses Red, Fisher's Gae, to Sleep, and Whelpley's The Nightingale Has a Lyre of Gold. As an encore Miss Allmendinger sang Campbell-Tipton's Homeward. The numbers were most heartily received.

**Dr. Maxim Degrosz**  
 CONDUCTOR

Rialto Theatre Concert Orchestra

### SYMPHONY CONCERT

(Continued from Page 1, Column 4)

meeting this obligation to the public. We can not imagine a greater disgrace for San Francisco than the failure to produce the balance of the required amount as quickly as possible. It is not a question of whispering about how little has been subscribed. It is not a question of personal dislikes or likes. It is nothing short of the honor of the city which is at stake. Are you willing to redeem this honor or not? This question can only be answered by the nature of the response made to the appeal of the President and Board of Directors of the Musical Association of San Francisco for funds to carry through the symphony concerts during the next three years.

### ULDERICO MARCELLI CONDUCTS CAVALLERIA

Ulderico Marcelli, leader of the Tivoli Orchestra and a composer of distinction, conducted the performance of Cavalleria Rusticana at the Curran Theatre last Tuesday evening in a manner that justifies more detailed mention which we are unable to give at this time, but will do in the next issue. The performance was one of the excellent productions of the San Carlo Grand Opera Company, of which Fortune Gallo is the owner, and which enjoyed such a prosperous engagement during the last three weeks.

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## CHICAGO OPERA COMPANY IN NEW YORK

Impresaria Mary Garden Shares in Honors Showered on Great Organization—Fritz Kreisler Attracts Capacity House

By ROSALIE HOUSMAN

New York, February 1, 1921.—On Sunday afternoon, January 23rd, the New York Symphony Orchestra, Mr. Damrosch conducting, played the long delayed Chausson work. It is a beautiful symphony, of warm and pulsing strength, and it was well done. There is a trace of Wagnerism in the score, yet this disciple of Franck's has a very personal note, and a keen sense of beauty. He makes his orchestra sound, and the chorale of brass at the end was deeply moving. There is no program note attached, a welcome change. As a novelty, the Sowerby concerto was played by that sterling French pianist, E. Robert Schmitz, who has always been such an ardent supporter of the new music. There have been very few concertos written by Americans,—I can recall Carpenter's and Huss'—and so it behooves us to welcome this work, as a step up in our musical development. Sowerby is a young Chicagoan, 26 years of age, whose overture Comes Autumn Time has been done by most of our big orchestras. The dominant impression on hearing this music for the first time is its amazing vitality and energy. There is the note of that Americanism in it that Sandburg has struck in his Chicago Poems. It is so free, so amazingly alive. The three movements are played without pause, and the end is brilliant. The piano part has many difficulties and is not grateful to the pianist, anxious for personal display, and in it Mr. Schmitz again showed us his complete absorption in the interest of the composer. He played with beautiful tone, a fine sense of its rhythmic values, and above all, with a spirit of freedom only possible in a very few. There was much applause for performer and orchestra, who played the difficult score from manuscript. Wagner's Fire Music and Ride of the Valkyries completed the program.

On Monday, January 24th, the Chicago Opera Company came to New York for its annual visit, under the leadership of Mary Garden. This season the performances are held at the Manhattan Opera House, which Hammerstein had built for the glory of opera. Many of the artists had sung here in his time, and it was good to hear opera again under this roof. The opening opera was Norma, with Rosa Raisa as star in a part she triumphed in last season. Every seat was taken, and there was a most distinguished audience to greet her. With Mme. Raisa were Forest Lamont, Mme. Besauzoni, and Lazzari, and Mariuzzi conducted. Mme. Raisa's glorious dramatic voice filled the house and thrilled her listeners, and her Casta Diva was loudly applauded. For the next six weeks we will see opera going strong on 34th street as well as at the Metropolitan, where Louise was sung the same night as the Chicagoans came to us.

Alfred Cortot, the French pianist, played at Carnegie Hall January 24th and there wasn't an empty seat in the place. His program listed only three numbers—Liszt's B minor sonata, the twenty-four Preludes of Chopin, and Schumann's Etudes Symphoniques. He called it Music of the Romantic Period, and his interpretation was consistent in every detail. More delightful playing I do not know. He has all the subtle and exquisite finesse of the French with the warmth and color the music demanded. He made the sonata interesting, which few do; and his interpretations of Chopin's many moods is well known here and appreciated. To the Etudes he added the five posthumous ones, playing them in between the others so as not to alter the outer line of the work. They fitted well, and it is a pity they are not included oftener. Of course there were many encores.

Tuesday was one of the biggest and most important days in New York's present season. Of first importance, was the appearance of Mary Garden in Monna Vanna, which was, according to the Wednesday papers, the signal for unusual enthusiasm. With her appeared Muratore, golden-voiced and handsome as ever, an ideal Prinzvalle. It was a superb performance, again crowded to the doors.

At Carnegie Hall the Chicago Symphony under Frederick Stock made its first appearance in New York in years. There was a great crowd to welcome them and it certainly showed itself now as always, the supreme orchestra in America. The organization has been a unit so long under Stock that the various choirs have taken on a most wonderful blend and unity, and respond in every detail to the magnetic conducting of their leader. They gave us a most understanding reading of Brahms' Third Symphony, so seldom heard, Tschaikowsky's Francesca da Rimini, a beautiful work; Arnold Bax's Garden of Fand, a symphonic poem of delicate imagery, based on Celtic folklore as most of his music is. In it the wood-wind section was specially fine, and the music was poetically conceived and so played. The final number, Strauss' Death and Transfiguration, closed a splendid concert and brought the house cheering to its feet. We all hope they will come again.

The final Toscanini concert was also the same night, as was the Letz quartet, assisted by Levitski, in the Brahms Op. 26, and the Coolidge prize work of Malipiero was given its first New York hearing. The concert under Toscanini was at the Metropolitan Opera House and was packed with hundreds standing. The

Mozart Symphony in E flat, Elgar's Symphonic Variations, and Wagner's Mastersinger Overture were the main parts of this program. As novelty we heard Sialgalla's Piedmontese Suite, a modern Italian work based on peasant music of the district. It was interesting and melodious, and not new in the sense so much of our music is. The handling of the orchestra was effective and it sounded well. All praise to the men and to their wonderful leader who gave us such thrilling moments and who is so well loved here with us in New York.

Wednesday afternoon saw the first of Mme. Samaroff's Beethoven Sonata recitals. She is to give eight, and will play them all. At the first she had the co-operation of her distinguished husband, Stokowski, who spoke on the early period of Beethoven's development with much enthusiasm. It was a privilege to hear him and also to enjoy the first four sonatas. The Op. 7 was specially beautiful, and Mme. Samaroff's evident keen understanding of all their structural as well as musical detail made them all the more enjoyable. The house was well filled and most appreciative.

Wednesday evening I had my first opportunity of hearing Mengelberg conduct. The soloist was Ignace Friedmann in the Liszt E flat concerto. He is equally interesting as orchestra soloist as in his own programs, which means a lot. The symphony was the Tschaikowsky fifth, the most Russian of them all. The men are now more responsive to Mengelberg's baton and the horns in particular are much more mellow.



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He conducts without score, living and sensing every phrase, and though no smallest detail misses him, he never for a moment loses sight of the larger line. He is one of the most plastic of conductors, and he commands a wide range of dynamics. I shall look forward to hearing him again.

Thursday's music brought Brahms as the next in the historic cycle under Damrosch. The second symphony, the Academic overture and the violin sonata made up the music. When I say that the soloist was Fritz Kreisler I am saying that the house was crowded to the doors, and that the concerto was superlatively well played. I thought that the symphony was beautifully done, though the first movement did not sound as well as the rest to me. But it was so lovingly played and so enjoyed by the vast audience who are all deeply devoted to Brahms. The overture is invigorating music and was played with real spirit. But when it comes to finding words for Kreisler, I am utterly at a loss. All the warmth, the nobility, and human quality that have made him the artist that he is, were in the deeply felt music. The second movement was particularly revealing. One felt as well as heard, and I, for one, am grateful for the privilege.

E. Robert Schmitz, Mme. Gilda Varesi and Messrs. Tinlot, Pollain and Lucien Smith assisted in a concert for the benefit of the French Restoration Fund in the picture gallery at Mrs. Vincent Astor's. The music was all French as it should be, excepting the G minor Bach Fantasia and Fugue. One's impression of Mr. Schmitz' depth of feeling and love of the beautiful grows each time one hears him, and he is one of the very few to champion the good in the new music. The ensemble later played the C minor Faure piano quar-

ter, a noble work, seldom done. They had the assistance of Albert Wolff, the French conductor of the Metropolitan, to turn their pages.

At the Chicago Opera season Mme. Raisa was the star of the Jewels of the Madonna; at the Metropolitan, a matinee of Aida, with its usual cast, and an evening performance of Butterfly were sung. In the latter opera were Farrar and Scotti.

Rachmaninoff was soloist with the Philharmonic Orchestra at Carnegie Hall, playing his second concerto. The Beethoven fifth and the Tragic Overture of Brahms were the other numbers played.

On Friday evening, January 28th, Lucrezia Bori returned to the Metropolitan after an absence of six years. She had been the victim of an unfortunate operation on her vocal chords, and had temporarily lost her voice. She was given a royal welcome by all her old admirers, when she re-entered as Mimi in Boheme. Though her voice is not one of the very greatest, it is sweet and warmly sympathetic, and her acting is exquisite. In the cast with her were Gigli and Scotti, and the performance was delightful. Now we shall see her in Flora, and I hope, Iris, which has not been given since she left.

## A Few Minutes With Lada

In between her many trips, Lada rested a few days in New York and we had a pleasant chat at the Belmont Hotel. Although the season is not half over, she has danced a great deal in the East, and is now on her way West, and will dance on the Pacific Coast in February and March. We chatted of the various places where she had already been and of the different programs she had given. "There is certainly something American on every one I do," she told me, "and something happy and personal, I hope." Her enthusiasm was delightful, and one can see that she dances for the very joy of it, as it radiates from her as she talks of her art. It is no wonder the critics unanimously agree that her work is full of spontaneity and grace, as she is simply expressing herself. Lada did not tell me all she plans to do when West, so I gathered that she wished to keep a few surprises for her new friends out there. The picture of Lada and her beautiful dog, Queenie, will long remain in my memory, as well as the little happy chat I so enjoyed.

## S. F. SYMPHONY ORCHESTRA IN BERKELEY

Next Thursday evening the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will give the first of a series of four concerts in the Harmon Gymnasium at the University of California, Berkeley. These concerts will be given on four consecutive Thursday evenings, the last one taking place March 10th. At the end of the last Berkeley series a vote was taken to determine what class of music would be preferred at these concerts, and the result was strongly in favor of the purely symphonic music rather than the more popular light classics. The program for the first concert will consist of Brahms' first symphony, the Variations on a Russian Theme by six Russian composers, and the Prelude and Love Death from Wagner's Tristan and Isolde.

## MANAGER ENGAGES ALICE GENTLE FOR LIFE

Among the many aspirations of a true and sincere artiste is that her audience should not be swayed merely by her art but that they should be made to feel the charm of her own personality as well. Alice Gentle has been able to evoke the admiration of thousands through the beauty of her voice and acting, but I think that her having won favor with this vast multitude has not gratified her in any greater degree than her happiness and joy at having captivated the admiration and devotion of just one. This very fortunate one is Jacob R. Proehstel, to whom Miss Gentle has announced her engagement. The wedding ceremony will be celebrated in the early spring, no doubt either in San Francisco or Oakland, where Miss Gentle's professional engagements will necessitate her presence. This contract Miss Gentle says is the most wonderful one in all her career, for it is a life contract with the manager of her own choice.

Mr. Proehstel is widely known throughout the country as being one of the most capable of the younger managers. He has the happy faculty of making friends with all whom he comes in contact with, for people are bound to recognize his many sterling qualities. He has a host of friends in California with whom he enjoys great popularity and with whom he is held in the highest esteem. It is not necessary at this time to speak of Alice Gentle the artist, for all will agree as to her superiority in that direction. But in mentioning Alice Gentle, the woman, for those who have never had the privilege of knowing her it may be said that they have missed meeting one of the most charming, gracious and intellectual women in public or in private life. Miss Gentle is kindness itself and generous to a fault. She has a true knowledge of human nature and a keen sense of sympathy. She has in her home as she displays in her art a great amount of animation and life and the knack of making all who know her love her as just Alice Gentle. It is slight wonder then that Miss Gentle is taking a life partner, and those who know both parties concerned will agree that only the greatest happiness is confronting them. C. H. A.



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## CHICAGO OPERA COMPANY DUE IN APRIL

Mary Garden Heading a Company of Several of the World's Most Famous Artists Will Appear Here for Two Weeks During the Month of April—Their First Visit Since 1913 and 1914

The Chicago Opera Association, whose two past engagements in San Francisco still live in the memory of the many privileged at that time to witness their many never-to-be-forgotten performances, will again appear in San Francisco during the second and third weeks of April. At that time the company was headed by the late Cleofonte Campanini, who was the director-general as well as chief d'orchestra. His place since his demise has never been correctly filled until about two weeks ago, when Mary Garden, at a moment's notice, jumped into the place left vacant by the resignation of the general director, Herbert M. Johnson. It seems to be that Mary Garden is always called upon in an emergency and has never been known to have failed in answer to any summons. Mary Garden received her first big opportunity in just this way when Madame Rioton at the Opera Comique, Paris, became ill during a performance of Louise and she was asked to take her place. She grasped the chance then as she is doing now, and the consequence is known to all opera goers and musicians. She made good and has since then enjoyed one success after another. That Mary Garden is the right woman in the right place at this particular moment can only be appreciated by those who have followed her remarkable career, and know her ability as an artist as well as a woman with an overabundance of brains.

Associated with Miss Garden on this tour will be several other of the world's most famous artists of this present generation. Lucien Muratore, recognized throughout Europe and America as perhaps the greatest operatic singing actor, will play opposite to those roles assigned to Miss Garden. Their performance of Fevrier's Monna Vanna is to be looked forward to with unusual interest from the highly artistic standpoint. In the romantic characters such as Faust, Romeo and Des Grieux in Massenet's Manon, Muratore has no rival. Miss Garden will appear as Carmen, Thais, Flora in L'Amore dei Tre Re, Marguerite in Faust, and as Monna Vanna. Let us hope that San Francisco will witness her superb performance of Melisande in Debussy's opera, Pelleas et Melisande.

Frieda Hempel, perhaps the only living exponent of the Mozartean school of singing, will fill her place as the leading coloratura soprano and will charm not only by the sheer perfection of her vocal art and beauty of voice, but by her charming personality and her distinctive acting. Miss Hempel is one of the few singers of that type who can really do more than vocal gymnastics for she has gained recognition for her histrionic ability. Her associate in the operas she excels in will be Alessandro Bonci, whose lyric tenor voice and bel canto singing have been heard in San Francisco and already admired here. Bonci and Miss Hempel will sing together in La Traviata, Marta, Rigoletto and L'Elisir D'Amore. The dramatic soprano of the company is Rosa Raisa, who has no superior in her line of work. She has force of personality, tremendous vocal and dramatic powers and a portion of physical beauty of a dark type. Her best roles are in The Jewels of the Madonna, Il Trovatore, Cavalleria Rusticana, and as Desdemona in Othello. Other artists of great reputation as well as ability are George Baklanoff, who has already made a great impression in

San Francisco when he appeared here with Rabinoff's Boston Opera Co. Cyrena Van Gordon will lead the contralto section of artists and Josef Hlstop, Forest Lamont, Giacomo Rimini and Charles Marshall will be included in the cast, besides many others of equal importance.

One of the chief conductors of the organization will be Giorgio Polacco, whom San Francisco will welcome back for it has been many years since this favorite has been heard here at the head of an orchestra. As an operatic conductor one can think of none better in the world than Mr. Polacco. He first received recognition here during the old Tivoli Opera House days before the fire, when he then conducted for Madame Luisa Tetzlaff. Since then his fame has taken him to the Metropolitan Opera House, Chicago Opera Association, Bracale Opera Co. in Havana, and several European opera houses.

San Francisco is assured of two weeks of perfect opera under the splendid direction of Mary Garden. The auditorium will again be transformed into an opera house where the thousands desiring accommodations for this operatic feast will find suitable seating capacity, providing they secure their locations as soon as the seat sale goes on. A treat of this sort should not be missed by those who love good opera and enjoy only the greatest artists.

C. H. A.

## MADAME CAILLEAU'S STUDENTS RECITAL

Madame Rose Relda Caillean's young vocal scholars had another opportunity of displaying the excellent work they are achieving under the guidance of their well known instructress. At Madame Caillean's studio, 3107 Washington street, on Saturday afternoon, January 29th, about eight pupils sang before quite a large gathering, who seemed to keenly appreciate the efforts of these vocalists. Most of the participants have been frequently heard at Madame Caillean's informal concerts and for this reason as well as for the great pleasure they give with their earnest and sincere singing it is most interesting to note from time to time the marked and steady improvement in their work.

On this occasion eight students gave the program, and it was a most carefully selected one, as Madame Caillean knows exactly what songs are suitable for each student to reveal her talents to the best advantage. Miss Margaret O'Brien sang Un doux lien by Delbruck, and You, Dear, and I by Clark, and once more the purity and silvery quality of her voice was greatly admired. Alone in Love's Garden by Hewitt and Si mes vers avaient des ailes by Hahn revealed the warm tones of Miss Myrell Rosenthal's voice, and also served to display her splendid ability to sing songs of the French school. Miss Blanche Kollmann, who sang a very weird and interesting number of Leoni, composer of the operatic novelty L'Oracolo, entitled Coolan-Dhu, seemed to grasp the atmosphere of the song and was able to convey it most capably to her audience. Miss Kollmann is a young student from whom we should expect splendid achievements, for she has one great advantage, that of being a very accomplished musician, which is most noticeable in her intelligent interpretations and the skillful phrasing of her songs as well as her finished style. Her other number was an aria from Gounod's Faust.

Miss Helen Mauser again gave great pleasure to her hearers by her charming rendition of Curran's Sonny Boy and Three Little Chestnuts, by Page. It has always been quite interesting to watch the development of Miss Mauser's voice, for when she first was

heard at these auditions her voice was scarcely audible and now it has ripened into an organ of quite a few pleasing qualities. This proves that a great deal can be accomplished through persistence and patience. Until, by Sanderson, and A Lover in Damascus, by Finden, were splendid vehicles to exhibit the delightful quality of Miss Elizabeth Magee's voice. Her enunciation was exceedingly good and she sang with an unusual amount of expression. Homing, by Del Riego, is a song which requires a vocalist with a very keen feeling for true art to cause it to stand forth. A singer with ordinary talents would reveal the cheapness prevalent in the number, but as sung by Mrs. J. Golden there were possibilities demonstrated that one hardly expected. Mrs. Beach's Years at the Spring gave Mrs. Golden the chance to display her full and brilliant high notes and dramatic expression.

Richard Hunter, the young tenor, who made such a sensation the last time he appeared at Madame Caillean's concert, was just as enthusiastically appreciated on this occasion. The aria from Flotow's Martha was given with sweetness and clarity of tonal quality and a fine sense of the legato. Aside from the splendid timbre of his voice he possesses an exceptional amount of temperamental warmth. The lovely flute-like tone of Mrs. B. Williams were heard in the Villanelle, by Dell'Acqua. This very difficult selection Mrs. Williams gave with fluent execution, charming style and artistic interpretation. Her Care Selve, by Handel, a song absolutely opposite in type to her first number, was given to reveal her perfect breath control, her flowing legato and her fine understanding of the serious or more classical works. The burden of the afternoon's work fell to Mrs. J. Baalman, who again proved herself an accompanist of the highest attainments and a musician of extraordinary ability.

## PAVLOWA AT CURRAN THEATRE

Beginning Monday night, Anna Pavlova, the incomparable, and her Ballet Russe will be the attraction at the Curran Theatre for six nights only with matinees on Wednesday and Saturday. In making this tour of the country Anna Pavlova will honor San Francisco with eight performances, which is more than any other city in the United States has had with the one exception of New York, which also had eight performances.

Mme. Pavlova is supported by a company of 70, including Alexandre Volinine, Hubert Stowitts, Marie Oleneva, Hilda Butsova, Vajinski, Pianowska, Zalewski, a corps de ballet of 40 from the Imperial Opera House of Moscow, and a complete symphony orchestra under the direction of Theodore Stier.

The program will be: Monday evening, Egyptian Ballet and Amarilla; Tuesday evening, Enchanted Lake and Chopiniana; Wednesday matinee, Egyptian Ballet and Snowflakes; Wednesday evening, Amarilla; Thursday evening, Thais and Autumn Leaves; Friday evening, Flora's Awakening; Saturday matinee, Thais and Chopiniana; Saturday evening, Enchanted Lake and Amarilla.

Tonight will conclude the season of Grand Opera at the Curran Theatre.

## GIULIO MINETTI PRESENTS PUPILS

The pupils of Giulio Minetti, the well known violinist, teacher and orchestra leader, presented their first program of the season at their teacher's studio on Saturday, January 29th. An excellent program was presented and every one of the participants reflected much credit upon him or herself as well as upon the teacher. The following program was excellently interpreted before a large and delighted audience: (a) Lilaes (Kerna), (b) Pony Race (Grun), E. Feldheim; Bercense (Dancla), E. Brown; Etude (Alard), Miss M. Goldsmith; Andante and Polonaise (Allen), Miss L. Wildberg; Andantino (Lemare), Miss J. Cummin; Duo (Viotti), T. Wolff; Adagio (De Beriot), Miss G. Waibel; Andante (De Beriot), E. Robin; (a) Midnight (Godard), (b) Serenade (Godard), E. Rixford; Allegro (De Beriot), W. Sargeant; Allegro Moderato (De Beriot), Miss E. Jurgens.

## SWAYNE MUSICALE BRILLIANT SUCCESS

The second class musical by Swayne pupils was held on Saturday afternoon, January 29th, a large number of artists and professional pupils participating. A brilliant program was played with great charm and finish, the numbers being as follows: Waltz (Schumann), Fancy Dance (Schumann), Lullaby (Schumann), Fairies (Schumann), Miss Ellen Swayne; Sonata, A minor (Schubert), Miss Marion Frazer; Scenes from Childhood (Schumann), Mrs. George Uhl; Le Lucciole (Leshetzky), Impromptu (Chopin), Mr. Edwin Calberg; Filles aux cheveux de lin (Debussy), Miss Ruth Davis; Grillen (Schumann), Nocturne (Grieg), Waltz (Chopin), Miss Josephine La Coste Neilson; Aria for Left Hand (Pirkhert), Miss Hazel Land; Minstrels (Debussy), Filles aux cheveux de lin (Debussy), Passepied (Debussy), Miss Lillian Frater; Hunting Song (Mendelssohn), Spinning Song (Mendelssohn), Miss Enid Newton; Polonaise (Chopin), Lyric Piece (Grieg), March (Sinding), Miss Ethel Denny.

Miss Evelyn Wilson, whose lovely contralto voice is gaining rapid recognition by the many societies and clubs before whom she is appearing, sang at the San Francisco Musical Club on Thursday morning, February 3rd. Miss Wilson sang an aria from Massenet's Werther and from Thomas' Mignon. She is a pupil of Madame Caillean's.

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ALCAZAR

Our Wives, a merry comedy at the Alcazar this week, will be followed next Sunday by the first local presentation of The Ouija Board, a mystery melodrama of elemental thrills by Crane Wilbur, an actor-playwright who has appeared in motion pictures and in bay region stock companies. It is a spiritualistic drama, and its personages include both the true believers and the mediumistic charlatans who prey on the credulity of the public. Its mystery lies in the tragic taking off of a trickster who is master mind of a band of clever crooks having control over a rich man because he believes that they can communicate with his dead wife; to rob him of his fortune and marry his daughter to his weakling of an adopted son who is in the scheme. There are episodes in which the trickery of a spook parlor and the psychic stunts of automatic hand-writing are depicted. There is a comedy side to this melodrama of thrills and surprises. The cast includes Dudley Ayres as a scientific writer; Rafael Brunetto as the professional psychic; Henry Shumer as an ex-convict; Al Cunningham and Frederick Green as government operators; Charles Yule as the victim of the band; Elwyn Harvey his daughter; Ben Erway as his adopted son; Nina Gullbert as a loquacious girl; and Walter Emerson, a servant.

H. B. Pasmore presented Maude Williams, soprano, Edna Walker, mezzo soprano, Helen Knapp, contralto, G. W. Rasmussen, tenor, and Douglas Allen, baritone, in a recital which took place in his attractive studio in the Kohler & Chase Bldg. The recital proved most interesting to the large number of friends who gathered to hear these very promising pupils. Mr. Pasmore, accompanied by Suzanne Pasmore Brooks, sang a group of songs from Schumann's Poet's Love, as a prelude. Miss Eva Walker accompanied her sister Edna Walker.

Mrs. Elizabeth Ivey Brubeck is being congratulated by her many friends upon the birth of a young son. Mrs. Brubeck is the wife of H. Ivey Brubeck of Concord, Calif. The many pupils of Mrs. Brubeck will be delighted to know that she intends to resume her work in her studios in the Kohler & Chase Bldg., in the very near future.





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VOL. XXXIX. No. 21

SAN FRANCISCO, SATURDAY, FEBRUARY 19, 1921.

PRICE 10 CENTS

## ANNA PAVLOWA STILL QUEEN OF THE DANCE

Famous Russian Terpsichorean Artist Retains Her Matchless Grace and Incomparable Pantomimic Skill—Curran Theatre Packed at Every Performance—Houses Practically Sold Out Before Single Seat Sale Opened at Theatre Box Office

By ALFRED METZGER

Selby C. Oppenheimer, who attended the preliminary publicity of the Pavlowa engagement, has every reason to feel gratified with the results obtained. Even at the four dollar top prices the advance sale was practically enough to crowd the houses for eight performances with the result that it required but two days of box office sales to sell out the houses completely. The financial success proved a record breaker and would surely have been even greater if the capacity of the Curran Theatre—one of the two or three largest in the city—had been a few hundred more, or if it had been possible to put the spectacle into the Civic Auditorium. But even considering all this we understand that the week's engagement in San Francisco has so far broken the record of all Pavlowa engagements in this country with the possible exception of New York. Once more San Francisco has shown that it appreciates the best in art.

It is almost unnecessary to describe these terpsichorean productions headed by Anna Pavlowa. This matchless artist has visited San Francisco repeatedly and on every occasion she has earned the homage of everybody. No one has tired of watching her incomparable art. Her grace, nimbleness and eloquent expression is as impressive and unforgettable today as it was the first time we ever witnessed it. If you have never seen Pavlowa dance, you simply have missed witnessing the art of dancing in its highest form. Pavlowa's versatility in the interpretation of her various ballets is as pronounced as the versatility of a great operatic artist in her various impersonations of contrasting roles. Pavlowa dances with every fibre in her body. She dances with her feet, her hands, her eyes, her lips—indeed, the very meaning of the character she impersonates reflects from her magnetic personality and smuggles itself into the consciousness of every observer in the audience. She interprets inaudible music and transmits poetic thoughts by means of the art of motion and rhythm.

But the attraction of the performances of the Pavlowa Russian Ballet is not confined to the stellar attraction. The entire ensemble is interpreted and conducted with singular uniformity of movement and expression. There is not a stick in the company. There is not a hitch in the performance. Every one of the associate artists from Volinine down to the most modest of the coryphees is steeped in the atmosphere of artistic refinement. The performances—whether they be solos or ensemble numbers—are of the utmost skillful and highest attainments. There is not a dull moment in any of the performances. It would be useless to write in detailed accuracy of each ballet as interpreted by this matchless company, for it would be impossible to obtain the necessary variety of vocabulary to express one's self intelligently. One can only speak of the Pavlowa performances in a general way. To really appreciate their beauty and finish it is necessary to witness them. And to witness them means to enjoy them to the very depth of your emotional capacity.

Not the least of the many features of these productions is the orchestra under the able leadership of Theodore Stier. This competent master of the baton secures the most effective results from his selected body of musicians. He blends the score of the music with the terpsichorean pantomime on the stage. In this way the music and the dance are fused into one and soothe the senses with equal effect. He sees to it that the dancers float upon the music as it were

and give the composer's thoughts visible expression. Thereby the audiences receive double enjoyment, for both the eye and the ear is pleased. To be able to witness such spectacles of grace and beauty and musical finesse is one of the greatest feasts in one's life, and fortunate indeed are those who were able to witness it. We have always maintained that art in its highest form is worthy of every possible expenditure of effort or financial means. No price is too high to pay for artistic expressions of a high order, while quite frequently even mod-



ULDERICO MARCELLI

The Brilliant Young Conductor-Composer Who Directed a Performance of Cavalleria Rusticana for the San Carlo Grand Opera Company, Receiving an Ovation From Audience and Company

est sums are expended vainly when the returns lack in finish and refinement.

How can anyone enjoy dancing to "jazz" after witnessing art such as Pavlowa gives us? How can anyone relish the coarseness of immaturity, after relishing the artistic feasts served by the great Russian dancer and her associates? It seems impossible that such things can be. And we are sure that artists like Pavlowa do more to eliminate the coarseness from the dance and music than all other forces combined, for they demonstrate by actual illustration and practice that refining art remains the ruling monarch of the senses no matter how greatly the limbs of vulgarity may hold captive fleeting emotions of cheaper sentiments.

## ATTL SOLOIST AT TENTH SYMPHONY PAIR

Solo Flutist of San Francisco Symphony Orchestra Gives Excellent Account of Himself in Artistic Interpretation of the Saint-Saens Concerto—Musicianly Reading of Schumann Symphony—Rimsky-Korsakow Overture Pleases Large Audience

By ALFRED METZGER

Two large audiences attended the Curran Theatre on Friday and Sunday afternoons, February 11th and 13th, to listen to the tenth pair of symphony concerts by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. As far as the public is concerned the interest in these events continues in the same ratio as it has during the last five years. But the management still is obliged to use every possible means of cajolment to impress those people well able to afford it with the necessity of contributing toward the guarantee fund.

and practically tell them what they should do. If it hadn't been for these personal solicitations it would have been impossible to secure the necessary sums even for such a matter of life and death as this war happened to be. How, then, can it be expected that people do willingly offer financial contributions to a cause that seems to many to be merely a matter of entertainment and which is really an educational problem? Therefore, if the Musical Association of San Francisco wishes to raise a hundred thousand dollars for a guarantee fund, it simply must visit a certain number of the guarantors personally and urge them to contribute their share. This may not be dignified to do, but in the end it will prove the only way by which to attain the object. So many people will do things voluntarily and a much greater proportion must be influenced to do things. This happens to be a psychological truth which unfortunately can not be denied, and which can not be combatted even though we filled this paper with the strongest and most select and refined expressions of condemnation at our disposal. It is our sincere belief that but comparatively very few guarantors would refuse to duplicate their previous donations if asked to do so by a representative of the Musical Association.

The feature of the tenth pair of symphony concerts was the interpretation of the Saint-Saens Harp Concerto by Kajetan Attl and the San Francisco Symphony Orchestra under the direction of Alfred Hertz. It is an exceedingly difficult thing to interest an audience in a harp solo, and we can not bestow a greater compliment upon Mr. Attl than to admit that he succeeded in retaining the undivided interest of his audience during the course of the entire Saint-Saens harp concerto. This was due partly to his great skill as performer, partly to his fine shading and incomparable phrasing, and finally to his unusually graceful attitude at the instrument. The composition in itself is not one of the most impressive works written by the famous French master, but it certainly gives the harpist an opportunity to display the various artistic faculties that comprise the musician's title to virtuosity. Mr. Attl's tone is silvery and ringing; his technical execution is clean and pure; his intonation is correct and even, and his glissandi are played with fine tone balance and shading. In short, Mr. Attl is an artist of his instrument and a musician of high rank.

The Schumann Symphony was played with that vigorous emphasis and that attainment of pronounced plastic expression which we always admire in Mr. Hertz's leadership. Both as to melodic grace and vigorous emotional depths this Schumann work belongs to the best in classic literature. It is one of those inspirational expressions which anyone really honest with himself must enjoy from beginning to end and which on this occasion aroused the audience to expressions of universal and spontaneous approval. The final number on the program consisted of Rimsky-Korsakow's Russian Easter Overture, a work singularly characteristic of the Slav character and one that reveals the fine rhythmic pulsations, and that freedom of expression which that Russian master's works so convincingly transmit. It was a worthy ending to one of the best programs of the season, and it contributed to our regret that the season of 1920-1921 is rapidly approaching its end.

We can only ascribe this lethargy to a natural disinclination on the part of people in general to take the initiative in anything. Some people always want to have others begin a thing. Then again certain people can not make up their mind without being personally urged to do so. Then again people want to procrastinate. Only a small percentage of people are willing to respond to the call of duty immediately. The greater percentage has to be personally solicited to contribute their share toward the common cause. We remember well at the time of the famous liberty loan drives it would never have been possible to secure the necessary contributions of large sums, if committees had not been appointed to visit people in their homes



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## TWENTIETH YEAR

### GODOWSKY ATTACKS SNOBBISHNESS IN MUSIC

In a recent issue of The Weekly Review there appeared a very interesting interview with Godowsky written by Charles Henry Meltzer. There is so much that is vital in this article that it well merits reproduction in full, but unfortunately lack of space prevents more than partial quotation.

"What latitude do you allow yourself in interpreting the works of other artists?"

"I have spent much time and thought upon that subject. It is not easy, I believe it is impossible, for an artist to be objective in interpretations. At most he may be, now and then, what I will call subjectively objective. He can not and should not try to kill his individuality. To some extent he must always be subjective. So long as he does not distort the meanings of composers, he should have freedom. I should much rather hear a pianist put suggestions which had not occurred to me into my own works than perform them with the correctness of an Ampico."

We left the personal point and turned to art in general. I asked Mr. Godowsky if he had noticed serious progress here in music since, say, twenty years ago. He took some time to formulate his answer.

"Yes. I believe we have made progress in some ways. As creator chiefly. We can now point to men like Loeffler and Carpenter. I think Loeffler is an admirable artist and, while Carpenter may, as you say, owe much to Debussy and Ravel, the American composers of the past were rather dull and too much inclined to imitate—well, Mendelssohn. But—"

"But?"

"We might have more progress here in music if we had not been hampered by distressing snobbishness. I am not thinking about opera as I say this. I am referring to the favor shown to the ultra-modern music of composers who, if not quite insane, are—well, I won't say what. No. Please don't ask me to explain by naming names. I have no wish to make artistic enemies."

"Do you include Ravel and Debussy in the group of ultra-modernists?"

"Oh, no. Why, beside those I mean, they now seem quite old-fashioned. I admire Debussy. I admire Ravel. Their art may lack the sex appeal and power of Wagner, but it is delicate and cerebral and beautiful in its own way. Their music is the expression of their dreams."

I had heard already that what he disliked in music was deliberate ugliness. The first to introduce that sort of thing into his art, he had said, was Berlioz. The next was Liszt. But he had chiefly new musicians in his mind no doubt—men who suggest themselves. Some are composers. Some are interpreters. And some are both.

We spoke of temperament. I told Mr. Godowsky that M. Maurel had once deplored the amazing absence of the temperamental quality in his pupils. I asked the pianist if he did not think that what seemed true of most American singers applied equally to other American interpreters.

"It is not, perhaps, a want of temperament that handicaps our artists," he replied, "as their reluctance to express that temperament. All Anglo-Saxons seem to shrink from frank revelations of emotional facts. They have exactly the same kind of reticence that makes a woman shrink from—well, say undressing. Italians, on the other hand, have no such scruple. And what is art, you know, without expression?"

"What, in your judgment, do we need here most to build up music and to help our musicians?"

"Before all, a great National Conservatory. Without that, all our art can have no basis."

"But what I mean by this Conservatory may not be what you mean and others mean. What I should like to see established here is, first a central, national, subsidized group of institutions—preferably in Washington—including schools of music, singing, acting, drama, painting, and the other arts. It should be supplemented by a National Theatre, by a great National Orchestra, a National String Quartet and later on, of course, by State Conservatories. We need a centre for our art just as we need a Government center like our Congress. Until we have one, all our art will lack stability."

"Why insist on Washington as the right home for the Conservatory?"

"Chiefly because it is the capital and freer from distractions than New York and the other cities."

"But look at Paris."

"The French might have done more in music if they had not built a Conservatory there."

"And your audiences for the performance in Washington? Our Capital does not care much for art."

"Yet we might make of it another Bayreuth. Americans would gradually be drawn to it, as Europeans were before the war to Wagner's home."

Mr. Godowsky added that the cost of supporting a great National Conservatory might be diminished in a measure if, as he thought probable, the most famous artists of the world agreed to visit it and give performances as an honor to themselves and for a nominal fee. He did not speak of the "command performances" at Windsor, where Patti, Nilsson, Melba, and the rest sang willingly for next to nothing. There seems no reason to suppose that other artists would refuse to oblige a republic.

"And do you favor the idea of having American 'prix de Rome' for music? I mean the plan which has been talked of for sending young composers, without training in a National Conservatory, to Rome?"

"Ridiculous."

He was in favor of free teachings for the students in his ideal school, or schools. But the projected "prix de Rome" he would not hear of.

"Are you aware," said I, "that President Harding is reported to have expressed himself as a warm advocate of a great national school of music?"

"If that is true," the pianist answered, "and President Harding finds it possible to give us a Conservatory, he will do wonders to promote and help American Art."

## ANNA CASE TOMORROW

Anna Case, America's beautiful, popular and cherished prima donna, returns to San Francisco tomorrow afternoon and will face her admirers at the Columbia Theatre, in which place she is scheduled to sing her only San Francisco recital for this season. Anna Case enjoys a warm spot in the hearts of local music lovers of whom she made a quick conquest on her visit here two years ago. She is the genuine type of American prime donne and her meteoric rise from obscurity to fame but a few seasons ago added to the high standard of American singers.

Anna Case is endowed with every equipment that goes to make for success on the operatic and concert stage. Hers is a glorious vocal talent used in connection with consummate brain and skill; hers is also a charming personality and handsome appearance. From the moment she faces her audience they are conquered. There is no concert singer before the public today whose services are sought more frequently.

Appearing with Miss Case will be Claude Gottlieb, pianist, especially engaged for her present tour. Gottlieb is one of the best accompanist pianists in America, and has been "loaned" to Miss Case by Miss Geraldine Farrar, with whom he has long been associated.

The list of songs Miss Case will render tomorrow afternoon are as follows: (a) Lamento from Ariana—No Longer Let Me Languish (Claudio Monteverde), (b) La Petite Devotee (Old Flemish), (c) Toglietemi la vita ancor (A. Scarlatti), (d) Sleep, why dost thou leave me? (Handel); (e) Song from the Feast of Lanterns (Granville Bantock), (f) Le Nelumbo (Moret), (g) J'ai dit aux étoiles (Palhadelhe), (h) Noel (Nerini), (i) Girometta (Sibella); (j) Waltz Song from Romeo and Juliette (Gounod); (k) Sylvain (Sinding), (l) Nightwind (Roland Farley), (m) Rain (Pearl G. Curran), (n) Boats of Mine (Anne Miller), (o) Song of the Robin (Anna Case).

Tickets are on sale at the box office in Sherman, Clay & Company's store or at the Columbia Theatre box office tomorrow.

Mrs. Lillian Birmingham, the well known contralto and teacher, gave a reception musicale in honor of Mrs. Genevieve Clark, contralto, who was visiting in this city. Mrs. Clark is prominently identified with social and musical circles of Honolulu and is a former pupil of Mrs. Birmingham's who appeared some time ago with brilliant success at one of Mrs. Birmingham's delightful students recitals. Mrs. Clark sang several groups of songs on the occasion of the reception which took place Thursday evening, February 3rd, and proved that she possesses the qualifications necessary to make a real artistic singer. It is also in place to mention here the fact that Mrs. Birmingham directed the presentation of Debussy's L'Enfant Prodige before the San Francisco Musical Club on Thursday morning, February 3rd. The principal artists were Mrs. Cecil Pressley, Marion Vecki and Robert Battison. Every one of these were accorded hearty appreciation and sang as well as acted most delightfully. It was a splendid performance and reflected credit upon all the participants as well as the director. The piano score was skillfully interpreted by Mrs. Cecil Hollis Stone.



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## CHAS. M. SCHWAB PRESIDENT OF BACH CHOIR

New York, January 9.—Charles M. Schwab today accepted the presidency of the Bethlehem Bach Choir to which he was elected at a meeting of the Executive Committee of the Choir at Bethlehem, Pa., yesterday. Mr. Schwab succeeds Dr. Henry S. Drinker, who recently resigned as President of Lehigh University and has withdrawn from leading participation in other activities. Since the revival of the Bach festivals at Lehigh University in 1912 under Dr. J. Fred Wolfe, Mr. Schwab has been the main guarantor and he has also brought the choir to New York for several years to sing with the New York Symphony Orchestra and the Philharmonic Orchestra.

The Bach Choir is a community chorus of 300 men and women who maintain the unique musical traditions of the Moravians of Bethlehem, where there was a choral society and a symphony orchestra as early as 1789. The Bethlehem singers have been termed by Henry T. Finck "the best choir in the United States." Their May festivals are devoted entirely to the music of John Sebastian Bach and attract music lovers from all parts of the country.

In his letter of acceptance to the Bach Choir Executive Committee, Mr. Schwab wrote: "It has always been my conviction that music should be a part of every well-rounded human life. Our Bach Choir supplies this need in ideal fashion for its members, for our citizens of Bethlehem and for our many friends from far and near who enjoy the spring festivals and the choir's concerts in New York. I am happy to accept the Presidency of a typically American organization that is upholding the best standards in choral music."

## VIRGINIA REA SCORES IN JOINT RECITAL

Virginia Rea, the charming young coloratura soprano, scored a very favorable impression in a recent joint recital with Godowsky in Portland, Oregon. In speaking of her work the newspapers said:

"Miss Rea has a flexible coloratura voice which she handles extremely well. She sang two groups of songs including French, English and Russian numbers, quite charmingly."—Portland Telegram, Jan. 7, 1921.

"Virginia Rea sang a varied and difficult program with considerable art. She has a light soprano which is exceedingly sweet in the middle register and which she uses with excellent effect in diminuendo passages. Her skill in coloratura was displayed in the well known Lo Hear the Gentle Lark, but her best work was done in Delibes' Les Filles de Cadix and Hahn's beautiful L'Heure Exquise."—The Portland News, Jan. 7, 1921.

"Miss Virginia Rea is a young artist of good voice that has a splendid carrying quality notwithstanding its daintiness. She sang true to pitch and easily the florid passages of The Lass with the Delicate Air, and Lo, Hear the Gentle Lark."—The Oregon Daily Journal, Portland, Oregon.

"Virginia Rea has a light, beautiful voice. She sang several pretty French songs and the Italian Caro Mio Ben, and the Arne Lass With the Delicate Air. Miss Rea was well received and her extra songs included Her Dream (Waller), There Are Flowers (Lehman), and Swing Low, Sweet Chariot."—The Morning Oregonian, Jan. 7, 1921.

Miss Anita Sullivan, coloratura soprano, gave a farewell concert at Native Sons' Hall on Saturday evening, February 5th, and created an excellent impression among a large audience. Miss Sullivan possesses a clear, ringing voice and sings with much taste and judgment. She sang works by Puccini, Eichert, Carey, Marshall, Dell'Acqua, Von Tilzer and Ardit. In the Ardit number Miss Sullivan was specially successful in showing the brilliancy of her technique. When Honey Sings an Old Time Song was by J. B. Carey, a resident composer and brought out the hearty approval of the audience. It is a most pleasing and well written composition. Miss Madeline Sacre was the accompanist who also played some solos. She acquitted herself splendidly and received enthusiastic applause for her tasteful accompaniments as well as her technically clean and emotionally discriminating piano solos which included works by Glinka and Kowalski.



NEW YORK CHAMBER MUSIC SOCIETY CONCERT

Noted Organization of Picked Musicians Pleases Musical Audience in Its Solitary Event at the Colonial Room of the St. Francis Hotel

By ALFRED METZGER

Owing to lack of an adequate preliminary publicity campaign the attendance at the concert given by the New York Chamber Music Society at the Colonial Ballroom of the St. Francis Hotel on Friday evening, February 11th, was not representative of San Francisco's admiration for this highest phase of the art. Unfortunately the society came here at a time and under auspices not conducive to popular success and we only trust that the next time they visit us they will fare better. We have long awaited the visit of this organization whose artistic reputation has preceded it, and while we thoroughly enjoyed some of the individual work of the organization, for some reason or other we experienced the pangs of disappointment in certain respects.

Evidently the personnel was not in its best mood, for we can not possibly believe that musicians of such reputation and experience can not appear to better advantage than they did last Friday evening. While every one of the artists exhibited musicianship and in some instances—like in the case of the flutist, and the double bass—real virtuosity, there was a lack of balance in ensemble. The horn and reeds did not seem to blend with the other instruments, nor did the violinist—with all his technic and assurance—succeed in phrasing with that finish and skill which a chamber music interpreter should possess. Technically, with but one or two exceptions, the work was excellent, but from a musician's point of view much was to be desired. We speak here principally of the Spohr Nonetto in F major, op. 31. Instead of revealing smoothness of tone, evenness of intonation, plasticity of expression, uniformity of phrasing, intelligence of tone coloring, there was a rough, uneven and hasty performance throughout not at all conformant to the principles of good chamber music interpretation. Spohr of all composers expresses himself in the purest style of classicism. His works must be interpreted in conformance to the spirit of such classicism, or they should not be interpreted at all. We received a reading of the notes it is true, but the life and spirit of the work only shone by its absence.

It is possible that the New York Chamber Music Society expressed itself more convincingly in the Goossens Suite in C, op. 6, for piano, flute and violin, and the Deems Taylor Suite Through the Looking Glass, for piano, two violins, viola, violoncello, double bass, flute, clarinet, oboe, bassoon and French horn. Both works belong to that ultra modern school which we have not learned to appreciate. We dare say that the Goossens' Suite was interpreted according to the rules and regulations underlying the spirit of the modern school. At least the three interpreters are excellent musicians. Mrs. Carolyn Beebe is a pianist of virile temperament and excellent technical skill. She is also entitled to great credit for having founded this organization and for being responsible for its continuance. The Looking Glass Suite is in manuscript and possibly will remain there unless some good Samaritan will finance its publication. The second part of this suite is entitled Jabbberwocky; this is exactly as the entire work impressed us, whatever the meaning may be. At times it sounded like a dog fight. At times it seemed as if all the cats in the neighborhood had been let loose. Another movement is entitled Looking Glass Insects. There is the gnat, the bee-elephant, the rocking horse fly, the snap-dragon fly, and the bread-and-butter fly. The only insect we could hear from the lot not mentioned on the program is the cootie, and we are almost sure we heard that wail, too. We never realized the variety of noises that could be extracted from a clarinet or flute until we heard this looking glass suite, and in speaking of this looking glass we do not wish to reflect upon pupils just beginning to study the two instruments mentioned.

But seriously speaking, would it not have been better to let us hear a program more representative of a body of musicians and of a combination of instruments such as these, than the Goossens' Suite and the Deems Taylor Suite? It was impossible to judge the reputed musicians comprising this organization by the performance of these ultra modern works. It is a pity, for we wanted to hear them at their best. If this illustration was their best, then we are sorry to say that their best is evidently their worst.

MME. JOMELLI'S SOIREE MUSICALE

Mme. Jomelli gave the first of a series of Soiree Musicales at the Hotel Richelieu last Thursday evening. The affair was a great success both artistically and socially. Over five hundred invited guests were assembled and enjoyed every moment of the splendid program.

Mme. Jomelli presented four of her young lady pupils in a program that is rarely excelled even in professional concert. Each singer in turn rendered her numbers with an artistic interpretation and style in which the Jomelli technic and training was an evident feature. There was not a forced tone during the entire program and the only mannerisms noticeable were those of a most pleasing nature.

Mrs. Charles Stevenson Holmes sang several numbers with great credit, but her Joy of the Morning, by Harriet Ware, impressed the writer as being particularly well done and well suited to Mrs. Holmes' buoyant personality. She was the recipient of many bouquets from her admiring friends.

The Cleen aria from La Gioconda was done by Mrs. B. J. O. Lindquist in professional style, which bore a striking resemblance to the interpretation of Mme. Gerville-Reache, who was so closely associated with Mme. Jomelli in European grand opera.

Mrs. Arthur Bennett Roehl was successful in singing three songs with exquisite and uniform artistry. If any particular feature of Mrs. Roehl's renditions should be mentioned it would be her French diction in Jocelyn's Berceuse by Godard. Mrs. Roehl is an American girl but she sang with a true Parisian accent.

The program was closed by Miss Consuelo DeLaveaga, who has a brilliant fresh voice of great possibilities and who sings with an ease of manner which is rare in one so young. Since studying with Mme. Jomelli, Miss DeLaveaga has made a number of public appearances around the bay and has given great pleasure to those who have heard her.

Miss Marjorie Chapin succeeded in blending her piano accompaniments so well with the songs that it must have been of great gratification to both the singers and their teacher, Mme. Jomelli. Miss Chapin is a pupil of Proctor of Boston and is playing exclusively for Mme. Jomelli in all of her teaching.

At Mme. Jomelli's next Soiree Musicale she will present five more of her other pupils.

McGROARTY'S MISSION PLAY AT SAN GABRIEL

The bells of San Gabriel Mission (Los Angeles) which called together a faithful band of Indian converts more than a hundred years ago that they might witness the baptism of Santo Juncio, yesterday tolled the call which bade 2000 residents of the valley gather at the same house of worship to add their presence as a last tribute at his funeral service. Saoto Juncio, a historic figure of the old Mission town, now made famous through McGroarty's play and playhouse, died 106 years old. It was a touching tribute which John McGroarty himself and his company of actors, singers and dancers accorded to Santo Juncio when they joined the funeral cortege. The hour was 4:30 in the afternoon. The solemn event came like a fourth act of the Mission Play, the daily performance of which had just ended when the Mission bells tolled. The members of the company sang old mission hymns, favorites of the Indians, and almost forgotten. For the first time in more than eighty years the consoling harmonies again were heard. At the grave the Mission Play Quartet added another note to the ceremony when singing several old hymns, thus at the same time restoring to the world again a fragment of California's musical past. The same sentiment that guided John McGroarty into the funeral cortege lives also in the presentation of the Mission Play.

ORGAN RECITALS AT STANFORD

Warren D. Allen, organist of the Stanford University, rendered the following program on Thursday, February 10th: Alla Marcia, Ave Maria (F. Enrico Bossi); Paster (Van Denman Thompson); Adagio from the 6th Symphony (Widor); Scherzo Symphonique (Lemmens).

On Tuesday afternoon, February 15th, Mr. Allen will give the following numbers: Sonata Cromatica (Pietro A. Yon); Elevagione (F. Enrico Bossi); Menuet in C major (arranged by Edwin Grasse) (Mozart); Military March, With Pomp Circumstance (Sir Edward Elgar).

In place of the usual organ recital on Sunday afternoon, February 13th, the New York Chamber Music Society will give a concert. This organization consists of twelve musicians under the direction of Carolyn Beebe, pianist: Pierre Henrotte, first violin; Samuel Litschey, viola; Paul Kefer, cellist; Emil Mix, double bass; Gustave Langenus, clarinet; Henri de Buscher, oboe; Ugo Savolini, bassoon; Joseph Franzl, French horn. Admission to this special concert will be by ticket, and students and faculty of the University will be admitted before the doors are open to the general public. The program will be announced later in the week.

On Thursday afternoon, February 17th, the organ recital will be as follows: Triumphal March in E flat (Alfred Hollins); At Eventide the Hour of Rest (from the St. Matthew Passion) (Bach); Solvejg's Song (Grieg); Toccata in D minor (Mallily).

MANA-ZUCCA OFFERS \$500 PRIZE

Mana-Zucca, founder and president of the society of American Music Optimists personally offer a prize of \$500 for the best quintet (piano and strings) by an American composer.

The contest will close November 1, 1921.

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sinshelmer, Herman Spieller, Roberto Moranzoni, and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest, address the secretary of the A. M. O., 4 West 130th St., N. Y. City.

S. F. SYMPHONY ORCHESTRA AT STANFORD

Famous Organization Under Direction of Alfred Hertz Together With Stanford University Glee Club Give Excellent Program

We take pleasure in copying the following from an article by Harold Chapman Brown which appeared in a daily Palo Alto paper:

The concert of the San Francisco Symphony Orchestra last night at the Stanford Assembly Hall brings to an end the too brief series of public orchestral performances that the enthusiastic labors of local music lovers have secured for us. It is to be hoped that the success of this and the preceding concert will encourage an even larger subscription list and a longer series of concerts next year. Certainly if quality of performance is of weight, there can be no question. Last night, in particular, the orchestra and its leader, Alfred Hertz, were in exceptional form, and the men of the Stanford Glee Club, under the leadership of Warren D. Allen, were not out of the picture.

The program of the concert has been previously reviewed in these columns. For pure beauty it is hard to exceed the Schubert Unfinished Symphony, and, as read by Mr. Hertz last evening, it was probably the most popular number on the program. The tuneful Oberon Overture was a suitable introduction but the Damosch arrangement of the Military March, for all its vigor, sounded a little trite and obvious after the profounder harmonies of the symphony.

A successful innovation was the introduction of the Stanford Glee Club in the place of the conventional soloist. The club sang with precision and vigor. It is difficult to offer a comparison of their numbers. My own taste ran to the Schubert By the Sea, but the audience seemed to prefer the Grieg Land Sighting and the Coleridge-Taylor Viking Song. Mr. Allen should be congratulated on the performance of his men, and the men on having such a leader as Mr. Allen. The literature of music contains so much that is admirable, not often heard, and suited to this sort of production that it is to be hoped the glee club will remain in line with the glee clubs of Eastern colleges that are entering the field of classical music and establish themselves as soloists for future symphonic concerts.

In connection with Grieg's Land Sighting special mention should be made of Marsden Argall, who sang the baritone solo. Mr. Argall sings with intelligence and finish and would be interesting to hear in a more extended role.

New to most concert goers were the Variations on a Russian Theme, a product of the collaboration of six Russian composers. It was interesting to watch the rather cheerful theme pass through varying modes in their hands, from the extreme of an almost melodramatic fire to a plaintive wistfulness, but somehow the different personalities of the composers blended so that their sense of unity was never lost.

The Tristan Prelude and Love Death were a fitting climax. The terrible intensity of unfulfilled longing that Wagner has concentrated in these numbers is almost beyond the power of man to endure. Mr. Hertz knows his Wagner as few other leaders, but to some of us who were familiar with his Wagnerian readings through his years at the Metropolitan Opera House in New York, it seems as if at every repetition the subtlety and depth of his understanding has increased. All concerts of the same compositions and by the same performers are not alike. Those who were fortunate enough to hear Mr. Hertz and the San Francisco Symphony read Tristan last night will be fortunate if they can again equal the experience.

THE ALL-ARTS CLUB

"Getting together for the mutual benefit of all concerned," is the purpose of the All-Arts Club, an organization of artists, writers, musicians, poets, architects, sculptors, dancers, playwrights, and handicraft artisans. All are of the highest recognized standing in this city and the vicinity and have been accepted by the admission committee of the new club. Organization plans were laid last September at the home of Lillian Birmingham, a well-known singer of this city. The constitution was signed at her home by the charter members of the club on January 14, 1921, just five months later.

The purpose of the club is condensed in Article Two of the adopted constitution. It reads as follows: "It is instituted for the association of recognized artists devoted to music, drama, architecture, sculpture, painting, literature, dancing and the art crafts. Also for the encouragement of creative art work and the presentation of such work in public events, either through the instrumentality of the club, or in co-operation with other organizations."

The following officers were chosen for a term of one year: President, Antoine de Vally; first vice-president, Charles Keeler; second vice-president, Lucille Jollin; treasurer, John C. Manning; secretary, Leah Hopkins. The board of directors is as follows: Lillian Birmingham, Bertha Springer Lee, Henry H. Taylor. The charter members are as follows: Prof. Melville B. Anderson, Olga Block Barrett, Victor Blondeau, Mr. and Mrs. Wm. V. Bragden, Domenico Brescia, Mrs. G. E. Bushnell, Madame Alice Chittenden, Ada Clement, Francisco Cornejo, Mr. and Mrs. Ralph Lachmund, Adolphe Locher, Giulio Minetti, Emile Rosset, Will Sparks, Julian A. Waybur, Mme. Lucille Cavanagh-Leimert, Charles Cadwell Dobie, and Mme. Rose Relda Caillieu.

Artists of recognized standing of this city will be cordially met by the members of this new club. Information regarding the club may be obtained from the president or the secretary.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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## MISS ELISE GOLCHER SCORES SUCCESS

Miss Elise Golcher, lyric soprano, artist pupil of Jean  
Criticos, the distinguished vocal pedagogue, sang re-  
cently before the San Francisco Musical Club and  
scored a decided artistic success. She possesses a  
voice of excellent quality, sings with fine taste and  
judgment, employs a distinct, clear and concise diction,  
and is especially proficient in her enunciation of French.  
Her interpretation is artistic and musicianly and she  
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training, which indicate the foundation upon which a  
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Ethel Palmer, a very gifted pianist who has become  
very active in musical circles here, was recently wel-  
comed into the Pacific Musical Society and played a  
group of solos at the musical tea given at the Fairmont  
Hotel. Miss Palmer has a beautiful singing quality in  
her playing and many comments were heard about her  
lovely piano passages. She was heartily applauded  
after her rendition of the Chopin B flat major Scherzo,  
which combined poetry and power. Miss Palmer wins  
instant approval by her unaffected and charming man-  
ner, and we hope to hear this brilliant young pianist  
often. Miss Palmer also proved a most admirable ac-  
companist to a group of violin solos.

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## IS THERE A SCIENCE OF "VOICE"?

By JOHN WHITCOMB NASH

Vocal teachers seem to be divided into two groups: those who claim to teach scientifically and those who scorn to be scientific. The use of the laryngoscope and other machines of that kind are really aids to anatomical study, and as such cannot be considered in connection with the above question.

I am sometimes asked what "method" I teach, or if I teach the Italian method. These questions usually come from intelligent, well educated people who enjoy music and know something about it. We sometimes hear Bel Canto spoken of as a method; again, the name of some individual is linked up with the word method, and would seem to imply a scientific or perhaps occult superiority unattainable through any ordinary common-sense procedure. Some years ago I went to a prominent artist for advice as to whom I should study with and how to go about it. He told me briefly of the necessary preparations and to be careful about any short cuts to success, saying: "I was never afraid to sing anything until I began to take voice lessons, then I was blessed (?) with method."

All great singers have certain characteristics in common. Great artists may have been very fortunate in securing the services of good teachers, but in such cases the teachers were to be congratulated upon securing the brilliant pupils, and no doubt they have contributed to their students' successes, but in no case can they claim the distinction of making that success. If greatness is ever achieved it is because it is inherent in the artist; the teacher's eminence is altogether of a different character. The cultivation of those traits which all great singers possess would seem a reasonable way of standardizing a process of vocal education, and there are, of course, certain technicalities to be mastered in every case, but the important point is the individuality of the student, and, as soon as the question of personal requirements is raised, outside the regular drills, studies and exercises, any set method will seem to be insufficient. There are studies turning out a regular procession of the same old thing, not merely the same songs, but everything is done in a stereotyped way.

The term "lost motion" is familiar to all engineers and mechanics. Briefly, it implies misdirected energy. The value of a knowledge of the mechanics of the voice cannot be overestimated if one would understand the import of lost motion in the act of vocalization. Every student has a right to expect that he be shown every angle which may help to elucidate what seems to be an obscure process—obscure because it is performed subconsciously. Lost motion is one thing that all great singers have succeeded in eliminating, but very few untrained voices are free from it, and it may be considered a good starting point in any process of vocal study.

Another term, familiar to athletes and sportsmen generally, is "form." Much might be said upon this point, but briefly summarized, the ease and grace of the well trained athlete is analogous to the bodily poise and action of the singer, both having their excellence based upon relaxation. The process of voice development, however, is more than the name implies, and systematic body building should be included in every student's curriculum. The nervous system needs special training along the lines of relaxation; specific breathing exercises and general attention to hygiene; all of which are only part of what might be recommended by the conscientious efficient teacher, to say nothing of dramatics, literature, etc.

Relaxation might be considered as the fundamental principle of good vocal usage, but relaxation should not imply inertia, which is a condition that precludes any great singing. It is a very common fault among students, and necessarily makes for commonplace song. The thing to know is what and where to relax, and which and how to animate. Radiant song is inseparable from exuberant spirits, elasticity of body, and a bright mind.

In teaching voice it is a question if there is a more valuable form of instruction than exposition and mimicry, but the average educator would denounce any such method of presentation. The old proverb, often repeated facetiously, that experience is the best teacher, is very true of voice culture. The ability to create the conditions which produce the desired quality of tone is learned only through experience. The most valuable instruction the writer ever received was by means of demonstration, and many prominent teachers consider it the most effective means of communicating the idea. In almost every studio there are certain pupils who take intelligent interest in their lessons, and then go out and sing (?) with so little regard for the precepts they have been exposed to that their progress amounts to practically nothing. They may have received the correct impression, but if the ideal is not kept in the foreground, all the methods in the world will avail but little.

The Pacific Coast Musical Review is the only paper on the Pacific Coast that covers the entire musical field. Subscriptions \$3.00 per year in advance.

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## ULDERICO MARCELLI CONDUCTS CAVALLERIA

Prominent Composer and Conductor Makes Excellent Impression When Directing Mascagni's Opera With the San Carlo Grand Opera Co.

The many friends and admirers of Ulderico Marcelli, the well known conductor and composer, had an opportunity to witness his success as operatic conductor when he directed a performance of Cavalleria Rusticana with the San Carlo Grand Opera Company at the Curran Theatre on Tuesday evening, February 8th. Everyone admired his fine musicianship, the control he exercised over orchestra, chorus and principals, and the fire and spirit with which he invested the entire production. Alice Gentile was the star attraction of the performance and her vivid and intense impersonation of Santuzza was emphasized by the fine orchestral support given her under the brilliant direction of Mr. Marcelli. The audience followed the performance with unabating interest and frequently interrupted the ensemble numbers with enthusiastic applause. This was specially noticeable at the conclusion of the introductory chorus, which was sung with fire and with an increasing volume of sound that created a truly thrilling climax.

At the end of the opera Mr. Marcelli was called upon the stage and was given a prolonged and noisy ovation. His success is doubly gratifying when it is known that he had no opportunity for rehearsals—most of the artists he had not even met—and when he came

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to the theatre directly from a sick bed, having been confined to his home with a severe case of gripe. Laboring under such handicaps Mr. Marcelli revealed himself as a musician and conductor of the highest rank, proving that even under the most adverse circumstances he may be thoroughly relied upon. Very few conductors indeed could have acquitted themselves in the same efficient manner under like circumstances. Mr. Marcelli is entitled to hearty congratulations upon his unqualified success. A. M.

## THE ALL ARTS CLUB

The All Arts Club made its initial bow to artistic San Francisco on Friday evening, February 11th, at Serosis Hall. This introduction was in the nature of an informal reception in charge of a committee headed by Mrs. Lillian Birmingham. The other members of the committee were: Charles A. Keeler, Mrs. L. Joullin, Mrs. Bertha Stringer Lee, Henry H. Taylor, F. Cornejo, Miss Ada Clement and John C. Manning. The musical program was divided among the following distinguished artists: Songs, Mrs. Birmingham, Antoine de Vally; violin, Emil Rosset; piano, Olga Bloch Barrett, John C. Manning.

A feature of the evening was the rendering of original compositions of Domenico Brescia and Adolph Lecher, both members of the organization. Charles A. Keeler recited some of his poems. The All Arts Club is the newest association in San Francisco for the mutual benefit of artists and the advancement of their respective branches. Only those active in production or interpretation of artistic works are eligible. Already many distinguished names have been enrolled for membership. With such a brilliant start the All Arts Club of San Francisco looks forward to a noteworthy career. More particulars regarding this first event will appear next week.

## ELEVENTH POPULAR SYMPHONY CONCERT

Only two more concerts remain in the popular series of the San Francisco Symphony Orchestra, the next to the last to be given Sunday afternoon in the Curran Theatre. For this occasion Alfred Hertz has selected an unusually inviting program, the soloist being Horace Britt. He will offer three short cello numbers—Faure's Romance, The Swan of Saint-Saens, and the Serenade Espagnole of Glazennow. The principal orchestral items to be played are Grieg's second Peer Gynt Suite, the Theme with Variations from Tchaikowsky's Third Suite, and two ballet numbers from Saint-Saens' Samson and Delilah. Other compositions to make up the balance of the program are Lassen's Festival Overture, Gounod's Funeral March of a Marionette, the Norwegian Wedding Procession of Grieg, Valse Triste by Shellenus and the Perpetuum Mobile of Johann Strauss.

At the pair of regular symphony concerts to be given next Friday and Sunday afternoons an unusual program will be offered, containing two works to be performed for the first time in America. The principal feature is the Amsterdam Symphony of Cornelis Doppe, a strikingly descriptive work portraying characteristic scenes in Amsterdam. The other new composition is the Vaegtर्वise of Paul Juen, a fantasy on Danish folk-songs. The program will open with Wagner's Faust Overture.

The program for the next Berkeley concert to be given Thursday evening in Harmon Gymnasium, consists of Glinka's Overture to Russian and Ludmilla, Schubert's Unfinished Symphony, the Faust Overture of Wagner and Dohnanyi's Suite, Opus 19.

## MABEL RIEGELMAN'S EFFECTIVE MAGNETISM

Mabel Riegelman seems to have a way about her that conquers the hearts of her audiences wherever she appears. News comes to us of the concert given last month in Santa Cruz. Miss Riegelman was assisted by Marie Hughes Macquarrie. Hope H. Swinford, music critic for the Santa Cruz News, had the following to say: "Miss Mabel Riegelman was new to us in concert, though she had sung in Santa Cruz once before last summer in the Firefly. She is an artist of great personal charm, taking her audience at once; with her merry little smile, and cheerful manner, gloom could never linger near her. She is a real artist and gave a program of great variety, moving rapidly through the centuries and back again. She delighted the lovers of the crystalline Mozartian period by her Batti Batti and by Shepherd! Thy Demeanor Vary. There were many modern songs in French and English. She sang the Cuckoo as an encore, with a great deal of individuality. Miss Riegelman's voice is of loveliest quality and soars to the very top of things with ease. A lovely little high D was given softly, while C's were sung many times during the program."

Miss Constance Mering acted as accompanist with much feeling. The program in full is as follows: Hymn to Winter (Thomas), Spinning Song (Zabel), Mazurka di Concert (Schnecker), Mrs. Macquarrie; Aria, Batti Batti (Don Juan) (Mozart), Sandman (Hansel and Gretel) (Humperdinck), Chere Nuit (Bachelet), O Come Hither (Bainbridge Crist), Miss Riegelman; Sing, Smile, Slumber (Gonnod), Premiere Danse (Massenet), Vous Dansez, Marquise (Lemaire), Miss Riegelman and Mrs. Macquarrie; The Soldier's Bride (Rachmaninoff), Shepherd! Thy Demeanor Vary (Thomas Brown), Songs My Mother Taught Me (Dvorak), Aria, Jewel Song (Faust) (Gounod), Miss Riegelman; The Nightingale (Ward Stephens), Lullaby (Cyril Scott), Irish Folk Song (Arthur Foote), Minor and Major (Charles Gilbert Spross), Miss Riegelman.

## BERKELEY MUSICALLY ACTIVE

The next two weeks will be punctuated with several of the season's musical events in Berkeley and Oakland, the Berkeley Musical Association providing the New York Chamber Music Society, Thursday evening, February 10th, at Harmon Gymnasium; the third of the LeFevre-Brunser Concert Series offering Paul Althouse, the famous tenor, at the Oakland Auditorium Theatre, Tuesday evening, February 15th; the San Francisco Symphony Orchestra at Harmon Gymnasium, Thursday evening, February 17th, the first of a series of four concerts. Also the Jansen-Jansen recital at the Hotel Whitecotton this Tuesday evening, February 8th, under the auspices of the Berkeley Theosophical Society.

The New York Chamber Music Society consists of a personnel of eleven unusual artist players of woodwinds, strings, brass and piano. The program will include the Sinfonia di Camera, op. 8, of Wolf-Ferrari; Suite in C, op. 6, by Eugene Goossens; Suite Children's Corner, by Claude Debussy; Audace, by E. L. F. Pessard; Pastorale, by G. Pierne; Allegro Leggero, by Lefebvre, and a group of three compositions by Percy Grainger.

Philip Hale has said: "The performance of the Society was admirable, conspicuous for fine phrasing, unfailing proportion and euphony."

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## MAURINE DYER CAPTIVATES LARGE AUDIENCE

Excellent Mezzo Soprano Receives Ovation at California Theatre By Reason of Her Fine Voice and Effective Interpretations

By ALFRED METZGER

The California Theatre again held an audience that packed every available space in its vast auditorium on the occasion of its forty-eighth concert last Sunday morning, when Maurine Dyer, a brilliant American mezzo-soprano, now residing in Los Angeles, was the soloist. Miss Dyer had chosen as her medium for interpretation Lis's aria from Debussy's *L'Enfant Prodige*. No doubt Miss Dyer in selecting this work, wished to reveal the extent of her artistry, and to show San Francisco people what a truly intelligent vocalist she really is. None-the-less we doubt whether her audience of three thousand people really appreciated the character of the composition. Indeed, the applause after its conclusion was neither so spontaneous nor so enthusiastic and prolonged as it was after the simpler and more familiar song Ben Bolt. We doubt very much the advisability of presenting to California Theatre audiences music that requires familiarity with the classics in order to be understood. Audiences do not attend Sunday morning concerts of a popular nature to be educated. They come there beyond a doubt for the purpose of being entertained. And if artists wish to endear themselves to such audiences they must endeavour to please them.

By these remarks we do not wish to belittle the California Theatre audiences. It is no disgrace nor anything to be ashamed of to like something simple and melodious and familiar. To contend otherwise would be to confess yourself as being a snob. As long as a song is well done it is worthy of attention. And Miss Dyer sang Ben Bolt as well as her second encore most artistically and tastefully. Her voice is rich in timbre, mellow in quality and uniform in placement. It is used with excellent taste and judgment and the artist's phrasing and coloring is intellectual as well as emotional. Miss Dyer succeeds in revealing the very essence of a composition. Her enunciation is a pleasure to witness, and the only regret we can express is that she had no opportunity to sing an entire concert program. We trust that we shall be given the opportunity to hear her during our regular concert season. In passing we wish to remark that in referring to the choice of the Debussy work as not being adequate for the occasion, it was not our intention to create the impression that Miss Dyer is not thoroughly competent to sing it. On the contrary we doubt very much whether there is any artist before the public today who could express the sentiment contained in this aria with finer intelligence or musical judgment.

The orchestral numbers were rendered with the usual vivacity and colorful phrasing. They included Mendelssohn's vigorous and snappy March *Athalie*, a haunting waltz from Richard Strauss *Rosencavalier*, which exhibited this dramatic modernist in a very old fashioned and melodious mood, a very skillfully arranged selection of Donizetti's opera *L'Elisir d'Amour* which caused the audience to give an ovation to Heller and the orchestra, and a very effectively interpreted version of Rubinstein's *Triumphale Overture*.

## REDFERN MASON ON IRISH MUSIC

Redfern Mason, the well known critic of the San Francisco Examiner and the author of many interesting articles on musical subjects, lectured before the Educational League of Irish Women, Monday afternoon, February 7th, in the Italian Room of the Hotel St. Francis. It was a very large audience which gathered there to hear what Mr. Mason had to say on Irish Folk Music and one who eagerly tried to grasp the many points of interest on the subject which he endeavored to discuss and so capably brought out. Mr. Mason spoke on Ireland as a country, on the Irish as a people, and then went deeper into his topic and dwelt upon the music, the poetry and the beauty prevalent there.

To illustrate the Irish folk songs, Mr. Mason chose Miss O'Sullivan to render a few of these charming songs, which demonstrated not only the poetical side of the song but also showed the technical structure on which the music of this country has been built in the centuries gone by. Mr. Mason himself went to the piano and played the scales from which these ideas and music originated and developed. It was indeed a delightful talk that Mr. Mason gave and he spoke on his topic as he does in all his discourses, with intelligence, with personal magnetism and no small amount of humor. It is to be hoped that we may hear this learned

man discuss many other subjects with which he is equally familiar, for whatever he has to say is worth listening to and they can be relied upon as being authentic, due to his long and deep study which he has devoted to this type of work. C. H. A.

## PHYLLIDA ASHLEY SOLOIST AT CALIFORNIA

Miss Phyllida Ashley, one of the most promising of American pianists, plays tomorrow morning at the California Theatre with Herman Heller and the orchestra. She will play the Paderewski concerto.

Miss Ashley is a young Westerner with an Eastern training, and another example of the truth that American musical artists of the first rank can find thorough training in their own country. Miss Ashley is a pupil of Fanny Bloomfield-Zeissler and Stojowski, and a protégé of Paderewski. In private life she is the wife of Dr. Sumner Everingham of Oakland, who was a major in the U. S. Medical corps during the war.

Miss Ashley appeared in many parts of the country during the war in benefits of various kinds, but her formal debut was not made until last fall, when she appeared in New York. She was hailed by all the critics as a most promising artist.

The California orchestra, under Mr. Heller's direction, will play the following numbers: Nuptiale D'Une Poupee (Lecocq); Incognito Waltz (Ivanovici); Romeo and Juliet selection (Gounod); Tragic overture (Brahms).

## ORGAN RECITALS AT STANFORD UNIVERSITY

Warren D. Allen, University organist, will give the following organ recitals during the week beginning Sunday, February 20th, at Memorial Church, Stanford University. Sunday, February 20th: Prelude in D major (Bach); Cradle Song (R. G. Hailing); Pilgrim Suite (Austin Dunn). No recital on Washington's Birthday, Tuesday, February 22nd. Thursday, February 24th: Sonata, op. 98, in A minor (Josef Rheinberger); Romance sans paroles, Ariel (Jos. Bonnet); Ancient Phoenician Procession (R. S. Stoughton).

## EVA CLARK TRIUMPHS IN THE EAST

Brilliant Resident Artist, Pupil of Giacomo Minkowsky Receives Unstinted Praise of Critics and Enthusiastic Endorsement of Public

Eva Clark, the well known, popular and gifted young prima donna soprano, who left San Francisco a few months ago as one of the leading features of Marco and Fanchon's *Satires* of 1920, and who achieved success in her home city prior to her departure, is now the recipient of numerous enthusiastic expressions of commendation and praise from prominent Eastern critics. Miss Clark is a pupil of Giacomo Minkowsky, under whose able guidance she has attained full artistic maturity sufficient to thoroughly fit her immediately for professional activity.

In the Chicago Evening Post of January 24th Charles Collins expresses himself as follows: "Another attractive participant in the performance is Eva Clark, the prima donna, whose singing is better than any ever heard in a New York revue. She is a coloratura soprano; she has most of the Galli-Curci tricks; and her voice is rich, lovely and admirably trained. I am willing to sit through the second act of *Satires* of 1920 again just for the sake of hearing Miss Clark sing."

In the Chicago News the Optimist says in the issue of January 24th: "A real prima donna is Miss Eva Clark, and at one point in the performance she accomplished that desirable thing known as 'stopping the show'. Let no one lead you to believe that Chicago crowds do not know and desire the best, and as proof it is interesting to know that the aforementioned feat was performed by the singing of a real classic, *Lo, Hear the Gentle Lark*."

To receive such uniform endorsement is evidence for actual merit and efficiency and both Miss Clark as well as her teacher, Mr. Minkowsky, have reason to feel gratified with this result.

Giacomo Minkowsky will soon bring out another splendid vocal artist, namely, Mrs. Leonora Hart, a dramatic soprano of an unusual voice and excellent artistic qualifications. He also expects a great deal from Mrs. Jessie Dunston, a mezzo soprano possessing both quality of voice and artistic instinct.

## JOSEF HOFMANN

Josef Hofmann is one of the very few artists whose youthful musical genius has blossomed into a great and lasting one. When Anton Rubinstein remarked that he was not interested in wonder-children he had not then heard Josef Hofmann play. It is now a matter of musical history how the great Rubinstein became amazed when the little Josef played for him and how Hofmann then became his only pupil.

Hofmann first came to America heralded as the boy wonder and electrified audiences throughout the land. Wisely his father withdrew the child from the concert platform and for many years the youthful genius was forgotten. Suddenly a new and greater Hofmann appeared, his art matured to the point of perfection and his genius ripened into one of the outstanding pianistic talents of the world. With steady growth Hofmann has gone forward until today the greatest of his confreres acknowledge him a leader of their cult.

Hofmann was born in Crakow, Poland, some forty years ago and has played in most countries of the civilized world during the course of his remarkable career. In Russia he is particularly admired and has been known to have given 20 concerts in one season in the old Petrograd. San Francisco's music lovers have long since learned to recognize Hofmann as one of the greatest of the world's pianists and his periodical visits to this city are always looked forward to as the bright spots of our musical season.

Selby C. Oppenheimer who has always been associated with Hofmann's appearances in California announces two recitals by this peerless star to be given in the Columbia Theatre on next Sunday afternoon, February 27th, and on the Sunday afternoon of March 6th. Two impressive programs of unusual proportions will be played. As a special mark of respect to the memory of Miss Celestin Eustis, an aunt of Mrs. Hofmann's, who has just passed away at the Hofmann home in South Carolina, the first number of his first program will be the wonderful Chopin sonata op. 35, in which is included the famous Funeral March.

Other works on this colossal offering will include the *Carneval* of Robert Schumann; Fanny Dillon's tone poem *Birds at Dawn*; an etude by the much discussed Von Sternberg; the Schubert-Liszt arrangement of *Soiree de Vienne*; Rustic Dance by Hofmann's confrere Rudolph Ganz; Scriabine's *Languid Dance* and the Liszt's *Sixth Rhapsodie*.

For his second recital Hofmann will play an all Chopin program including the Sonata in B minor, op. 58, *Nocturne* in E major, *Valse* in E minor, *Ballade* in F minor, *Berceuse*, *Mazurka* in A flat major, *Scherzo* in C sharp minor, three etudes and a *Polonaise* in A flat major. Tickets for the Hofmann recitals are now on sale at Sherman, Clay & Company.

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WRITE FOR PROSPECTUS



# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, February 19, 1921.

The Zoellner Quartet since its return from a successful cruise clear across the continent has since contributed considerably to the best of our local musical life. The premiere of Fannie Dillon's quartet *Mountain Idyls*, the opus 50 of this gifted composer. Particularly the first and third movement, Sunrise and Nightfall in the Forest are sincerely appealing in their uninterrupted continuity of noble musical material. The second scherzo-like, humorous movement *Campfire and Wonder Tale*, is rhythmically interesting. The *Stern in the Mountains*, last movement, clever in workmanship, is almost too difficult an undertaking for string quartet. While all the four movements are programmatic in this one an attempt of pictorialization even is made. Harmonically Miss Dillon's music is advanced though not novel. It contains skillful contrapuntal workmanship which is distinguished by a steady flow of thematic material, the four part writing being at times, however, scored too wide as to afford the best tonal effects the material will allow. In the more lyric movements (one and three) noble sentiment prevails, that of fervent nature-love and nature worship, and it finds eloquent expression. Miss Dillon's dignified musical personality is distinctly expressed in this work, which is a welcome addition to specifically Californian art. It proves that American composers have ample material to draw upon, the quartet having been written on the summit of Mount Wilson where the composer owns a cabin. With the third movement condensed and the fourth rewritten in part, the work will find many friends.

The Los Angeles Trio, Leon Goldwasser, violin, Ilya Bronson, cello, and May Macdonald Hope, piano, met with big success at their last concert. The program consisted of the Beethoven Trio opus 1, No. 3 in C minor, the Grieg sonata for cello and piano in A minor and the Brahms B major Trio opus 8. This trio is a fascinating and well balanced combination of artists. Miss Hope is a pianiste whose style, technic and interpretation vary according to the program, yet they remain the same in their fine quality. Leon Goldwasser's excellent violin playing is very sympathetic as it unites a decided virility of spirit and technic with beauty of tone and flexibility of phrasing. Ilya Bronson's strong musical personality triumphed specially in the Grieg sonata which is very difficult and gave him ample opportunity to excel in technic and quality of tone.

The Trio Intime, Jay Plowe, flute, Ilya Bronson, cello, and Alfred Kastner, harp, scored a success when playing before a Fullerton audience which crowded the large high school auditorium. This Trio has no less than three trump cards to play and they all are genuinely musical. The first is the musical strength of the personnel, which although different as to individuals is akin in excellence of musicianship. Every one of the artists makes a personal appeal to the public. The second is the uniqueness and charm of the instrumental combination. The third is the originality of the selections, which are not "high brow," though they include works of the highest musical standard. The Trio appeared in ensemble and respective solo numbers, and had to appease the public with encores in every instance. It is noteworthy that the program included the Saint-Saens Trio, op. 18. Mr. Kastner on this occasion plays the piano part, which probably has never been attempted before by a harpist. Mr. Plowe took care of the violin part, while Mr. Bronson alone played the cello part as scored originally. A successful feature of the program was the singing of Miss Maurine Dyer, accompanied by Mrs. M. Hennion Robinson. Miss Dyer's lovely voice and art won her a signal victory.

The Godowsky-Rosen recital was a source of rare delight. Mr. Godowsky has seldom played more beautifully. His tone had a warmth which radiated specially through his Chopin selections. Whether the C sharp minor Scherzo will ever be played with greater appeal of tone and expression may safely be doubted. Technically he was supreme as ever. Max Rosen, too, was in fine trim. Both artists had to give encores after every group. In fact, the encores came in pairs so insistent was the applause.

Madame Julia Claussen gave the same program as has been reviewed in this publication when she sang in San Francisco. Her admirable vocal qualities were much in evidence. Encores were abundant. Uda Wal-drop, from San Francisco, who accompanied the diva, did gratifying work.

Madame Ellen Beach Yaw, prima donna soprano, and her husband, Franklin Cannon, pianist of New York, appeared in a joint recital. Mr. Cannon is a player of facile technic and strong musical impulse, specially so in his Chopin and Debussy numbers. His *Guillemet* fugue was built up forcefully. Among his other selections a Polka Amabile by the Polish composer, Hans Ebell, attracted attention, because of its quaint old theme which, however, is harmonized somewhat too modern. Madame Yaw was heard in *Ah fors e lui* from Verdi's *Traviata*, *Waltz Aria* by Gounod and in songs by Sharp, Lang and herself. She was at her best in

sotto voce effects, but her tone lacks in color and purity of intonation. Her portamentos at large intervals are jerky and often the diction is indistinct, which seems a cause of faulty tone production. Madame Yaw was accompanied by Miss Georgiella Lay. Both Mr. Cannon and Madame Yaw gave numerous encores in response to the applause.

Under the artistic leadership of J. B. Poulin the Ellis Club met with success from a vocal viewpoint. The program itself did not possess the same musical value as that of last November as far as selections are concerned. For instance, out of eleven numbers four were arrangements for chorus. The literature originally written for choruses is so large that there seems little need for resorting to arrangements as those of Schubert's *Erkling* or Dvorak's *Humoresque*. There are eighteen volumes of English madrigals now in print, and but few have ever been heard here, not to mention the vocal literature of this country based on folk-lore. The fault seems to lie with the music committee of our choruses who often have the deciding vote in the matter of program selection, which ought to be to a large degree the artistic prerogative of the conductor. The Ellis Club possesses in Mr. Poulin a musician of such high standing that such right of decision is due him.

Much credit must be given also to Mrs. Hennion M. Robinson, the accompaniste, for her usual musically well defined assistance. In Prothero's *The Victory* the choir sang with fine interpretation. Brier Rose by Dubois was one of the numbers encores. The sotto voce effects and particularly the tenors were good. Dudley Buck's *Vocal Combat* is musically uninteresting. The tonal and interpretative qualities of the tenor section seemed better than that of the bass, that is to say, relatively speaking, as it puts greater demands before the singer than those required by the basses. The latter were superior in enunciation. *Pirate Dreams* of Huerter, with a pleasing baritone solo by Albert Quast, difficult in intonation, was beautifully sung and well interpreted. Stevenson's *American Ace* has little musical value. In the King's Prayer from Wagner's *Lohengrin* (another one of the arrangements) the intonation was faulty. Nevins' *Oh, that we two were Maying*, and O'Hara's *Give a Man a Horse*, were sung pleasingly. The choir is doing good team work and reached a versatility of tonal shading that is commendable.

Miss Marion Woodley, contralto soloist, impressed her audience with the quality and range of her voice. Her singing is however sadly handicapped by insufficient vocal training and lack of routine. The operatic quality was missing in her aria, *Amour Viens Aider*, from *Samson and Delilah*, by Saint-Saens. In Silbert's *Yohrzeit* she revealed good qualities of artistic expression.

Carrie Jacobs Bond, probably the most popular woman song writer, who recently returned from a successful cruise on the Keith Vaudeville Circuit in the East, appeared for one week at Hoyt's Theatre in Long Beach in the "act" that brought her such popularity and cordial appreciation in the great Eastern cities. Madame Bond has had flattering offers to appear on Los Angeles stages and could have continued her Long Beach engagement, but declined to do so as she needed a good, long rest.

Your scribe journeyed down to the beach city and was most pleasantly impressed with the sweet, dignified charm of Madame Bond's offerings to vaudeville fans. And the fans genuinely enjoyed it. Madame Bond appears on the stage in that unaffected, amiable manner which endears her to her many friends. Neither in stage deportment nor dress does she cater a bit to the vaudeville footlight rules of the game. Affiliated with her in the "act" is Miss Margaret Messer, popular Los Angeles soprano, who sings effectively four of the composer's most popular songs. Madame Bond accompanies her at the piano, hums a melody herself and relates short stories of her own life, telling them in a drawing-room tone. Incidentally she adds a message which almost lends to them the character of little sermons. Her humorous stories have a moral and a serious one, yet the people liked the moral. Altogether, her appearance on the vaudeville stage elevates the same. It bestows on the vaudeville bill a wholesome, lyric element, a refined sentiment. One might well say, that the appearance of Madame Bond on the vaudeville stage, does for that form of entertainment what the entrance of great authors in the circle of scenario writers has done for the film. It has raised the level to a purer emotional and mental realm. This is very gratifying, particularly as the audience has responded to Madame Bond's higher appeal as it has to the more literary films.

Brahm van den Berg will play a piano concerto with the Woman's Orchestra, Monday evening, March 7th, at the Ambassador Hotel. A little girl arrived at the van den Berg home. Contrary to all expectations she was not christened "Chopiniana" but Katherine Louise. Betting parties wager that she will be a fine pianist following in her father's footsteps (the latter referring only to the pedals, which does not mean that Brahm has not also a remarkable keyboard technic).

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Lester Donohue, Los Angeles pianist, will return  
 soon to England for an indefinite period of time. His  
 farewell recital will take place March 3rd, with Marie  
 Legrand Reed, vocalist, as assisting artist.

Harley Hamilton, founder and first director of both  
 the Los Angeles Symphony and the Woman's Orches-  
 tra, is active writing music for pictures.

The Zoellners will close their Los Angeles series on  
 Monday, February 21st, when they give their sixth and  
 concluding concert at Ebell Club Auditorium. The  
 program for the sixth concert will have two works  
 which are dedicated to the Zoellners—Humming Bird  
 of Sarah Bragdon and Arthur Hartmann's Hymnus.  
 This will also be the first performance locally of Mrs.  
 Bragdon's work, she being a resident of Pasadena.

Marion Woodley gave her hearers much pleasure  
 when appearing as soloist at the San Pedro High  
 School and the Marylaod Hotel in Pasadena.

Theodore Gordoyn, well known violinist and com-  
 poser, has completed a new work, Russian Lullaby, a  
 tone poem, which contains fascinating soli for oboe,  
 flute, English horn, bassoon with string accompani-  
 ment. His orchestra at the City Club is maintaining  
 its pleasing standard. Clever programs are being  
 given by the forty odd players, men and women, who  
 are there acquiring good orchestra technique under Mr.  
 Gordoyn's guidance. The City Club generously is fur-  
 nishing good music and instruments.

Impresario L. E. Behymer was made an honorary  
 member of the Los Angeles Flute Club. This society  
 was founded by Jay Plowe, solo flutist of the Philhar-  
 monic Orchestra. Wm. E. Hullinger is the present  
 president of the Flute Club.

Vocal pupils of Madame Anna Ruzena Sprout gave  
 an interesting recital at the Friday Morning Club House  
 on February 14th.

Two thousand school children attended a concert by  
 the Philharmonic Orchestra under Walther Henry Roth-  
 well on Saturday morning. The orchestra played be-  
 fore a sold-out house Friday evening in Pasadena.

Two new songs by Blanche Ebert Seaver, Baby's  
 Catechism and Calling Me Back to You, will be off  
 the press from a New York publishing house within a  
 few days. Both compositions have met with regular  
 sincere success.

May Peterson, soprano, will be the soloist at the  
 coming Philharmonic concert this week. Conductor  
 Rothwell has chosen the Italian Impression of Char-  
 pentier as the principal selection around which he has

built a program, related to this French work in spirit  
 and also colorful. The other selections are Overtu-  
 re to Marriage of Figaro (Mozart), Tone poem after  
 Rabindranath Tagore (a manuscript work by Morris,  
 rather modern), and Rienzi Overture (Wagner). In  
 the next Popular Concert Concertmaster Noack is to  
 play the Vicuxtemps concerto No. 4 in D minor.

Conchita Chavez, coloratura and artist, pupil of Pat-  
 rick O'Neill, represented the Spanish nation on the in-  
 ternational program given as a benefit last night by  
 the Friday Morning Club. Miss Chavez sang La Par-  
 tida and Cavellito, with delicate appeal, good style,  
 and with fine, clear vocal quality. She will appear on  
 several important programs in the near future. An-  
 other promising pupil of Mr. O'Neill is a young tenor,  
 William Lluweaver, who is making rapid progress.

Miss Florence Middaugh, contralto, and Jay Plowe,  
 flutist, were the recipients of enthusiastic applause  
 when appearing in a musicale before the Ebell Club.

John Smallman, baritone and conductor of the Los An-  
 geles Oratorio Society, has been called upon to direct  
 the choir of the First Congregational Church, one of  
 the largest and most progressive religious communi-  
 ties of this city. Mr. Smallman will direct the choir  
 at the morning service and be heard in solo capacity in  
 the evening. This office has learned from an indirect  
 though reliable source that Mr. Smallman will enter  
 his new duty under very flattering conditions. This  
 will be on March 1st.

The season of Anna Pavlowa and the Russian Ballet,  
 under the local management of L. E. Behymer, con-  
 stituted a continuous record of six capacity houses.

Behymer's Philharmonic Course at Monrovia opened  
 with a big success, Mr. Graveure singing on the open-  
 ing night.

### MOTION PICTURE MUSIC

At Grauman's—American Music for the American  
 people seemed the slogan at the Grauman Sunday con-  
 cert last Sunday morning. And the slogan had been  
 adopted wholeheartedly by the people to judge both  
 from the immense audience and the enthusiastic ap-  
 plause which repeatedly burst forth even while Con-  
 ductor Guterson and his orchestra were playing.

The Southern Rhapsody by Lucius Hosmer afforded  
 a charming opening of the colorful program. The Waltz  
 by Carrie Jacobs Bond, Dance of the Wild Flowers and  
 Narcissus by Ethelbert Nevin, also proved popular.  
 Other effective works were an entertaining selection  
 from Mademoiselle Modiste (Victor Herbert), The  
 Poet's Dream (MacDowell), The Heart of Her (Cad-  
 man), and The American Patrol (Souss).  
 Miss Florence Ringo, dramatic mezzo soprano,  
 pleased her audience greatly with an appealing solo,  
 O Promise Me, by Reginald de Koven. She is a singer  
 of charming vocal means and met with warm applause,  
 responding with equally successful encores.

### NOACK STRING QUARTET TEA

Excellent Program Rendered By Fine Artists Pleases  
 Discriminating Audience

An outstanding event of the music season was the  
 third music tea by the Noack Quartet at the Little  
 Theatre last Tuesday afternoon. There was a notice-  
 able increase of attendance compared with previous  
 concerts of this series. More than ever the playing  
 of the quartet was imbued with that definite chamber  
 music spirit which results in unity of tonal expres-  
 sion, phrasing and spirit of interpretation. It was en-  
 livened with a delightful amount of musical individual-  
 ism on the part of the four players, who, however, in  
 this respect kept strictly within the bounds of cham-  
 ber music discretion. In their varying solo work, Con-  
 certmaster Noack and specially the cellist, Mr. Ferner  
 (in the Mozart number), as well as Emile Ferri, viola,  
 and Henry Svedrofsky, second violin, excelled in va-  
 riations of phrasing and dynamic nuances during reiterations  
 of themes. The performance of Mozart Quartet  
 No. 12 in G major could be described as near perfect.  
 There was a spiritual strength of sentiment and a  
 force of thematic material, particularly in the closing  
 movements, one was surprised to meet and which is  
 not frequently emphasized so happily as was done by  
 the Noack Quartet. The elegance and loveliness, the  
 gentle virility and graceful humor of the first two  
 movements (Allegro vivace assai and Minuet) hence  
 offered a sonorous and well chosen contrast to the  
 sweeping and yet tempered force of phrasing in the  
 last two sections, the Andante Cantabile and Molto  
 Allegro.

The middle number of the program was devoted to a  
 manuscript work by a gifted San Francisco composer,  
 Albert Elkus, who shared in person the cordial ap-  
 plause accorded to his composition with the players  
 who rendered it with finesse and animation. The  
 Serenade, written in one short movement, is an am-  
 able work of romantic humor. Harmonically it is a  
 modern to an agreeable measure, containing clever modu-  
 lations which are never extravagant or out of the mood  
 the title Serenade suggests. There is a steady the-  
 matic flow, somewhat rhapsodic in style, interspersed  
 with brief soli concertante for the various instruments.  
 The score shows fluency and experience of writing and  
 is clearly set. Poliphonically the work is unpretentious.  
 It is a source of pleasure to hear a modern



work, and one by a Californian composer, which combines refined gaiety with serious workmanship. (Incidentally, there is a likelihood that the orchestral Overture Impressions from a Greek Tragedy by the same composer will be played by Walther Henry Rothwell and the Philharmonic Orchestra probably not later than next season.)

Madame Elizabeth Rothwell, who afforded Los Angeles audiences much genuine pleasure when appearing recently with the Philharmonic Orchestra, again exhibited her brilliant technic in the six English, Irish and Scotch folksongs by Beethoven, assisted by Richard Bullig, piano, Mr. Noack, violin, and Mr. Ferner, cello. Madame Rothwell's clear notes, often of great beauty, were somewhat marred by a certain vibrato. Her head tones tend to have a "sharp edge" and the diction of the English text was bad. She introduced at times an operatic element in these unaffected artistic songs while endeavoring to lend dramatic life to them. Her audience appreciated her work most decidedly. Mr. Bullig's piano playing was of sympathetic simplicity in style.

#### L. A. SYMPHONY IN POPULAR CONCERT

Miss Winifred Hooke Scores Success as Soloist in Cesar Franck's Variations Symphoniques—Excellent Program Greatly Enjoyed

By BRUNO DAVID USSHER

The Popular Concert by the Philharmonic Orchestra last Sunday afternoon gave Los Angeles another occasion to realize that there is much excellent musicianship among our resident artists. The solo appearance of Miss Winifred Hooke, who appeared in the Variations Symphoniques for piano and orchestra, by Cesar Franck, proved this eloquently. Miss Hooke, who came to this city about five years ago from England, is a splendid exponent of French music. Her style of playing, while not markedly that of a strong musical personality, possesses the refined tonal qualities and elegance modern French music demands. On the other hand, her conception of the rather contemplative work was clearly defined in phrasing, hence distinctly impressive. She developed pleasing brilliancy in the more animated finale. Her tone production was rich and of a variety that revealed refined taste and well considered forethought. She was recalled seven times and honored with numerous floral gifts. The orchestra under Walther Henry Rothwell played the accompaniment with finesse.

The entire program was of exceptional brilliance, not only regarding its performance, but also in selection. In fact it was a great program, unusual in its musical breadth for a popular concert. Rimsky-Korsakov's Scheherazade found a congenial interpretation which roused the audience to great enthusiasm. This work affords the first chairman of the various instrumental sections ample opportunity for interesting soli, among which those of Concertmaster Noack contributed specially to the success of the concert. The performance brought out the masterly orchestration of this big work, which particularly in the elaborately written, rhythmically changing last movement is difficult for leader and players. After hearing the Scheherazade Suite for the third time in five weeks, one cannot but detect in it musical trivialities, though sensuously beautiful, appear but of surface charm, without deeper appeal. The Death March from Wagner's Dusk of the Gods gains in musical and mental majesty with every hearing. Yesterday's playing had all the greatness inherent in the work. It is a wonderful review of Siegfried's life Wagner sums up in this work. The inclusion of Brunnhilde's love song, though abbreviated (from the last scene of the music drama Siegfried), is woefully sweet and pathetic. The performance of this music has gained in grandeur compared with the one of the second December concert. The closing episode had more of an actual finale character. Incidentally, Stokowski plays the music of the closing scene of Goetterdaemmerung following the Death Music just as in the music drama, as a recent program of the Philadelphia Orchestra indicates. The Wagner music was fittingly included in the program, for yesterday was the anniversary of Wagner's death. The Oberon Overture by Weber also has never been heard before better at these concerts, so that the concert became an outstanding event in the history of the orchestra.

The first concert of the Saslavsky Chamber Music Society took place before a large and greatly appreciative audience. The ensemble consists of Alexander Saslavsky himself, a fine exponent of chamber music, Mrs. Katie Winter Hall, pianist, and Robert Alter, cellist. Definite judgment about the new ensemble must be reserved as only time will bring a fully satisfactory blending. The Mozart Trio No. 1 in G major, the Double Concerto of Bach's for two violins, Beethoven's violin and piano sonata No. 5 in F major, and the Saint-Saens Trio in E minor opus 92 formed the pretentious program. As in all Saslavsky performances there prevailed a rejoicable warmth of feeling and distinctiveness of style which make his concerts so appealing. He is the musical power in the trio. Mrs. Winter Hall possesses considerable technic and musical routine, though her playing was slightly dry, maybe on account of this being "premiere" night, which always means that a certain tension exists. Miss Modesta Mortensen played the "other" fiddle in the Bach and with good technical success. The cellist, Robert Alter, is a well known musical personality to the readers of the Pacific Coast Musical Review and needs no further introduction.

### California Federation of Music Clubs

By MRS. BESSIE BARTLETT FRANKEL,  
President

The California Federation of Musical Clubs, a co-ordinate branch of the National Federation of Musical Clubs, has the following announcement to make: The National organization has worked the past twenty-eight years for the recognition of American music, gives prizes for American compositions, the composer's work a hearing, assisted the young professional artists through State, District and National contests, entertained the soldiers in the cantonments during the past war, and gave them thousands of instruments; done more than any other organization to establish credits for music in the schools, is now organizing junior and juvenile clubs in the grammar and high schools. The children of today are the adult audiences of tomorrow and the Music Club Federation is trying to teach the American public that there is no better way of seeking to lift the average appreciation of music and to develop the cultural side of the American people than by forming these junior and juvenile clubs and teaching the young people to like the best in music and art. Music students often find their lessons flat, with no opportunity to share their joys and accomplishments with others. A well organized and well conducted club furnishes just the stimulus needed to carry the work along. The National Federation of Musical Clubs has issued books of special programs for these clubs. Mrs. Frances Elliott Clark of Philadelphia is author of these programs and they may be obtained from our State Chairman of Education, Charles Wakefield Cadman. The boys and girls conduct their own meetings which gives them practice in parliamentary proceedings. The aims of the junior and juvenile music clubs is to reach as many young people as possible, in an effort to encourage them in developing and expressing a love, understanding and appreciation of music in all lines, and its sister arts, drama, literature, drawing and the dance. These clubs will be a source of much profit to those who participate in the work and of much delight to the parents and teachers who realize the value of soliazing the study of music. Music and music lessons become the most important part of the play and communal life of the child. There is undoubtedly a reason and purpose for diligent practice for "does not the club want me to play something special for a special program?"

The California Federation of Music Clubs announces that it will give a prize of three hundred (\$300) dollars for the best chamber music work, trio, quartet or quintet for strings and piano in three or four movements, written by a California resident composer. Two things are absolutely necessary. First, that the best, most experienced writers of music among our California composers enter the competition. Second, that there be a rigid adherence to the highest standard of excellence in the bestowal of awards. Therefore, the Committee of American Music of the California Federation of Music Clubs feels justified in stating that unless the manuscripts meet the requirements of a prize composition as to excellency and superiority and have the unanimous vote of the judges, the awards will be withheld. This decision is made only to inspire our composers to greater and finer work, and to place the composition above question.

The competition is only open to composers who have been residents of California for at least one year and who are citizens of the United States. The prize composition will be published and given a public hearing at the Fourth Annual Convention, 1922. For further information as to conditions address Mr. L. E. Behrmer, Director Philanthropic Department, Philharmonic Auditorium Building, Los Angeles, or Mr. George Edwards, State Chairman American Music Committee, 1455 Willard street, San Francisco.

The judges will be chosen from among the most prominent persons in music life. The composition submitted must not have been published nor have received public performance.

The California Federation of Music Clubs also offer a prize of twenty-five (\$25) dollars for the best words submitted for a State song. The librettist must be a citizen of the United States and a resident of California for at least one year to be eligible. The prize poem will be later offered for a musical setting and a prize of fifty (\$50) dollars offered for the best setting for the State song. The poem should be in the hands of the committee not before August 1st and not later than September 1st.

Samuel Gardner, the young American violinist, who is rapidly forging his way to great fame through the medium of his playing art as well as through his highly praised compositions, will give a recital in the Colonial Ballroom of the Hotel St. Francis on Tuesday afternoon, March 1st, as the fifth and concluding event of the Alice Seckels' Matinee Musical Series.

Gardner has recently created much comment through his conducting with the various leading symphony orchestras of the East his suite called New Russia. It is said to be the most beautiful symphonic poem yet composed by an American and the foremost Eastern critics have classed it with the world's master works. Gardner is a splendid musician in every way and a most interesting recitalist, and music lovers who hear him will be delighted with his charm and talent.

The Pacific Coast Musical Review is the only paper on the Pacific Coast that covers the entire musical field. Subscriptions \$3.00 per year in advance.

### SIGNIFICANT MUSIC

By ROSALIE HOUSMAN

Through the courtesy of Enoch and Sons I have received a splendid collection of new English music, and on the lists are a number of names unknown as yet over here. I feel it quite a privilege to introduce them to the West.

Most of us have been accustomed to thinking of English songs as sentimental ballads, and often of inferior musical quality at that. That is still true in some cases, as the English public has a different standard from our own and enjoys its trash pretty much as we do Jazz. In spite of this, there is a growing demand there, as here, for finer music, and the English composer is thoroughly awake to his opportunity. I judge that he takes his art more seriously than we do, and as a result, he has given us, in the examples I have to hand, real art works. The Newer English school of which one has heard so much, is a reality.

Havergal Brian is a new name to me as to you. I have three songs for medium voice which in the choice of poems are distinctly different from the conventional. And in every other way he shows a liberated spirit. The declamation is free, the tonality as well, and yet the result is musically satisfying. Students will not do these—they demand an absolute sense of interval, the result of years of experience. Yet I hope they will come to the attention of serious singers.

Landon Ronald's name is better known, as he is a well known conductor in London and has written successful songs. Four Impressions, which I have before me, set to poems of unknown (to me) English authors, will surely add to his fame. These are not so difficult to grasp as Brian's, and have a decided melodic charm though the harmonic dress is far more up-to-date than in any of his other works. At Night and Constancy will be well worth doing, and will please.

Easthope Martin is not quite such an unknown name, as Mme. D'Alvarez has frequently programmed some, and most likely will do one when in the West. Here are five poems of Masfield, among which are Carcasses and Beauty, the most beautifully set of the series. Here we have an art song of the highest type, with a lovely, though free, melodic line, and the mood sustained all through. All the songs are extremely modern and are the work of a serious musician.

I am quite enthusiastic over the four Chinese lyrics of York Bowen. They have the tinge of the Far East, and he achieves it with a delightful economy of means. The basis of them all is the five note scale, and he uses it differently, and rather evokes the East than expresses it directly. I saw the Marsh is remarkable, and so is the whole set.

Arnold Bax is the Celtic voice in English music, giving us in tones, pictures and moods, like Yeats does with words. The folk lore of old Ireland is to him a living thing, and it is the fountain head of much of his inspiration. I saw some of his settings of Fiona McLeod a year ago, now I have three poems by Housman of Shropshire Lad fame, and Sheila McCarthy. These are not so Celtic as other things, yet there is an unmistakable flavor just the same. It is in Lullaby that he has reached his best of these three. There is a fluent musical line, a harmonic richness here that is good to know, and unless I am very much mistaken, Bax's name is one of the few at the top in English music today. It is well worth remembering.

John R. Heath has three unconventional love songs to poems of Mary Dowdall which are most interesting. They strike an individual note, and the only comparison I can make is that the present day Russian music has influenced them slightly. They are colorful, spontaneous, and will grow more into one's musical consciousness on further acquaintance. I can heartily recommend them. They are issued for high voice only.

Sudden Light of Julius Harrison, to a Rossetti poem, is a big song for medium voice, which will repay serious study. I have some interesting piano music of his to discuss later. The three songs of Josef Holbrooke are the cream of the collection, and that is why I have left them to the last. Their first claim to distinction is that they are written with a string quartette accompaniment, (ad lib.), as well as having a piano background. This is in itself arresting, and speaks volumes for his musical freedom of thought. The combination is skillfully blended, and will sound. It is surprising that more musicians have not availed themselves of this fascinating coloring before. There is room for the voice in ensemble music, and it takes a mighty skilful and thorough musician to do it. I wish more Americans would see its possibilities. Holbrooke, whom I knew only for his piano music, has been most successful in these, and does not make the mistake of treating the voice as an instrument, but gives a free vocal line as part of the picture. I would love to hear them with the tenor voice.

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### GREENWICH VILLAGE FOLLIES

The Greenwich Village Follies, described as a revusical comedy of life in New York's Quartier Latin, will open a limited engagement at the Curran Theatre on next Monday evening. The revue has a unique history. It had its premiere in the little Greenwich Village Theatre in the dead heat of July in 1919. Its success with the distinctly village following was immediate. Then the visitor to New York and the patrons of the nearby summer resorts began to flock to it. Over night it became the vogue of smart audiences. A larger theatre in the uptown section became necessary, but the late actor's strike postponed any action. Fortunately for this unusual revue, its managers succeeded in keeping out of the tempest, and the "Follies" proved to be the only show in New York not closed by the Equity managers. At the conclusion of the strike it moved to the Nora Bayes Theatre in the "roaring forties" where for seven months it was the toast of both the naive and sophisticated.

While the general structure of the piece follows the conventional lines of a typical revue, the treatment, accompaniment and investiture are anything but conventional. Its creators have made radical departures in the matter of scenery. Sweeping waves of rich drapery and gorgeous tapestries have replaced the traditional paint-daubed wooden and canvas structures. Again, the twenty famous artists' models, a hand-picked selection from the studio area of Manhattan, have displaced the proud optical position heretofore held by the much-

rehearsed chorus girl. Lighting plays a striking role in the exploitation of this Bohemian revel. No less than eight master electricians are required to operate the many and varied lights that set off the antics of the players.

Now in its nineteenth week, the Follies comes to San Francisco with the same company of players and with the identical production which created such a professional furor in New York and Chicago. Conspicuous among its featured players are Jamea Watta, "petticoat parodist"; Ted Lewis, the jazz king, with his "laughing trombone"; Al Herman, "lacquered laugh-maker"; Sylvia Jason, Verna Gordon, Hickey Brothers, Jane Carroll, Irene Olsen, Emilie Fitzgerald, Warner Gault and Mabelle Jannay.

### THE 1921 BACH FESTIVAL

Bethlehem, Pa., Feb. 12.—Dr. J. Fred Wolfe, conductor of the Bach Choir of Bethlehem, has announced the program for the 1921 Bach Festival to be held at Lehigh University on Friday and Saturday, May 27 and 28. The works to be sung are as follows: Friday, May 27, 4 p. m. Cantata: The Sages of Sheba; Suite in D, No. 3—Overture: Air: Gavotte: Bourree: Gigue; The Ascension Oratorio. Friday, May 27, 8 p. m., Motet: Come, Jesu, Come; Suite in C—Overture: Courante: Gavotte: Forlane (Danza Venezolana) Menuetto: Bourree: Passepied; Cantata, Praise Thou, Jerusalem, The Lord; Saturday, May 28, 1:30 p. m., Mass in B Minor, Kyrie and Gloria; Saturday, May 28, 4 p. m., Mass in B Minor, Credo to End.

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## NEW YORK BUSY WITH GREAT MUSIC EVENTS

Chicago Grand Opera Company, Metropolitan Opera Company, and Many Artists Keep Metropolis Busy With Important Engagements

By ROSALIE HOUSMAN

New York, February 7, 1921.

When Tito Ruffo made his first appearance on Saturday evening, January 29th, in the role of Rigoletto, he had a royal welcome, and responded to his audience with a superb performance. With him were Schipa, a sweet-voiced and sympathetic tenor, and Florence Macbeth, of whom we are all proud. In spite of all notice to the contrary, on the printed programs, the final Vendetta duet of the third act had to be repeated, and I think Miss Macbeth deserved the great applause she shared with Ruffo.

There were other worthy events at Hammerstein's old theatre. Mme. Galli-Curci reappeared on Monday, the 31st, in Lucia. Of course there wasn't even breathing room left, so filled with admirers was the Manhattan. The Mad Scene got its repetition after insistent applause, and on the whole, everyone agrees that Madame was in excellent voice, and acted most sympathetically. Rosa Raisa in the Jewels of the Madonna of Wolf-Ferrari, headed a well-balanced cast, in which Forest Lamont and Rimini shared the honors with her. The music of this opera has been heard out West, and is of the Mascagni variety. The opera serves as an excellent vehicle for the star, and that alone seems to justify its re-establishment in the repertoire. Othello also has come back, and the new tenor, Charles Marshall, an American from Maine (who has had Italian successes), was in the name part. I hear he has an excellent stage presence, and a most unusual voice. The cast was glorious, and Raisa and Ruffo were the bright lights. It is good to have it done again, as it is the best opera Verdi wrote and Italy had produced, till we got Montemezzi's Love of Three Kings. Garden has given us Thais and Carmen. We are to hear Galli-Curci soon again. Who desires more?

The Metropolitan has had a week of repetitions, with a special Thursday matinee of Louise, with Miss Farrar, on February 3rd. The important affair of the week, outside of Miss Bori back again in her exquisite portrayal of Flora in Love of Three Kings, was the revival of Lohengrin in English. The opera was under the direction of Bodansky, who read the score beautifully. The scenes were new and of dignified beauty. The cast was superb—there has never been a finer one for this opera. Sembach was in the title role, singing with noble style and splendid diction, overcoming almost all the difficulties of English. In Florence Easton we have the ideal Elsa, glorious in voice, in musical feeling, and every word crystal clear and vocally beautiful. Excellent, too, in every detail was Whitehill's Telramund, and his singing of our native tongue was also a thing of distinction and beauty. I found Mme. Matzenauer less easy to follow, as Ortrud, though her dark and sinister interpretation of the role was in keeping with tradition. It was in every way a superb performance, and the music was soul-satisfying, as a very crowded house testified. To Miss Easton, however, belong the stellar honors, which were accorded her.

To chronicle the week's other musical happenings, let me first speak of the New York Symphony's program, when the recently played London Symphony of Vaughn Williams was again heard. Guy Maier and Lee Patterson were the assisting artists, in Mozart's concerto for two pianos, and were at one in their splendid performance. Brahms' Academic Overture completed the program.

Duci de Kerekjarto, that phenomenal violinist of whose splendid work I have already written, was the soloist at the Sunday evening Metropolitan concert, playing the Mendelssohn Concerto, and he was wildly applauded. He is one of the season's great successes.

The Philharmonic Orchestra, at Carnegie Hall, played a concert of favorites: Beethoven's Eighth Symphony and the Tchaikovsky Pathétique were the big numbers, and the Leonore Overture No. 3 and a Bach number completed a delightful afternoon.

Alexander Schuller, the violinist who has appeared with Mengelberg as soloist, gave his own concert Tuesday afternoon at Aeolian Hall. Here again he and Mengelberg co-operated in a sonata of Locatelli in which the famous conductor played the piano part on a piano arranged to imitate the harpsichord. The work was delightful, and its performance a thing of joy. Mr. Bos was the accompanist for the other music. The Mendelssohn concerto, played with noble phrasing, was followed by two unaccompanied things of the late Max Reger, one an aria, the other the sonata, op. 42. Mr. Schuller made them most interesting. Of course there were shorter things, but it was in the above that he made his greatest impression.

What an ovation was Mengelberg's on Tuesday evening, after his glorious reading of the Strauss Heldenleben Score! I have read that it is dedicated to him and perhaps that is an added reason why he should play it so movingly. He renews it for us in many ways. It is like walking an accustomed path with one you love, and seeing the old view with new eyes. No wonder the house arose as one, and cheered to the echo. It was gripping, moving beyond words. One felt the joys and tears—it choked you with its pain. There was also the Debussy Faun and the Leonore

Overture, in every way a memorable concert, repeated the next afternoon.

Mme. Samaroff gave her second Beethoven sonata recital, playing the five next in succession—Op. 10, No. 3; Op. 14, No. 2; Op. 10, Nos. 1 and 2, and, as a finale, the Pathétique in C minor. Her work is so musically satisfying and her interpretations clarity itself. All the inner details are nicely balanced, the subtle touches of dynamics and rhythm beautifully felt. It is a privilege to hear her, and to know that a large audience shared the pleasure. How she must love Beethoven's works, to play them so sympathetically!

Thursday was a very full day of the best of music. In the morning at the concert in aid of the Diet Kitchen, and kindred charities, Florence Easton sang two groups of songs, as always, with fine phrasing and impeccable English. George Meader, the tenor, did the Liebeslied of the Walkure in German, besides a group of songs, and at the end, he and Mme. Easton joined in a duet from Mephistopheles. The program opened with Chopin, played by E. Robert Schmitz, and the A flat polonaise was particularly stirring. In the modern French music that came later, mention should be made of the Jeux d'eaux of Ravel, which he plays with the most fluid tone color I have ever listened to. I know no one who approaches him here. There was a most enthusiastic audience, and much applause.

In the historic cycle we have reached Italy, and Mr. Damrosch gave us a representative program on Thursday afternoon, at Carnegie Hall. We heard charming arrangements of old music by Respighi, as well as his ever refreshing Fontane di Roma, Sinigaglia's La Baruffe, Chiozotte overture, Casella's Venetian Convent Suite (a delightful thing), and de Sabata's Juventus, which was also on the Toscanini programs. It is splendid to hear so much fine music, coming out of operatic Italy, and proves to us that symphonic music is again active south of the Alps.

Nelson Illingsworth, an Australian baritone, gave at his third recital of the season the complete Winter Journey of Schubert, with the splendid support of Bos at the piano. It was quite like the old days when Wullner and Bos gave us similar pleasure. The concert was well attended and enjoyed.

The same evening the Boston orchestra again visited us, and as a novelty we heard Franck's Les Jins, a symphonic poem, in which the piano has a share, not as soloist, but instrumentally. The difficult and self-effacing role was brilliantly done by Robert Schmitz, whose clear and colorful tone carried to the upper reaches of Carnegie Hall. Beethoven's first symphony was clearly read, but the orchestra was more responsive in Debussy's La Mer, which came later. Liszt's Tasso rounded out a well-balanced program, and orchestra and conductor shared in the well-earned applause.

Friday gave us two important affairs, the American debut of Cora Chase as Gilda at the Metropolitan Opera House, and Cyril Scott's second program of his own music at Aeolian Hall. In this he again had the assistance of Mme. Gauthier, in whom he has an ideal interpreter. The sonata was the important work of the afternoon, and though I have heard Grainger do it before, I found it almost impossible to follow. I sensed no definite thematic development of any kind, though one could hear the three movements as such clearly enough. The very material seemed distorted, and extremely restless. If that is what Mr. Scott wished, he was in this very successful—I am not sure of it. I much prefer his shorter piano music, which have charm and imagination, and a distinct personality. Of his songs I can heartily recommend the Sleep song and Where he goes, to serious artists—the piano music is too well known to differentiate, as it is all worthy of attention.

Winifred Bryd gave her annual recital, boldly beginning with a Debussy group, which she played exceedingly well. Her Danse de Puck was a delight, and I hope many people in the West could hear and know this whimsical and charming music. Three Chopin preludes, a group of Liszt, and shorter pieces were also played, with a lot of encores tagged on, for an audience loth to let her go. Miss Bryd is from Oregon, and plays with real Western freedom. We should all be proud of her.

#### Percy Rector Stephens' Activity

Since the concert of the Schumann Club at the Aeolian Hall I have had a brief interview with Percy Rector Stephens who, as the New York critics say, conducted with "marked skill and success." I have told you of the concert and of its delightfully artistic program, but since I have talked with Mr. Stephens I wondered if San Francisco singers realize the possibilities of a music-fest in the coming of Mr. Stephens this summer. He told me of his plans, and if it is possible to secure him to conduct a chorus there, it would undoubtedly mean more to San Francisco music than can be realized without hearing the Schumann Club under Mr. Stephens' direction. The Brooklyn Eagle says of the club: "The Schumann Club stands head and shoulders above the other all-women organizations, not only for the dignity of its programs, but also because of the natural endowment of its individual members and for its possession of the finer qualities of concerted work. Mr. Stephens has succeeded in building an organization of which he may be genuinely proud.—W. B. M."

Mr. Stephens would bring with him the delightful

music that has been arranged by Deems Taylor, including his Chambered Nautilus, which has been performed by the Schola Cantorum of New York City, the Schumann Club, the University Heights Choral Society, and the Denver Chorus. As a Californian and a music lover, I sincerely hope that nothing will be left undone by the people of San Francisco to make the chorus possible, from the practical point of view.

I could say a good deal of Mr. Stephens himself and his unusually striking personality, but he asked me to be extremely conservative, so I have limited this to comments upon his work only as it pertains to his California season.

#### A Chat With Robert Schmitz

Robert Schmitz, the French pianist, paused just long enough in between his many trips to give me a half hour, and to talk about his teaching principles. Mr. Schmitz has had the busiest season since he came over to us from France. He is rapidly being recognized as a remarkable interpreter of the modern composers' intentions, and also (which can not be stressed enough), for his sterling playing of Bach. Philip Hale, Boston's famous critic, wrote that his playing was a revelation in brilliance of technic, clarity and beauty of tone, and in sensitiveness to the composer's ideals. There were other equally splendid notices from Philadelphia, where he played the Tchaikowsky concerto, from Boston, where he has been soloist with the orchestra four times already this season, and also in New York, the only soloist of their New York programs.

Mr. Schmitz has always been a champion of the new and interesting in music. It is worth remembering that he was the first to play Schonberg in Paris, in pre-war days, and also Debussy in Munich. This is just another proof of his open-mindedness, as he has introduced a number of fine American things to us, as well as the works of modern France. He has done Carpenter's Concertino in Paris and recently Sowerby's with Damrosch.

But he interested me most, as an exponent of new and scientific principles in teaching. I had been meeting a number of prominent teachers here, some of whom have come from all parts of America, to study with him, and it was about those that I ventured to question him. He told me of various experiments he had made with French engineers, and also with our own Edison, in the delicate matter of tone production and tone color. Every point he made with me, he illustrated, and proved it to be based on natural law—a wonderful use of scientific fact and musical principles. With an understanding of these ideas one has the infinite color possibilities of the instrument at his command, and an increased palette, needed in the interpretations of the modern composers' intentions.

Mr. Schmitz told me of master classes which he has held in New York and Chicago with great success, and he also has given talks on general musical principles which are of the utmost value to the pianist and to all interested in things musical. I heard a series at the Ritz last year, and in these conferences gained a wider insight into new and old than I had had previously.

I should have wanted to stay much longer, but busy pianists are on the run, and I regretfully thanked Mr. Schmitz and left.

#### Personal Items of Interest

At the recent thirtieth anniversary luncheon of the Harlem Philharmonic, which was held in the large ballroom of the Waldorf-Astoria, Miss Lotta Madden, Rafael Diaz and little Mathilda Locus were the soloists. Mr. Diaz sang several operatic airs and delighted his hearers specially with his Spanish things. Little Miss Locus, who is about fourteen and hails from Los Angeles, is the most unusual child pianist I have heard in a long time. I understand she is under the guidance of Alexander Lambert; certainly there is no one more fitted to guide her than he. She has already appeared with Bodansky, and has a brilliant future ahead. Her audience went wild over her. But to Miss Madden went the honors of the day. She was in glorious voice, which thrilled even the dignified club audience. She chose a French and later an American group, and in songs like Duparc's Chanson Triste, and Clough-Leigher's Mid-Rapture, her clear enunciation and dramatic fervor quite won her hearers. All in all, it was a most enjoyable celebration.

It is with keen pleasure that I am reporting on the ovation accorded to Charles Cooper at Columbia University on Thursday evening, February 3rd. He played in joint recital with Herbert Dittler, violinist, in a splendid program. The auditorium was packed. Besides an impressive reading of the funeral march the sonata of Chopin, there were two groups, one of Chopin, whose sense of beauty and poetry Mr. Cooper is so well fitted to express, and one of Scarlatti and Sgambatti. Of course there were encores, and throughout a keenly interested and enthusiastic audience.

The Joseph George Jacobson Club held their last meeting on January 31st. The next meeting will be on February 28th at Sorosis Club Hall. Those wishing to attend should send their address to the Secretary, Mrs. A. Backer, 2712 California St. The program will be as follows: Sonata (Mozart), Myrtle Harriet Jacobs; Prelude C sharp minor (Rachmaninoff), Prelude D minor (Mendelssohn), E. R. Summ; Sonatina (Clementi), Scene de Ballet (Schuett), Florence Reed; Concerto D minor (Mozart), Marian Cavanaugh; Improvise A flat (Schubert), Murring Zephyrs (Jensen), Gladys Wilson; Sonata Pathétique (Beethoven), Polonaise (Chopin), Elsie Spiller; Concerto B flat minor (Tchaikowsky), Idelle Ruttencutter.



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## PAUL ALTHOUSE TAKES AUDIENCE BY STORM

Noted Tenor From the Metropolitan Opera Company Sings His Way into the Hearts of His Audience and Scores Instant Triumph

By CONSTANCE ALEXANDRE

My only regret after listening to Paul Althouse at the Columbia Theatre last Sunday afternoon, February 13th, was that I am not to hear him again. Mr. Althouse is practically new to San Francisco, although I have heard him here before as well as very often at the Metropolitan Opera House, New York. His last appearance in San Francisco was in 1915 when he was one of the soloists at the Beethoven Festival given at the Civic Auditorium. He may be recalled by many who heard him at that time for even then he made a most profound impression upon his audience. Since Mr. Althouse's last visit here he has made rapid strides to the front ranks of his art and it is little wonder, if he sings always as he did at this concert at the Columbia Theatre. His triumph was one of the most definite of any singer who has sung to us this season, I may say in several seasons.

Mr. Althouse filled every nook and corner of the theatre with his rich, powerful and resonant voice. For ever an hour and a half these throbbing, vibrant and beautiful tones that grip, poured forth in streams of melody. Yet, I could not help but feel that at the end of his recital he still had more to give, so full, so opulent and warm is his voice. It is an organ which with the greatest facility fulfills any demand put upon it. Whether it be an operatic aria or a ballad he sings it with the same amount of depth and emotional warmth and finesse. His voice in all that he sings retains that delightful ringing quality and brilliancy and he sings with a freshness and buoyancy of youth which is at all times a valuable asset, for, when an artist is as sincere and loves his art as Paul Althouse does, it lends an added charm to his singing. Mr. Althouse's diction is well nigh perfection and he possesses a faultless vocal technic. There is only one slight remark that I may suggest in his work and that is that he gives too much of his voice. It is true he has a tremendous amount of vocal reserve and a voice of unusual volume but a few real pure pianissimo tones when the song calls for them would add just that much more beauty, as well as tonal variety.

I was not surprised at the remarkable rendition of Mr. Althouse's *Vesti la giuba*, from *Pagliacci*, as his knowledge of the operatic style of singing and his great power for dramatic expression asserted itself in more than one instant. I was more charmed than surprised, however, to hear the way in which Mr. Althouse created his many moods which his songs demanded of him. They were not merely beautiful tones that he sent forth but he conveyed every shade of emotion from the darkest passions to the most radiant joys. His interpretation of the *Blind Ploughman* was one of the most haunting pieces of lyricism heard on the concert platform in many moons. Paul Althouse is truly a very great artist. It is to be hoped that those who did not avail themselves of the opportunity to hear him on this occasion may be given another chance. As for those who did hear him, it is sufficient to say that they will welcome another musical treat such as this last.

Mr. Althouse had the very capable assistance at the piano of Rudolph Gruen, who proved himself equally at home as soloist and accompanist. He displayed a firm touch and a most accurate technic. His execution was brilliant and clean cut and he demonstrated a keen sense of feeling for the melodic line. His tone was always beautifully interwoven with that of the singer so that a perfect harmony was attained. It was indeed a pleasure to note that Mr. Gruen played his entire program from memory, which showed his ability for concentration as well as the feeling of a true accompanist.

The University of Fine Arts Society gave a musical program in the Colonial Ball Room of the Hotel St. Francis on the afternoon of February 3rd. The concert was given in honor of the visiting artists of the San Carlo Opera Co. The guests were introduced by Alfred Hertz, conductor of the San Francisco Symphony Orchestra. A large audience greeted the artists and displayed their enthusiasm with hearty bursts of applause. The program was as follows: Selection by Orchestra; *Thais* (violin solo), Nicola Melati; Group of Selected Songs, Anna Fitzg; *Harp Solo*, Domenico Astrella; *Mad Scene* from *Lucia di Lammermoor*, Mme. Jelica; *Flute Obligato* by Walter Oesterreicher.

Suzanne Pasmore-Brooks, pianist in the Pasmore studios, 506 Kohler & Chase Building, gave a musical on the last Saturday in January, when she presented the following pupils: Jeannette Lavinson, Billee Sargeant, Bluma Aizenberg, Thomas Cameron, Isabelle Henderson, Sadie Frazier, Paul Wilson (nephew of ex-Mayor Stitt Wilson of Berkeley), and Miss Audrey Shean. An interesting afternoon was the appearance of Miss Dorothy Dunn, soprano, pupil of H. B. Pasmore, and Miss Bettie Marie Libby, violinist, pupil of Mr. Pasmore's brother, Edgar Pasmore. It is not generally known that Mr. Pasmore has a brother who teaches because of the latter's retiring disposition, but he is an excellent cellist, trainer of beginners and young violinists. Mrs. Pasmore-Brooks plans to give regular monthly studio musicales, furnishing a definite aim for the pupils.

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## MAY PETERSON CHARMS MATINEE AUDIENCE

Distinctive Art of Lyric Soprano Again Delights a Large and Enthusiastic Audience Upon Her Second Visit to This City

By CONSTANCE ALEXANDRE

Pleasing an audience and appealing to the general concert-goer always has been and always will be one of the greatest contentions of an artist. It is difficult for her to discover the artistic point of view of all audiences, inasmuch as everyone senses music and enjoys it from a different angle. There are many who claim that it is the intellectual rather than the emotional type of singer which is the most preferable. It is the same in all art, whether in painting, literature, sculpture or music, works of a spiritual nature appeal to many a great deal more than those of the material. So in writing of May Peterson, I can think of her more as an intellectual singer, a more spiritual personality than an artist endowed with a nature of temperamental warmth.

It was at the fifth of Alice Seckels' musicals, which have proved so successful during this season, that I heard Miss Peterson on the afternoon of February 8th, in the Colonial Ballroom of the St. Francis Hotel. She was warmly and enthusiastically greeted by a large and friendly audience with whom her repose and simplicity made an instant appeal. Miss Peterson's voice is absolutely lyric in its quality, pure as crystal, lovely in timbre and flexible throughout the entire compass. What makes Miss Peterson such a delight to listen to is the rare ease with which she produces her tones and the absolute assurance of her method. Miss Peterson is one of the very few singers who can sing an entire program without the slightest lapse from true intonation. This in itself shows her to possess a perfectly placed organ, one which is held well under control by the use of splendid distribution of her breath. It is little wonder then that Miss Peterson was able to sing many of the classic numbers calling for sustained tones. The velvety texture of her voice was revealed in just this type of song, such as the lovely *Bach aria* de Momus in which she displayed her coloratura qualities.

Miss Peterson's program was well chosen and varied, consisting of groups of the modern as well as older French songs, compositions of the Scandinavian countries as well as folk-songs and those by our present American writers. Of the French group the song in which I thought Miss Peterson the happiest was *Messager's Jamais la vieille maison gris*. This exquisite number she sang with a deep reverence for its expression and dignity. *Jag Tror*, a Swedish folk dance, was given with characteristic expression, grace and spirit. In all her songs Miss Peterson proved that she had a thorough understanding of the different styles of lyricism. Her interpretations are marked by their originality, musical taste and intelligence. Miss Peterson is an artist possessing many sterling qualities and to listen to her means thorough enjoyment and pleasure.

Edith Madeline Cauby gave a piano recital with her young students on the evening of February 3rd, at Sorosis Club Hall. A well chosen program was arranged for the occasion and the young pupils displayed excellent training which conferred credit upon their splendid instructress. The following numbers were rendered: *Aria* from *The Magic Flute* (Mozart), Josephine Jacobs, Virginia Wardell; *The Sandman* (Dingley-Mathews), The Case (Friml), Helen Ogle; *Spring Song* (Dana), Gypsy March (Oehmler), Dorothy Austin; *First Loss* (Schumann), Knight Rupert (Schumann), Virginia Wardell; *Valse* (Grieg), Albumleaf (Grieg), Marcia Fredrick; *Poupee Valsante* (Poldini), The Lark (Tschai-kowsky), Marie Kornbeck; *Dance Caprice* (Grieg), *March of the Dwarfs* (Grieg), Eva Worst; *Spanish Dance* (Moszkowski), Carey Parker, Edith Boge; *Bolero* (Moszkowski), Yvonne Brand, Edith Boge; *Pastorale* (Scolatti-Taussig), Valse (Chopin), Edith Boge; *To Spring* (Grieg), Valse (Chopin), Yvonne Brand; *Three Mazurkas* (Chopin), Elsie Otto; *Liebestraum* (Liszt), *Hexentanz* (MacDowell), Helen Ward; *Fantasie Impromptu* (Chopin), *Rondo Capriccioso* (Mendelssohn), Catherine Nielsen; *Marche Militaire* (Schubert-Taussig), Catherine Nielsen, Helen Ward.

Miss Grace Becker and Albert King, two well known musicians of California, gave a most interesting recital in Palo Alto recently. The following paragraph is quoted from the *Daily Palo Alto Times* of January 19, 1921: "Last night at the Little Theatre a most appreciative audience greeted Miss Grace Becker, 'cellist, and Albert King, pianist. Both musicians charmed with their artistry and fulfilled all the demands made in their well-rendered program. A Rubinstein sonata for 'cello and piano, a tremendous and most interesting composition, opened the program and displayed in its development the wonderful capabilities of the composer and the technic and tonal requirements necessary in the artists to play such a composition.

Miss Becker has a tone of depth and clarity most satisfying and is equally pleasing in her light and dainty passages, fitting into the varying moods of her music as if a part of them. Particularly charming was the *Max Reger lullaby*. King, who is not new to this community, seems to have grown more deeply interesting since he played in the Community House last fall. His unusual technic, his tone—beautiful, virile and full—his mastery of the piano, satisfy and leave one refreshed at the end of each number. His playing of the *Perpetuum Mobile* of Weber thrilled the audience with its brilliance and met with insistent applause. In response King played a charming and rarely heard *MacDowell* number.

## SCHUMANN-HEINK BOOKING FOR MARCH, 1922

Now that the time is approaching for that great singer, Ernestine Schumann-Heink to go to the Orient (she sails from Vancouver on April 28), a great deal of speculation has been aroused as to her plans on her return to America about November 1 next. From the office of her managers, Haensel & Jones, comes an authoritative statement concerning this point.

Madame Schumann-Heink on her return to this country about the above mentioned date will sing in California in November and December, filling many important engagements in this state where she is a tremendous favorite. January, and part of February, will find the world-renowned diva in the Northwest in the states of Oregon, Washington, Idaho, Montana, Utah and British Columbia. Bookings already made will keep her in the West till March, 1922. She will not be available East of the Mississippi until after this date.

In connection with the above, an absurd rumor has arisen in some quarters that after her Oriental tour Madame Schumann-Heink was planning to retire. Both the great singer and her managers take this opportunity to emphatically deny the truth of this statement. Madame Schumann-Heink, herself, has branded it as maliciously false and untrue and has laid its source to the many intrigues and lies that from time to time have been fomented against her by hostile interests who would be glad to see her retire from the concert stage and leave the field open to lesser known and inferior singers under their management.

When interviewed about this matter at her hotel in Atlanta where she sang the other day with triumphant success, Madame met the special reporter with flaming wrath in her eye.

"Retire? I guess not!", she snapped with a flash of that superb virility that has ever distinguished her. "My voice is as good, if not better, that it ever was, and, the good Lord willing, I intend to keep right on for many years to come delighting the public that has been so good, so very, very good to me for such a long time." And in her righteous indignation Madame beamed a few bars of one of her greatest operatic arias with her wonderful, organ-like voice, and ran up the scale with the ease and agility of a famous coloratura soprano—or a Schumann-Heink.

The reporter fled.

"Schumann-Heink retire?"—Not for many years to come!

## CENTURY CLUB CONCERT

One of the most delightful and artistically rendered programs was given before the members of the Century Club of California and their guests. This charming affair took place on Wednesday afternoon, February 9th, before an audience which was not only large in numbers but one which was unusually enthusiastic in their appreciation of the three artists who rendered the program. Madame Rose Relda Cailleau needs no introduction to the musical colony of San Francisco for there is scarcely another artist who has received wider recognition for her artistry than what she has. The only regret is that we do not hear her in public more frequently for she gives unbounded pleasure through the freshness and tonal beauty of her voice. Madame Cailleau may come under that class of singers termed as stylists. The grace of her vocalization, the skill of her phrasing and her exquisite detail and finesse is one of the outstanding features prevalent in her work. Madame Cailleau's voice is a real coloratura and she possesses the good judgment of singing songs only adapted to organs of this type. It is seldom that one hears more beautifully executed cadenzas, cleaner staccati and more even and fluent coloratura passages. That Madame Cailleau's singing was heartily approved of on this occasion can be judged only by the fact that she had not only to repeat numbers, but add several encores and even then it was with reluctance that her audience allowed her to take her leave.

The other artist on the program who succeeded in completely winning his auditors was Lajos Fenster. Mr. Fenster has the good fortune of being a member of the San Francisco Symphony Orchestra and has been often heard in San Francisco in ensemble playing. So whenever he appears as soloist there is a great amount of interest attached to the fact. Mr. Fenster has a warm tone and he has the ability to make his violin sing. He plays with a great amount of soul and possesses a technique which is noted for its brilliancy. His phrases are colored with the most delicate nuances and his interpretations are that of the real musician. Mr. Fenster in addition to his solo numbers played an obligato for Madame Cailleau and also played the ever beautiful Beethoven Sonata, the piano part of which was performed by Mrs. John McGaw. Here is an artist who displays an attitude of real seriousness toward her art. She has a splendid firm touch and imbues into her playing depth of emotional warmth. It is slight wonder then that Mrs. McGaw succeeded in blending her own work so beautifully with that of Mr. Fenster's that a delightful ensemble was attained. It is to be hoped that we can again hear these gifted artists in just such another concert.

The following program was given: *Sonata Op. 12, No. 1* (Beethoven), Lajos Fenster, Violin, Mrs. John McGaw, piano; *Oh, Si les fleurs avaient des yeux!* (Massenet), The Look (Rosalie Housman), The Robin's Song (Howard White), Mme. Armand Cailleau, Mrs. John McGaw at the piano; *Prize Song* from *Die Meistersinger* (Wagner), Old Refrain (Kreisler), *Obertaas* (Mazurka) (Wieniawski), Lajos Fenster, Mrs. McGaw; *Tes Yeux* (obligato for violin) (Rene Rabey), Les Filles de Cadix (Leo Delibes), Mme. Cailleau, Mrs. McGaw.



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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 22

SAN FRANCISCO, SATURDAY, FEBRUARY 26, 1921.

PRICE 10 CENTS

## HORACE BRITT FEATURE OF NINTH SYMPHONY POP CONCERT

Brilliant Solo Cellist of San Francisco Symphony Orchestra Enthuses Crowded House With His Excellent Artistry—Louis Persinger Conducts Glazounow's Serenade Espagnole—Intelligently Selected Program Splendidly Conducted by Alfred Hertz

By ALFRED METZGER

The ninth popular symphony concert which took place at the Curran Theatre last Sunday afternoon, February 20th, again attracted a capacity audience and hundreds of people had to be disappointed on account of scarcity of tickets. The program consisted of a number of compositions of the first rank sufficiently appealing to popular taste to strike the right chord in the heart of the audience. These Sunday afternoon popular concerts, even more so than the Friday and Sunday pairs of regular concerts, prove how necessary the symphony concerts have become to the musical public of San Francisco. Indeed they actually form the axis around which all other musical activities revolve. If you would now stop the symphony concerts you would give music a blow from which it would take a long time to recover.

That this undisputable fact does not seem to be realized by many people is evidenced by the slow progress of the collection of the guarantee fund. Less than half the money has so far been obtained. We even know of certain incurable jackasses who seem to be glad that progress in this direction is so slow. Nevertheless we think that the amount obtained is proof of the great interest displayed in these concerts, for the \$50,000 already received represent a voluntary contribution to the cause. There is, however, a large portion of people who simply will not do things voluntarily. They are too indolent, indifferent or careless to attend to things upon their own initiative. They have to be asked to do their share. It is our belief then by inducing almost 50 per cent of the guarantee fund to be contributed voluntarily the management has done wonders. And this is absolutely proof of the fact that the balance of the amount can easily be obtained by personal solicitation. No cause of any kind, be it ever so worthy, is able to secure a large amount of money by voluntary subscription. Were it not for personal solicitation large amounts for charitable, patriotic or artistic purposes could not be secured. Permanent grand opera seasons, popular as they may be, if they are intended to represent the highest artistic form, would not be successful without personal solicitations of guarantee funds. Therefore, if San Francisco is able to contribute nearly 50 per cent of a guarantee fund without personal solicitation the rest could be had in a very short time, provided some of the directors could summon up sufficient energy to call on their wealthy friends. The Pacific Coast Musical Review never liked the idea of begging money from the public in general. Let the public make its contributions by buying admission and season tickets, but let people who can afford it, contribute the guarantee fund. This is the way it is done all over the world, and San Francisco, which is now so anxious to have us all boost for it, ought not to do less than the rest of the world.

The excellent program prepared by Alfred Hertz for this occasion began with Lassen's bright and brilliant Festival Overture with its impressive and thrilling finale which Mr. Hertz, as usual, brought to a splendid climax. Then followed the romantic and rhythmically enchanting second Peer Gynt Suite by Grieg with its Arabian Dance, Abduction of the Bride, and Solvejg's Song. It was interpreted with that finish and tone color which lends it such splendid charm. The delicate diminuendo effect with which the Solvejg Song was permitted to fade away was specially worthy of commendation.

Horace Britt, the distinguished solo cellist of the orchestra, contributed three solos to this excellent program, namely: Romance (Faure), The Swan (Saint-Saens), and Serenade Espagnole (Glazounow). The first two were accompanied by harp and flute obligato, delightfully and artistically contributed by Kajetan Attl and M. Anthony Linden, while the last named composition had an orchestral accompaniment directed by Louis Persinger, assistant conductor of the San Francisco Symphony Orchestra, with that dignified and craftsmanlike manner which characterized his former appearance in the position of conductor. It is evident that the public likes to witness Mr. Persinger's occasional appearances on the conductor's stand. Mr. Britt was in his best artistic mood. He played with elegance of style, intense poetic expression, beautifully smooth tone quality and incomparable "cellistic" refinement. There is such an ease and naturalness about Mr. Britt's playing which seems to make the most difficult passages appear like child's play. This is the secret of artistic eminence. Apparent lack of effort is poise and

the latter is the foundation upon which true artistry is established. No wonder the audience gets "wild" every time Mr. Britt plays.

The balance of the program, which was interpreted with that finish, effective emphasis, clean-cut rhythm and uniform phrasing, under Mr. Hertz's masterly guidance, consisted of: Dance of the Priestesses and Bacchanale from Saint-Saens' Samson et Dalila, Funeral March of a Marionette (Gounod), Wedding Procession (Grieg), Valse Triste (Sibelius), Perpetuum Mobile (Johann Strauss), and Theme with Variations from Suite No. 3 (Tchaikowsky). The Valse Triste made such an impression upon the huge audience that it continued applauding for some time, evidently expecting



MARY JORDAN  
The Brilliant American Cantatrice Who Will be the Soloist of the Fiftieth Sunday Morning Concert at the California Theatre Tomorrow Morning.

Mr. Hertz to break his rule regarding no encores, as he had been forced to do on several previous occasions. A very happy crowd indeed left the theatre reluctantly after the conclusion of this delightful program.

### POLACCO TO CONDUCT CHICAGO OPERA CO.

Giorgio Polacco, the famous Italian grand opera conductor, has just signed a two-year contract with the Chicago Grand Opera Association of which Mary Garden is the Impresaria. This contract places Mr. Polacco as the chief conductor of the organization and when Manager Selby C. Oppenheimer brings the company to San Francisco in April it will be in that capacity that Mr. Polacco will be greeted by his many friends and admirers here.

### ANNA CASE ENTHUSIASTICALLY RECEIVED

Through Her Most Striking Personality and Physical Beauty Young Lyric Soprano Makes Vivid Impression Upon Her Audience

By CONSTANCE ALEXANDRE

The gods have been more than generous to Anna Case for she has had numberless blessings bestowed upon her. To be endowed with such a rare and heavenly gift as a voice should be in itself sufficient to cause one to feel only the deepest sense of gratitude and appreciation. But in addition to this precious gift Anna Case has in her favor youth, a most pronounced and striking personality and an abundance of physical beauty and charm. Could she ask or hope for more?

As she stepped upon the stage of the Columbia Theatre on Sunday afternoon, February 20th, wreathed in a radiant and joyous smile, and most attractively gowned, Miss Case made an instant appeal to the large audience who had assembled there to hear her. Her program, while varied, consisted of the usual concert numbers, such as the classics of the early Italian period, songs of the modern French school, one or two operatic excerpts and the usual group of English songs. Miss Case was more than liberal with encores, for graciousness is one of the attributes with which she succeeds in winning her auditors. Miss Case's voice, lyric in quality, is pure, vibrant and flexible, and lends itself agreeably to songs calling for contrasting moods, for it is richly tinted with various lights and shades. Her tonal colorings are of a delicate nature for vocally as well as temperamentally Miss Case is not imbued with great emotional depths. The loveliest portions of her voice are the medium and lower registers; in the extreme high tones Miss Case seems to use a different production, causing her scale to appear very uneven. These high tones which seem to drop back into her throat lose the full, rich, roundness prevalent in those of the medium voice. Instead of retaining the same warmth and velvety timbre they become tight, pinched and at times attain a steely and metallic calibre. This trouble seems to occur more frequently when she sings loud, leading me to think that instead of singing more deeply on her breath she pushes these notes so forcefully that they deviate from the pitch and become unpleasant to the ear.

Miss Case, however, sings with such expression and interpretative skill that one is willing to excuse these minor vocal defects in the utter enjoyment of her message. She gave intellectual conception to each of her subjects and special significance to the music. It is in songs of the lighter vein that she seems to obtain her best effects for Miss Case is indeed blessed with a fine sense of humor. As an encore to the Romeo and Juliette Waltz, which she sang with exquisite tone and subtlety of phrasing, she added Mimi's aria from La Boheme. It was in this that she attained a combination of artistic singing and power of expression. The songs, which seemed to please her audience to such a degree that a repetition was necessary, was the Rain by Curran, Nightwind by Farley and a charming number from her own pen, entitled The Robin Song.

Claude Gottlieb again proved himself a masterly accompanist as he did on his last visit to this city, when he played for Geraldine Farrar and Arthur Hackett. He gave splendid support at the piano and by his technical ability and sincere musicianship contributed in no small measure to the afternoon's success.

### ALICE GENTLE SCORES IN LOS ANGELES

Alice Gentle, the ever popular prima donna-mezzo soprano, and Frank Moss, San Francisco pianist, were enthusiastically greeted by a large audience at the Ambassador Hotel. Their versatile program netted them warm applause, so that numerous encores had to be given. The program consisted of: Chromatic Fantasie and Fugue (Bach), Mr. Moss; Pace, pace mio Dio (La forza del destino) (Verdi), Miss Gentle; Songs from Ireland—(a) The Weaver's Daughter (Donegal), (b) Down by the Sally Gardens (The Maids of Mourne Shore), (c) An Island Spinning Song (Innis Murray), (d) I Know Where I'm Goin' (Antrim), (e) The Next Market Day (Ulster), Miss Gentle; (a) Cello que je prefere (Fourdrain), (b) L'henre Silencieuse (Straub), (c) Carneval (Fourdrain), (d) Floods of Spring (Itachmaninoff), Miss Gentle; (a) Humoresque (Gardner), (b) Prelude (Gardner), (c) Rhapsody (Dohnanyi), Mr. Moss; (a) Three Negro Spirituals—Didn't it Rain? The Greatest Miracle of All, De ol' Ark's a-moverin', (b) Les silhouettes (Carpenter), (c) Don't Care (Carpenter), (d) Happiness (Hageman), Miss Gentle. Nothing new can be added about the consummate art of this singer, who on this occasion appealed specially in the French and Irish groups. Her detail work of expression is fascinating and shows matured artistic taste and a cleverness of effects that reveal vocal technique and finely ruled sentiment. Frank Moss is a sympathetic accompanist, whose second solo group was played with sparkling brilliance and a musical elan that was compelling.



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# Pacific Coast Musical Review

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## TWENTIETH YEAR

## NEW ORPHEUM MANAGEMENT

The Pacific Coast Musical Review never considered itself an adequate publicity medium for a place of entertainment that admittedly catered to a class of people whose artistic standard compromised with mediocrity. From the time when the Orpheum began to stoop to conquer it had alienated the affections of this publication. This unfortunate state of affairs began when Morris Meyerfeld, for whom we entertain the highest respect, and whose regard and friendship we value, thought it best to concentrate the artistic management of the Orpheum Circuit in Eastern hands, where it began to assume purely commercial dimensions, and where the personal pride and energy of such broad-minded people as Mr. Meyerfeld was superseded by greed and indifference to the public rights and wishes.

From that time on we only retained interest in the Orpheum, because we did not wish to endanger our friendly relations with the management and publicity department where we had many personal friends. However, the writer personally stopped making use of the courtesies extended, and paid his way whenever he reviewed a performance. The passes were given to outsiders. The performances growing less and less interesting we naturally visited the theatre in less frequent periods until finally we very rarely went to the Orpheum at all.

Therefore when the final and thorough change came this summer and when almost the entire San Francisco and Californian personnel of the management was thrown out and superseded by Eastern people, we were considerably relieved to find that at last we were able to follow our personal inclination without offending personal friends. Yet, we considered it only fair to give the new management an opportunity to make good its big promises. We particularly admired its stand in behalf of the scalpers and we at once published an editorial commending the new people upon their courage and enterprise as well as their apparent interest in the welfare of the public. This was more than six months ago.

But, alas, we big-hearted Westerners were mere wax in the hands of the bright Easterners. After telling the public that it was deceived by the scalpers and was asked to pay exorbitant sums for its seats at the Orpheum; after telling the gullible people that it had their interests at heart and that therefore it advised them not to buy tickets from scalpers at exorbitant rates, but to exclusively patronize the box office and pay Orpheum prices, the smart management raised its prices gradually to the scalpers' rates and over, threw out its chest and said: "Look at us!

Aren't we the great people! Haven't we saved the public lots of money! Didn't we get rid of the scalpers! Now, what do you think of us?"

Yes, what DO we think of them? Certainly not very much as far as this paper is concerned. We are now glad of the opportunity to speak our mind freely, and shall leave no effort unemployd to fight for the rights of the public. Indeed, as long as the public is not receiving full value for its money we have no use for any place of amusement, or concerts or artists, thus morally guilty of breach of faith. This has been a policy of this publication ever since its inception. But this action of the Eastern management of the Orpheum to treat San Francisco people—be they employees or the public—with apparent contempt, and to curtail its local expenses as much as possible, is fully in line with the policy of part of Eastern capital to get all it can from California and spend as little as possible within the limits of the State. Throw out the Californians and give berths to the hangers-on of the Eastern managerial offices, is the slogan of those interlopers to whom money is the principal aim in life.

Sentiment has left the Orpheum. Big business has finally wound its greedy fingers around the throat of San Francisco's old landmark. Eventually it will throttle the life out of it. In the meantime it behooves us all to look for new blood in the vaudeville-life of the country—healthy, red blood which can sympathize with the public's desire for one hundred per cent entertainment in return for its money, and which holds itself aloof from false promises and Judas smiles.

## L. E. BEHYMER'S REGULAR S. F. VISIT

L. E. Behymer, whose managerial activities bring him frequently to San Francisco, paid this city one of its regular visits last week, during which he had an opportunity to admire the tremendous business done by Pavlowa and her company at the Curran Theatre. Incidentally he had lots of news to tell us about musical progress in California and specially in Los Angeles, the city of his adoption. He spoke enthusiastically of the Philharmonic Orchestra of Los Angeles and W. A. Clark, Jr., to whose enterprise and generosity the musical public is so greatly indebted, and of the fine array of distinguished artists which already seek bookings in the Pacific West for next season.

This reminds us that Bee's popularity seems to be continuously expanding. The other day we saw an advertisement of a certain kind of superior coffee which utilizes Behymer's name in the form of a letter addressed to him wherein the excellence of the most recent Philharmonic Orchestra and the coffee in question are pointed out. We always maintained that there was a certain distinguishing flavor about Behymer's personality, but we used to connect it more with bouquets than coffee. However, we are willing to learn.

Another distinct honor or compliment bestowed upon Mr. Behymer recently was his selection as honorary member of the Los Angeles Flute Club, which at the same time prepared a program in honor of "the moment Western Impresario," as the invitations had it. It was a most deserved recognition of thirty-three years of distinguished service in behalf of the community wherein he has made his home. The first honorary member of the Los Angeles Flute Club was the famous flute virtuoso Barrere. Mr. Behymer now being a worthy second.

Three or four years ago when the Barrere Ensemble was in Los Angeles Mr. Behymer was asked by the Flute Club to present Mr. Barrere as the first honorary member of the Los Angeles club, and he was greatly interested in the work, attended a concert and told the members that theirs was the only club of its kind in existence in America; that there was a flute club in Paris before the war, but that many of its members had gone to the front and consequently it was in a precarious condition, but that the Los Angeles Flute Club was unique as it then had been in existence for some ten years, had a membership of thirty-five, had a junior membership section for students, and that it was really an honor to the musical life of this country.

The Los Angeles Flute Club is in excellent condition. It has regular meetings and rehearsals. The program given in honor of Mr. Behymer was one of the most artistic ever heard in Los Angeles or anywhere else and one that would reflect credit upon any group of musicians. Harry C. Knox, a business man, has really been the life of the organization, carried it on to success after being responsible for its organization, and Jay Plowe, first flutist of the Philharmonic Orchestra of Los Angeles, was a keen aid, and W. E. Rullinger, also a member of the Philharmonic Orchestra, filled out the trio that has stood back of the organization, helped it and eventually brought it to its present eminence. These three men represent a musical power in the Los Angeles community.

## IMPORTANT ANNOUNCEMENT

The next issue of the Pacific Coast Musical Review has been specially reserved for the California Federation of Musical Clubs, and, therefore, the greater portion of the edition will be devoted to matters appertaining to the Federation and its forthcoming Convention to take place in May in Los Angeles. With the kind co-operation of Mrs. Bessie Bartlett Frankel, President of the Federation, we trust to make this edition most interesting. It will contain contributions from the President and other officers. The Federation has a combined membership of SEVEN THOUSAND. Under date of February 19th Mrs. Frankel writes us: "I have been consulting with my corresponding secretary and we have decided to have the first week in March issue. That is what she told the clubs and they are responding nobly. I cannot get over marvelling at their prompt response. You see what they think of a notice in your paper!" Owing to the large amount of material to be contributed from the music clubs, it will be necessary to curtail our usual news service, and we trust our readers will understand the necessity of unavoidable delays in the publication of current events.

## LOUIS PERSINGER AS CONDUCTOR

Louis Persinger, who for several seasons past has been acting as assistant conductor of the San Francisco Symphony Orchestra, had a chance to reveal his ability in this side of his art at the last "Pop" concert, on February 6th. In a way it was a double debut, for in addition to making his first public bow to the symphony patrons at the head of our symphony he was also assigned the task of providing an orchestral accompaniment for the soloist, Artur Argiewicz, in the tricky score of Saint-Saens' Rondo capriccioso. Persinger has assisted in the preparation of some of the most important symphonic works presented by the San Francisco Symphony, such as Beethoven's 7th symphony, the Cesar Franck symphony, the 1st Mahler symphony, Brahms' C minor symphony, etc., etc., and it was a pleasure to note the assured, unobtrusive way he conducted on this occasion. Ray C. B. Brown, in the San Francisco Chronicle, had the following to say of his accompaniment to the Rondo capriccioso:

"Louis Persinger made his first appearance as conductor, Alfred Hertz resigning the baton to him for this number. He directed with assurance, guiding the capricious score with a light but firm hand, and graduating the tempi in complete rapport with the soloist."

## CLOSE OF CHAMBER MUSIC SEASON

San Francisco has enjoyed, in the past season, the greatest series of Chamber Music Concerts that has ever been given here. Thanks to the energy, enterprise and support of Elias Hecht, founder, and Jessica Colbert, manager, the city has been enabled to hear May Mukle, the London String Quartet and Leopold Godowsky with the Chamber Music Society in concerts than which there have been none superior in the entire country. In fact, the Chamber Music activities of San Francisco have attracted a very widespread attention in the East and the work done on the Coast by the Chamber Music Society of San Francisco is being observed and discussed in the big centers, it being conceded there that the Chamber Music Society of San Francisco ranks today among the very best organizations of its kind. This fact alone should be a great source of pride to San Francisco and every effort should be made by its citizens to see that this organization, now in its sixth year, be maintained and made permanent.

The sixth and last concert of the 1920-21 season will take place on Tuesday evening, March 1st, at 8:15, in the Colonial Ball Room of the St. Francis Hotel, when the following beautifully classical program will be played: Mozart—Quartet for strings in E flat major; Bach—Sonata in G major, for flute, violin and cello; Beethoven—Quartet for strings, Op. 59, No. 1. This will be the last San Francisco concert this year by the Chamber Music Society, which leaves in the middle of March for a seven weeks' tour throughout the West. Seats are on sale at Sherman, Clay & Co., and owing to the fact that all previous concerts of the season have been crowded to capacity, the public is advised to obtain their seats in advance.

## MCGROARTY'S MISSION PLAY AT SAN GABRIEL

One of the most interesting scenes from a historical point of view, in The Mission Play, by John Steven McGroarty, at the Old Mission Playhouse at San Gabriel, Los Angeles, is that part of the second act, where the Indians from the various Missions exhibit their handwork.

Musically the Mission Play is not only interestingly supported, but it offers a valuable retrospective view into the musical past of the former Californian civilization, suggesting also to California composers poetic material well suited to serve as subjects for compositions.

No other one thing in California conveys so comprehensively the atmosphere and feeling and facts of those early days as does the Mission Play. Performances are given every afternoon except Monday at 2:30, and every Wednesday and Saturday nights at 8:15.



## NOVEL FEATURE INTRODUCED IN SAN DIEGO

Dr. H. J. Stewart's Organ Concert Given at Balboa Park Heard at Rotary Club in the Heart of the Down Town Section

The following extract from the San Diego Union will be of interest to music lovers here:

One of the most novel and successful features ever provided for a Rotary Club luncheon in this city was on the program arranged for yesterday's meeting by the committee of which Dr. Humphrey J. Stewart, official organist at the great Spreckels organ in Balboa Park, was chairman. By means of the electrical device known as the magnavox the tones of the great organ were brought to the ballroom at the top of the U. S. Grant Hotel, where a large number of Rotarians and guests listened with pleasure to three selections by Royal A. Brown, sitting at the keyboard in the park.

The device worked without a hitch, every note being clearly reproduced. Especially faithful was the reproduction of the softer notes. The program received rousing applause. The selection consisted of a march in lively tempo, Handel's Largo and The Star-Spangled Banner. The apparatus, with some additions to bring out the tones of the organ music, was the same that was used here when President Wilson spoke to a throng in the stadium and, later, when the Prince of Wales spoke to another throng of San Diegans at the same place. Yesterday's demonstration was regarded as highly successful in every way.

Dr. Stewart, acting as chairman, gave especial praise to his assistants in the big task, mentioning Rotarians Carl Heilbron of the Southern Electrical Company, Albert E. Scott of the telephone company and others who had helped him to put over the ambitious program. He also contributed a lot to the amusement of all present with Lung Land, an Ode to Los Angeles, a jolly musical number delivered with great effect by a quartet of singers. Dr. Stewart's composition sent a wave of merriment sweeping through the big room. Another fun-making feature was the presence of a large number of balloons, many of which were exploded with marked effect.

The last number of the day was a typical Austin Adams address, delivered by nobody less than Austin Adams himself. He volunteered to do a lot for local Rotarians and told them just how in a way that brought him a storm of applause. The program was one of a series being put on by different committees of the club, a prize having been offered for the best. It is certain that the one arranged by Dr. Stewart will be at least one of the best of all. Anyway, that was the opinion freely voiced by many of the Rotarians yesterday.

## HOFMANN PLAYS TOMORROW

Pianists from all parts of Northern California will gather at the Columbia Theatre tomorrow afternoon to feast on the first of the two Josef Hofmann recitals scheduled for that playhouse tomorrow and a week from tomorrow. The great Polish master of the keyboard is held in high esteem by pianists in these parts, and his visits to San Francisco are always hailed with delight by everyone interested in piano development. Hofmann is a master and even his own confreres join in declaring his eminence. Extravagant adjectives and superlative praise have been heaped upon him by the foremost music writers, critics and connoisseurs the world over. The two concerts that Hofmann will play at the Columbia Theatre will be his only appearances in the northern part of the state, and the programs he will give include some of the greatest piano compositions.

The two principal numbers on tomorrow's program are the Chopin sonata in B flat minor, op. 35, the third movement of which is the famous funeral march, and the Carneval of Robert Schumann, which it is claimed nobody interprets more realistically than Josef Hofmann. Other works will include Birds at Dawn by Fanny Dillon, Etude de Concert in C minor by Von Sternberg, Soirée de Vienne by Schubert-Liszt, Ganz' Rustic Dance, Scriabine's Languid Dance, and the Liszt Sixth Rhapsodie.

The program for Sunday afternoon, March 6th, which will be Mr. Hofmann's last appearance here this season, is comprised solely of Chopin compositions. As Mr. Hofmann will not permit anyone to be seated on the stage during his concert there will undoubtedly be many who will be unable to gain admission tomorrow afternoon, and Manager Selby C. Oppenheimer announces that the few remaining seats can be secured at the Sherman, Clay & Co. ticket office this afternoon and at the Columbia Theatre any time after 10 o'clock tomorrow morning.

## LEVITZKI COMING

Unusual interest attaches to the early appearance here of Mischa Levitzki, the sensational young Russian pianist, who has electrified audiences throughout the East for the past three seasons. Two years ago when Manager Selby C. Oppenheimer was in New York he heard Levitzki play and then and there engaged the young genius, accepting what was then the first available dates he could secure on his services. Since that time, a year and a half ago, Oppenheimer has promised his audiences a great treat with the coming of young Levitzki, and he feels sure that his judgment will be vindicated with great successes by the young Russian boy. Levitzki will give two recitals in Scottish Rite Hall, one on March 22nd and one on Sunday afternoon, March 27th.

## Community Music in California

## Los Angeles News

Los Angeles is to have a Music Week May 29th to June 5th, patterned after the very successful Music Week held in New York City last February. During this week the attention of the entire community will be attracted in every way possible to music. The musical organizations of the city, the social and civic clubs, the churches and every group in the community will be requested to devote programs during the week to music.

The purpose is to reveal to the community its present musical resources and to stimulate interest in good music throughout the community.

Tentative plans were decided upon at a meeting held in the office of the Los Angeles Community Service Wednesday afternoon of this week. F. W. Blanchard, Chairman of the Music Committee of Los Angeles Community Service presided and there were present at the meeting representatives of the Chamber of Commerce, the Rotary Club, the Lions Club, the Kiwanis Club, the Federation of Women's Clubs, the Recreation Commission of Los Angeles, the Music Trades Association, the 100% Club and the Music Teachers' Association. Several other organizations whose representatives were not able to attend the meeting have also endorsed the project.

Chairman Blanchard was authorized to appoint a special committee to work out the plans for Music Week, this Committee to represent various organizations and groups. In the working out of the plans, the local Committee will have the assistance of Alexander Stewart, Special Representative for Community Music in California, for Community Service Incorporated, who has been assigned to Los Angeles by the National organization to assist in plans for the development of Community Music on a permanent basis.

The Music Committee of Community Service, F. W. Blanchard, Chairman, is to make a survey of the musical resources and conditions of Los Angeles.

The data to be gathered will cover practically every phase of music in the community. Information will be asked regarding music in industry, in the churches, in the schools, among the foreign population, the attendance at symphony, choral and artists concerts and in fact concerning the musical life throughout the city.

Members of the Community Music School, directed by Alexander Stewart, at the University of California, will have charge of the gathering of most of this data, under the supervision of the Community Music Committee.

The information secured will be used as the basis for future plans for Community Music development in Los Angeles.

Reverend Edgar Boyle announces a traditional Irish music concert to be given in the Colonial Ball Room of the Hotel St. Francis on the evening of March 7th. This will be the first event of a complete series. The other concerts will be given in San Anselmo. Redfern Mason, noted scholar on Irish music, will lecture. The artists to illustrate and interpret the music will be Helen Moore of the Royal Academy of London. Marie Hughes Macquarrie, well known San Francisco harpist, will play the Irish harp. Father Boyle will sing. Noel Reginald Sullivan will render several of the most lovely folksongs. Patrick D'Arcy will play the Irish fiddle and William Healy the Irish pipes. Uda Waldorp will accompany the artists. Tickets can be obtained at Sherman, Clay & Co., O'Connor Book Store and at the St. Francis Hotel News Stand.

John Whitcomb Nash makes the preliminary announcement of a series of students recitals to be given in Suite 500, Kohler & Chase Bldg., by his pupils. A feature of the first recital is the fact that each participant has received his or her instruction entirely under Mr. Nash. These events are very popular with all the students for the reason that they realize the value and difficulty of acquiring platform poise; actual contact with an audience is really the only effective way of attaining ease of manner and that indefinable quality which is sometimes called presence. Included in the program are ensemble numbers and examples of the classic and modern song literature. The studios are limited in size but invitations are issued to the general public upon request. The first recital will be given on Friday, March 11th, at 8:15 p. m.

Lawrence Strauss, the popular young tenor, whom California is very proud to claim as her own, and Stephanie Shebatowitch, the brilliant Russian pianist, have decided to give their greatly anticipated recital in the Colonial Ball Room of the Hotel St. Francis on the evening of March 14th. The following evening these two artists will appear in Berkeley at Wheeler Hall. Among his very interesting numbers Mr. Strauss will render the 137th Psalm by Ernest Block. This of

the ultra modern school is said to be most unusual as are most of this composer's works. There is no question but that Mr. Strauss will give it a thoroughly intellectual and musical interpretation.

## MARY JORDAN SOLOIST AT CALIFORNIA

Mary Jordan, famed American contralto, will be the artist with Herman Heller's orchestra at the California Theatre's fiftieth Sunday morning concert tomorrow. Few musicians now before the public are in greater demand than Mary Jordan. Reared and trained in America, she is constantly pointed to as an example of what America has to offer in equipping musicians for their work. Miss Jordan was born in Cardiff, Wales, of English parents, but came to America at an early age. Her popularity has increased with each successive season. She has a large repertoire, and has sung with practically all of the great symphonies of the country.

The aria, Mon Coeur Soudra A Ta Voix, from Samson and Delilah (Saint-Saens), will be Miss Jordan's number. The California Theatre orchestra will offer the following program: Marche Du Cid (Massenet); En Reve (Gabriel-Marie); Rondo Capriccioso (Mendelssohn); Where the Lark Sings selection (Lehar); Egmont overture (Beethoven).

## BRILLIANT PROGRAM BY SWAYNE PUPILS

A class musical of exceptional interest was given at Wager Swayne's handsome Broadway studio on Saturday afternoon, February 12th, a large number of pupils participating. The program was played with splendid style and finish, a conspicuous feature being the poise and assurance of the various young artists, as well as their fine bravura and exhilarating rhythm. The program was as follows: Two Preludes (Chopin), Prophet Bird (Schumann), Rhapsody (Brahms), Miss Ethel Denay; Morceau (Schumann), Mrs. George Uhl; Scenes from Childhood (Schumann), Le Luciole (Lesczetzky), Scherzo (Chopin), Mr. Elwyn Calberg; Sonata (Schubert), Miss Marion Frazer; Spring Song (Mendelssohn), Honting Song (Mendelssohn), Rigaudon (MacDowell), Sur les Steppes (Schytte), Miss Enid Newton; Impromptu (Arensky), Romance (Sibelius), Waltz (Moszkowski), Miss Stella Howell; Polonaise (Chopin), Miss Ellen Swayne; Butterfly Etude (Chopin), Nocturne (Chopin), Passepie (Delibes), Miss Lillian Frater; Aufschwung (Schumann), Miss Hazel Land; Waltz (Brahms), Cracovienne (Paderewski), Miss Audrey Beer.

## WESTERN SINGERS ENTER SECOND MONTH

The Western Singers, the only co-operative opera company west of the Mississippi, will inaugurate their second month next Tuesday with a performance of Cavalleria Rusticana preceded by the famous quintet from the second act of Carmen. This will provide the "popular" bill for March. The novelty next month will be Donizetti's Don Pasquale. For some unknown reason, the charmingly melodious tale of the old man who took a young wife and was later glad to be rid of her at any price, is seldom sung in the West. Sylvester Pearson will essay the role of Don Pasquale. Frederick Warford as Malatesta, Giuseppe Carcione as Ernest and Carl Vinther as the notary, are also in the cast. The part of Norina will be sung by Clare Harrington and Irene Meussdorffer in alternation. Don Pasquale will have its first presentation on Friday evening, March 4th.

In the Carmen quintet several new additions to the Western Singers will make their bow. Althea Burns, well-known in club circles, will sing the measures of Carmen. Marguerite Toel, from the Gaite Francaise, is the Mercedes. Frasquita will be sung by Clare Harrington on the evenings when Irene Meussdorffer plays Santuzza. On the other occasions these two versatile sopranos reverse the roles allotted to them as usual. Carl Vinther and S. Simon are the Remendado and the Dancairo respectively.

In Cavalleria Giuseppe Carcione sings Turiddu. He is a Sicilian by birth and should portray the role extremely well. He renders the famous Sicilian in the native dialect. Lola will be sung by Helen Hume and Nellie Doty, contralto, will be the Mamma Lucia. Frederick Warford will sing Alfio. For the Cavalleria a number of Frederick Schiller's California Singers have volunteered to be the chorus. They have previously sung the music in concert form. Maestro Serantoni continues to direct the musical destiny of these pioneers. In reply to numerous requests from those interested in the movement, the Western Singers announce that they will sell undated subscription tickets in blocks of twelve for \$5.00. Address checks and money orders to Business Manager Sylvester Pearson, 3294 Clay street.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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Mme. Rider-Possart was welcomed home in Los Angeles the first of last week after a visit of eight months in Berlin, where she returned after an absence of six years to secure for shipment personal effects and much of her household furnishings which were stored when she came back to her native land. Mme. Possart, internationally known pianist, spent two months in the East before going abroad. In Berlin she heard a number of operas and concerts, and had she not been called home unexpectedly the pianist would have filled a number of concert engagements in different cities. Mme. Possart stated that there is plenty of food in Berlin for those who have the price to pay. There are many Americans in the hotels and other foreigners who get good returns for their money on account of the advantages in exchange. Coal shortage is one of the critical conditions in Berlin.

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## N. Y. NATIONAL AND PHILHARMONIC UNITED

Two Big Orchestras Combined—J. G. Honeker Mourned  
—Hofman Packs Carnegie Hall—Mengelberg  
Conducts Fourth Mahler Symphony

New York, February 13, 1921.—The important things most frequently heard discussed in New York this past week are the merging of the National Symphony with the Philharmonic. There has been literally a congestion of orchestral concerts, and owing to this overcrowded condition the Board of Directors of both organizations met, and the amalgamation is the result. Mr. Strausky, in appreciation of his long years of service, remains the chief conductor, with Mengelberg in full partnership. They will divide the season's tasks, and Bodansky will have a few concerts to conduct, when his strenuous duties at the opera will permit. As there is talk of a general Wagnerian restoration there, I predict that he will be kept there most of the time. On the new board are Clarence Mackay and Otto Kahn, as well as most of the names of the Philharmonic directorate. No further plans have been announced, and the change takes place next season.

In the passing of James Gibbon Honeker, this week, the musical world has lost one of its most important and interesting writers. Mr. Honeker was ill but four days, and his death was a grievous shock to every one. Though he had a caustic tongue and frequently coined a biting sarcasm, he was loved by those whom he criticized and even ridiculed, as back of it all was a genuine knowledge of the best in all arts. Words of praise received from his pen were treasured by the deserving artist, as it was never given unless well merited. Thousands have enjoyed his daily notes in the Times and more recently in the World, and the Sunday editorials were delicious bits of humor or wit, masking accurate knowledge. Many have been collected into book form and have had a wide circulation. His books on general and musical topics are well known—there is Mezzo-Tints, Iconoclasts, and more recently Bedouins. His work on Chopin is a classic and should be in the library of every pianist, as well as his well edited music volume of Chopin in the Ditson edition. We will all miss his daily column and his sparkling wit. Memorial services were held today in the new Town Hall and were crowded with those who knew him personally or through his writing. Farewell!

The important musical treat of Sunday, February 6th, was the all-Chopin program played by Josef Hofmann at Carnegie Hall to a packed and most enthusiastic audience. The B minor sonata, the F minor Ballade, and the C sharp minor Scherzo were the headliners of a great program. Of course there were other things, but in these he scaled dizzy heights and carried an enthusiastic audience along with him.

Pietro Yon, organist, played his Gregorian concerto with Damrosch at the Aeolian Hall Sunday afternoon series, and the rest of the program was made of repetitions.

Mme. Rosina Storchio, the original Butterfly, made her appearance in this role with the Chicago opera at the Manhattan on Monday the seventh, and though she gave us nothing new in her interpretation, she lent distinction to the part. Hislop, the Scotch tenor, played opposite, and he has a lovely voice of pure lyric quality.

On Tuesday afternoon, February 8th, Mengelberg gave us Mahler's Fourth Symphony, and I do not doubt that it was a labor of love. However, the symphony sounded endlessly long to me, and though it has some exquisite pages, they are not frequent. The slow movement was the most arresting, and in the finale there was a soprano solo, well and clearly sung by Mme. Birgit Engell in the original German. The orchestration did not allow her lovely voice to float as it naturally does, but her diction was remarkably clear and understandable. The rest of the program was the Prelude of Love music from Tristan, given a deep and searching interpretation, and the Meistersinger overture. How glorious it sounded!

Tuesday evening the Jewels of the Madonna was repeated at the Manhattan Opera House, and the Philadelphia orchestra again visited us. Mme. Matzenauer was the assisting artist.

Galli-Curci made her appearance as Juliet in Gounod's opera on Wednesday, singing well, and making an appealing heroine. Muratore was an ideal lover, and Polacco conducted. People are still discussing Madame's new contract with the Metropolitan, which, rumor says, has just been signed. She will sing at both opera houses the same season, a distinction no other singer has ever enjoyed.

In Mr. Damrosch's historical cycle we came to Russia for our latest program and had the assistance of Rachmaninoff as composer and soloist. Glazunoff's arrangement of the Volga Boat Song opened the program, which included two movements of the Scheherazade Suite of Rimsky-Korsakoff, and Stravinsky's Fire Bird Suite,

with its originalities of scoring. Stravinsky has a clever sense of humor and a keen sense of hearing, and it is these traits which illumine his orchestral music. Rachmaninoff played his second concerto with clarity of tone and brilliance. It is well known here, and literally brought down the house, which was crowded.

Friday, the 11th, saw the re-appearance of that phenomenal girl violinist, Erika Morini. The Philharmonic Orchestra at Carnegie Hall repeated the Dante Symphony of Liszt, and Farrar again thrilled her hearers with her Louise. And over on 34th street Galli-Curci made many happy with her Rosina in the Barber, considered by many her best role. In the lesson scene she introduced the Shadow song from Dinora, with which she first captured New York.

There was an all-American program at the MacDowell Club on the same evening, when Miss Lotta Madden, soprano, and Alexander Gunn, pianist, gave a most representative program. Mr. Gunn played the Celtic Sonate of MacDowell, as well as a group of his shorter pieces, and Miss Madden sang several groups, including in her offerings songs of Colough-Leighter, Pierce, Marion Bauer, Carpenter and Griffes. Miss Madden goes West this coming week, and I am sure San Francisco is to have the opportunity of hearing her do many American songs, as I know she plans to use them everywhere. She included my God's World in her list, and gave it a dignified and dramatic interpretation which it requires. Her voice is a warm, rich soprano, and every word is clearly understood.

Miss Garrison returned to the concert platform Saturday, the 12th, and Carnegie Hall was crowded with her admirers, and she satisfied them all. The things which were specially enjoyed were the Bach, My Spirit Was in Heaviness, with its rare oboe obligato, Brahms' songs and Debussy's Pantoques, which was encored. Throughout, whether in the Mozart arias or in the later English group, she sang with a purer and warmer tone than formerly, and made a great artistic as well as a personal success.

At Aeolian Hall, the same afternoon, Ernest Hutcherson played an all-Chopin program, which, because of a consultation did not clash with the one given the Sunday previous by Josef Hofmann. Here the big moments were the Fantasia, the G minor Ballade, and the six studies from Op. 25, which were marvelously done and greatly enjoyed. Few pianists enter into the artistic soul of the music they interpret as beautifully as Hutcherson, and the large audience of serious musicians were deeply appreciative of his work.

Joan Manen, the Spanish violinist, who has had such a real success over here on his first visit, played his final program at the new Town Hall, which is a fitting place to hear music. Bruch's Scottish Fantasia, some unaccompanied Bach (in which he is a master) and shorter pieces of Paganini and Tartini were also played. Manen has a lovely feeling for the composer's intention, and is a mature and sincere artist whom we will all be glad to welcome soon again.

## SIGNIFICANT MUSIC

By ROSALIE HOUSMAN

John R. Heath's name came to my knowledge only with the songs just reviewed and published by the Enoch's. Here I have a suite, apparently this is a favorite form of the present British composers, called a Child's Night, and it is NOT music for the youngster to play. There are five parts, representing moods of childhood, in quite a sophisticated manner. It is music for the recitalist—has vivid imagination and a command of all the resources of the modern keyboard. I should call them pictures, and I think they have been well named. Moon-Magic is very fascinating, delicately colorful. In Bogies he is also successful, and the five as a group will be worth hearing. What pianist has the necessary courage to play it ever here?

The four Humoresques are quite different in style. They are freer in form and more impressionistic in content. I find them more spontaneous, especially the Lament, one of the most beautiful pages I know in modern piano literature. I feel sure that this at present so little known name of John Heath will be one of England's best known, because he has an individual message to give, and it is well worth hearing.

Quite in contrast to the songs are the new piano pieces which I have received from Enoch and Sons. Here the marked influence of Russia is less apparent, and I feel that here at least the British musician has gone to his rich treasure of folk melody. The English are naturally not as spontaneous as their Latin brothers in self expression—they do not unbend as readily, and do not sing at their work as the Russians or Italians do. All this has a marked influence on their musical expressions, and is possibly the reason why we have had less development in England than on the continent.

German music has always laid a strong hand on them beginning with Handel. The many choral societies have always sung Brahms, etc., and there were no strong native voices to be heard above them. A few older men like Bantock, Villiers, Stanford and Elgar made an impression, but they did not seem free of the German influence. It is the constant complaint of men like Cyril Scott and Grainger that they had to go to Germany or America to get their biggest works produced.

So it is doubly gratifying that a firm of the high standing of Enoch and Sons should and does publish the songs and piano music of the new voices in England. The first work to hand is a Suite by Julius Harrison, Worcestershire Suite, not hot stuff as its name may imply at first glance, but sane, splendid music, not easy to play, but British to the core. The Shawley Round seems based on an honest-to-goodness country dance, harmonized delightfully, with its quaint model quality preserved. Of the other three numbers of the suite I personally prefer the second, Redstone Rock, but I hope the entire suite will be known and enjoyed.

## Hinds, Hayden and Eldridge

If you are looking for singable ballads let me suggest that you try over these new ones from the above firm. I think you'll enjoy doing them. They are not art songs, though they are not the most obvious tunes. In their naive simplicity lies their charm. Let me mention a few: Strickland's Whee Your Ship Comes In, Terry's Southern Lullaby, Margot by Reddick, and Somewhere, Someday, words and music by J. F. Francis. Sometime in Dreams is a waltz song of C. W. Lemon's with a dancing swing as well as a good tune. Nene are difficult to slag.

## Enoch and Sons

One will find the real ballad on the Enoch list, as England has long been known for her predilection for this sort of musical entertainment, and is now only slowly awakening to finer things. But the average little Mary, as a friend of mine calls the sort of people who buy and enjoy ballads, still craves her accustomed musical fare, and the English publisher keeps her well supplied. And now he is bringing them over to America, and they TOOK, which only proves that the world's the same everywhere.

Garden of Happiness, by Daniel Wood, is a fair sample of the better class ballad. It has a singable melody, not too much harmonized, and the returning refrain remains in one's memory. It is more the parlor ballad than we have had, and is not as adapted to recital programs. But May H. Brahe's songs are. Two of her better known ones have been sent me to review. Down Here, which is frequently sung by England's famous contralto, Clara Butt, is a simple ballad with an Irish lilt and a restful melody. It lies within nine notes, making it easy to sing. It ought to find friends over here, as I Passed By Your Window has done. This song first became known to American audiences through Miss Mary Jordan who does it everywhere, and her hearers always re-demand it. I imagine the West will know it soon as the well known contralto is touring there at present.

## John Church and Co.

The Pirate, an amusing song of Herace Johnson's, for which he wrote both text and music, will make an attractive encore song, and it has a sense of humor. It is clever as well as funny. Molly, Molly, Mine of Mentor Crosse, is a dainty thing which will be most effective for students, as it takes good diction and so will be a good study for that side, as well as having a pleasing melody of small compass. Blanche Raymond has been successful with her setting of Kaufman's Laughter of Love, an attractive song for a light and flexible voice, equally charming for recital or studio. A Message of Florence Golson's is also nice, and owes a large share of its attractiveness to the pretty text. When is a Rooster is another funny song which young and old will like. It is a satisfaction to find so many things on the Church catalogue written by women, though none of these are serious music. A darkey ballad is Carl Hahn's contribution—A Little Bunch of Honeyness, and it has a singable refrain. Its melody seems acquainted with Nevin's Mighty Lak' a Rose, but this will make friends in spite of the hint.

## C. W. Thompson, Boston

Katherine Glen has had a great success with her singable Twilight, and her publishers have issued other melodic songs from her pen. They are all very simple in both vocal and piano parts, and are songs which will be welcome in a home. The Mountain Linnet, Little Moon, and Mr. Robin are just this sort of song, but others, like Homeward Bound are more pretentious and nearer the quality of an art song. This has a larger and freer vocal line. Half the reason of the success of Mrs. Glen's songs lies in her well chosen texts, which is not as frequently found as one would wish for. Twilight, which I mentioned before, is justly the most successful—it is her happiest inspiration.

## Clayton Summy, Chicago

I find a new name in Harold Hammond, who sends several charming songs. My Thoughts is the most interesting, with a free melody and an effective piano part. This is a good art song. His others are worth noting, yet I cannot catalogue them all. Mr. Summy pioneers in sponsoring songs which are also suitable as readings with music. As they stand they are amusing material for encore, and they are quite humorous. I have classed them with the ballads simply because these are such simple and attractive songs and within easy reach of the amateur. Ernest Leo is the composer. You will find a half dozen in the Summy's list.

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### MYRTLE CLAIRE DONNELLY'S CONCERT

Myrtle Claire Donnelly, the young lyric soprano, will give a recital at the Columbia Theatre, tomorrow (Sunday) evening, February 27th, under the direction of Jessica Colbert. Miss Donnelly is a California girl who is meeting with great success wherever she appears. She left San Francisco three years ago to study with Mme. Sembrich in New York. She coached with Richard Hageman, the well known conductor of the Metropolitan Opera House. An interesting career immediately followed. After making a great success singing with the Cleveland Symphony Orchestra, Miss Donnelly was engaged for a number of recitals in the East. Last year she studied in the Paris Conservatoire and was engaged to sing with the London Symphony Orchestra under the direction of Sir Henry Wood. She received such favorable comment that this season she has been offered a concert tour of Australia during June, July and August with the famous French baritone, Chester Fentrese; this is under contemplation. In the meantime Miss Donnelly will leave immediately after her recital here for Washington.

The following beautiful program will be given here with Gyula Ormay at the piano: (a) Per la gloria (Griselda) (Bonocini), (b) O! Bocca Bella (Lotti), (c) O! toi qui prolonges mes jours! (Gluck), (d) voi che Sapete (Mozart); (a) The Rose has charmed the Nightingale (Rimsky-Korsakoff), (b) Lullaby (Gretchaninoff), (c) The Wounded Birch (Gretchaninoff), (d) A la Reine de la Mer (Borodine); (a) Au bord de l'eau, (b) Clair de Lune (Faure), (c) Chanson Triste (Duparc), (d) Mandoline, (e) Green (Debussy); (a) Shepherd! thy demeanour vary (Old English—Brown), (b) Daffodils (Crawford), (c) I know where I'm goin' (Old Irish—County Antrim), (d) When I was Seventeen (Swedish) (Arranged by Mme. Sembrich); Aria, Manon Lescaut (Puccini).

### COMIC OPERA AND DANCING AT PLAYERS CLUB

Always successful with comic opera, the Players Theatre will revive two old favorites during its spring season of repertoire, beginning Friday evening, March 11th. Lecocq's scintillating opera, Girofle-Girofla, not heard in San Francisco since the days of the old Tivoli, will receive a splendid revival with a full chorus, and conducted by the noted local composer, George Edwards, who will direct the augmented orchestra. Practically the same cast that made Ruddigore the most talked-of comic opera in San Francisco last season, will appear in Girofle-Girofla.

Miriam Elkus, the well-known soprano, who sang so delightfully in Ruddigore, will sing the dual role of the twin sisters, Girofle-Girofla, and Reginald Travers will sing the comedy role of the father. Others in the long cast are: Benjamin Purrington, Jane Parent, Nelson McGee and Kathrine Rucker. With new scenery and modernized dialogue, this tuneful opera should prove a big attraction for those who like worth-while musical productions. Later in the season another old favorite will be revived, Yeoman of the Guard, with another excellent cast. Other productions now under rehearsal for the Players' season are: The Emperor Jones, Eugene O'Neill's greatest play; Jonathan Makes a Wish, by Stuart Walker, and Lord Dunsany's A Night at an Inn, and The Queen's Enemies.

The Players also announce the appearance of Ruth St. Denis in two new and original plays by local authors. Miss Ruth St. Denis' coming appearance at the Players Theatre in a series of special Friday afternoon dance matinees is looked forward to with unusual anticipation by all lovers of her art, for the famous dancer will offer a new form of art expression, a delightful combination of music, poetry and the dance. Those who have not heard the speaking voice of Miss St. Denis are promised an agreeable surprise. The program will run the gamut of the oriental, and will in-

clude creations from the Arabic, Persian, East Indies, Japanese, Chinese, Siamese and Egyptian.

Ted Shawn, America's noted male dancer, will appear with Miss St. Denis and also will be featured in his own dance creations.

### HOWARD E. PRATT SUCCESS IN WALLA WALLA

At the recent concert of the Walla Walla Symphony Orchestra, directed by Edgar Fischer, the guest soloist was Howard E. Pratt, formerly of Oakland, and who for the past two years has been at the head of Whitman Conservatory of Music, Walla Walla, Wash. The criticisms of Mr. Pratt's work were couched in most glowing terms, from which the following is quoted: "The two appearances on the program of Mr. Pratt were greeted with enthusiastic appreciation by the audience, his clear, ringing tenor voice being heard to fine advantage, in the aria from La Boheme, Che gelua manina, and in the group of modern songs, which followed. Mr. Pratt sings with authority and keen musical understanding, which coupled with clear diction and a fine stage presence, always makes the vocal offerings of this resident artist a delight." Walla Walla has the distinction of being one of the smallest cities in the United States which sustains a symphony orchestra, this being the fourteenth year the organization has been in existence.

Miss Grace Ewing, who brightened the hearts of many overseas during the duration of the war, is now receiving just recognition for her unusual talents among the clubs of California as well as in the salons of some of the most fashionable homes in San Francisco. Miss Ewing appeared for the Salon Francals where she enjoyed the distinction of being the first American artist to appear before that society. They as a rule only engage famous French lecturers or artists of their own nationality. Miss Ewing will also give her program at the Stockton Musical Club on the second of April and will be accompanied there by Frederick Maurer, Jr., who always assists Miss Ewing most acceptably in her work. It is to be hoped that a few more clubs throughout the state will avail themselves of the rare treat to hear this most interesting type of art by a most talented and gifted young artist. From Hilda R. Nuttall, a member of the Salon Francals, Miss Ewing received the following letter in appreciation of her delightful concert: "My dear Miss Ewing:—In the name of the Salon Francals I wish to thank you most heartily for the very agreeable afternoon you afforded us yesterday with your charming and unique entertainment. To our French members it brought back happy memories of their youth and to the others it was a revelation of the childlike and beautiful simplicity of the innate French feeling. Your rendition was wholly delightful."

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WRITE FOR PROSPECTUS



# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, February 20, 1921.

After an absence of seven months, Madame Estelle Hearty-Dreyfus, noted contralto, famous for her "purpose" programs of wide national and artistic range, and her husband, the well-known linguist, Louis Dreyfus, have again set up house in Los Angeles. In their characteristic manner of playing hard and working hard, they immediately found themselves in the midst of activities. Just at present they are using the out-of-door studios of Professor Thilo Becker, at 431 South Alvarado street, until their own lares and penates are in wont order.

They are not only good travelers, but they see much, and they see the significance of things. Hence they can tell not a tale, but tales, and for these there is here, alas, no room. They stayed for a short while in New York City. There they heard Marie Tiffany twice at the Metropolitan, and they bid Los Angeles to watch the rise of this young star. "Her voice is beautiful as a jewel," Madame Dreyfus said. Mario Chamlee, another Los Angeles product, is also taking New York by storm.

"This trip has been a great inspiration and artistic help to both of us," the contralto mused. "Not only on account of the big people whom we met, but on account of the man on the street, in Australia, in Spain, in England, whom we observed and with whom we conversed. And New York, it is a wonderful city, but it is here, in Los Angeles, that you really live. And there is no reason why we should go to sleep simply because we are a few thousand miles away from Aeolian Hall or the Metropolitan.

"One of the unforgettable experiences of this trip will be our companionship on board ship with John McCormack, the great artist, the man who reads deep books and is so rich in fine human touches. Another interesting friendship sprang up with the gifted Spanish composer, Angel Barrios, who has his home in the classic region of the Alhambra, the house of his fathers. He has written valuable instrumental and operatic works of which the world knows little yet outside of Spain. As to Spain itself, there is a spiritual renaissance rising in that wonderfully poetic country, which will surprise Europe and America when its rays strike us. It was also at the house of Barrios that we met another musical notability of Spain, Manuel de Falla. It is interesting to note how much Russian music is being played in Spain. Perhaps it is not surprising if one considers that both countries find much of their musical expression through rhythm.

"For my own work I have gained much from this trip. Not only in Spain but everywhere have I endeavored to enter into the spirit of the race, have watched the people of all classes and vocations, labor, laugh, walk and rest, sit, think, relax, quarrel, noted how they eat, how they use their arms, how their facial expressions change. I know it has taught me much for my folklore programs. More than ever have I realized the psychological associations of folklore, the threads of the heart and soul of a people that are woven into it.

"The world looks more than ever to America, to our country, as one of the great countries of the world. American music is heard everywhere. Of course, you cannot escape 'jazz' wherever you go, but you will also hear Nevin's Rosary as often in India as anywhere else. The musicians abroad are genuinely interested in our folklore. Deep River, which I sing in the Burleigh arrangement, for I consider it the most genuine, is liked better perhaps than any other song.

"We have been asked often why we had traveled now, whether this was a good, a pleasant, time for traveling. Perhaps it was the best time, for we have seen the world in transition, the great forces at work that are re-shaping India, Ireland, the entire world, and we have come home better Americans, for we have learned to understand better. We have touched the thought of Australia, of England, which is sad and depressed, but great as ever. We have caught the trend of things of the day on three continents, of the East and the West, and it has proved an inspiration for our work and our daily lives."

Since her return Mme. Dreyfus has already filled several engagements. She is now preparing for two big concerts here and in Pasadena. In addition she has been enrolled in the musical University Extension work. As a fine recognition of her folklore research and interpretative work the American National Federation of Music Clubs has appointed her chairman of the Folksong Department. "I consider it a great honor," Mme. Dreyfus said, "and as a privilege, for it is a wonderful opportunity towards making America a more actively musical country, while the work will also prove a strong factor for better Americanization."

Even the super-critical audiences of Paris, London or New York would have enjoyed yesterday afternoon's performance by the Philharmonic Orchestra under Walter Henry Rothwell. It was gratifying and significant to note that the standard of interpretation and rendition by the conductor and orchestra remained on the same high level in every program item. There was firm elegance and the restrained, dainty humor of the rococo age in the transparent performance of the Overture to The Marriage of Figaro by Mozart. Playfulness and dramatic accents were blended in genuine Mozart style. The horns, violins and woodwind sections were specially pleasing.

Charpentier's Impression from Italy are often reproduced by conductors in gaudy, banal, boisterous manner. Not so, yesterday afternoon, when Mr. Rothwell elevated the music of Charpentier, which is not deep or great in itself, to a noble symphonic level. The reading of the panoramic work had exquisite atmosphere, musically and from the programmatic geographical viewpoint. The tonal shadings and phrasing, the rhythmic effects, now subtle, then again passionate, were played in unhished style. The work contained frequent individual soli of minor length which revealed the individual finesse of the instrumentalists, among whom Emile Ferir, viola, and Ilya Bronson, found great admiration.

The Tone Poem after Rabindranath Tagore, by Harold Morris, a young American composer, was a novelty to Los Angeles. It is noteworthy as it utilizes a typical American mode of musical expression, the syncopated rhythm, commonly known as "rag time," in a serious work. The work is based on only one syncopated theme, which is neither specially interesting nor refined. The composer, obviously in keeping with his programmatic idea (which is a reflection on the universal rhythm of life in every aspect and form), prefers to reiterate the theme rather than to develop it. This creates therefore a decided feeling of musical monotony and sterility which is lessened only by brief episodes of striking beauty, among these a short violin solo, well played by Concertmaster Noack. The orchestration is as the harmonization of the difficult work, modern, iridescent and clever. The composition does not impress one as of great musical value, and the applause it drew was probably more due to the brilliant performance than its own appeal.

An unusually well-blended performance of Wagner's Rienzi Overture closed the program. The brass section sounded grand and dignified. Mr. Rothwell deviated in tempo favorably from the grand opera swagger a la Meyerbeer in which this composition is usually rattled off and blared through, thus emphasizing its true dramatic and lyric beauty.

The soloist, Miss May Peterson, soprano of great technic, was disappointing vocally and as to interpretation. Her limp voice possesses amiability, can be of lovely clarity and sweetness. In the main, however, it lacks color and warmth. Often it is not pure in timbre and pitch. The diction was not always clear in the Mozart (Italia) and in the Charpentier aria. Miss Peterson's French enunciation in the latter was faulty. There was insufficient contrast within the Mozart number. The strong emotional appeal of the Charpentier aria was lost. It would seem that Miss Peterson's voice is too frail to silhouette sufficiently against the orchestral background, though Conductor Rothwell had painted it discreetly.

The fine musicianship of Mary Jordan, contralto, Samuel Gardner, violinist, and Stella Barnard, accompaniste par excellence, kept a large audience demanding encores by twos and threes late after ten o'clock one night last week at the Auditorium. This speaks well for the artistic and personal appeal of the musicians which was distinguished by the absence of vocal or violinistic "fireworks." It was a quiet though tasteful program, vocally not keenly interesting.

Miss Jordan's work cannot be described as of even quality. The intonation frequently was not clear and the change from one vocal register to others was jarring. Generally speaking she revealed impressive vocal riches. The range of her voice is immense. She combines great tone volume with good technic. In the French songs her interpretation was characterized by fine poetic nuances of expression though a certain monotony of tone color, often beautiful, was tiringly prevailing. Whether Miss Jordan was fatigued or indisposed cannot be told definitely.

Samuel Gardner ranks favorably among the younger American violinists. His bowing is elegant and produces a clear, sweet tone, which carries well, even if it is not large. His notes are round and even, created by clean finger technic. One may be sincerely grateful to him for rendering the Goldmark Suite in E major. Phrasing and warmth of expression was spontaneously appealing. He showed fine sense of style and gracefulness in the Mozart, Schubert and Wieniawski selections. In the latter greater decisiveness of tone would have improved the effect. Rhythmically this player is brilliant. A group of compositions by Gardner himself, Romance, Preludes in C major and G minor, and From the Canebreaker, was enthusiastically greeted. In every one of the four pieces the thematic material is melodious, of natural charm, equally well conceived as developed. They are light of character, grateful and do not contain effective inappropriate technical embellishments. All four compositions are skillfully written and will in due time be found on many programs.

Neither the strongly pulsating musical life of the three players nor the interest of their audience lagged for a moment during the chamber music recital of the Los Angeles Trio last night at the Ebell Club House. May Macdonald Hope, pianiste, Leon Goldwasser, violinist, and Ilya Bronson, presented a program of grand dimensions. The size of the audience and applause was proportionate.

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the three artists offered the most finished art of the evening. This speaks well for their ability as this composition adheres in contrapuntal writing more to the strict style of chamber music than the Trio by Schumann No. 1 in D minor, opus 61. Tonal quality, blending, balance of the three parts, phrasing and general expression seemed more matured and better adjusted to the intentions of the composer than in the Schumann work. Miss Hope restrained herself dynamically more so that subtler shadings were produced. Mr. Bronson's 'cello stood out specially sympathetically in the Saint-Saens Trio, his tone being rich in color and feeling.

In the Schumann opus the rhythmic virility of the Scherzo found brilliant renaissance. The phrasing in the serene, widely spun opening phrasing of the third movement (Adagio) came like a bel canto cantilene. This section was imbued with the "deep feeling" Schumann demands from the players. The allegro tempo in this number were at times forced, resulting in unevenness of execution. This was the case also in the Cesar Franck violin and piano sonata. Here the players recovered their poise to special effect in the third movement, when Mr. Goldwasser gave much of his best, sweet and clear notes. Mrs. Hope, who mastered three taxing piano parts, shouldered the burden with impressive artistry.

It was a big program in which the Trio members demonstrated convincingly their warm-hearted and technically distinguished musicianship.

Ilya Bronson, solo cellist of the Philharmonic Orchestra, will be the soloist at the coming pair of concerts on March 4th and 5th. He has chosen the Haydn concerto, op. 101. It is of interest that the cadenza Mr. Bronson will play in the first movement has been written by himself. He has constructed it chiefly from themes of that movement.

The Zoellner Quartet recital scheduled for tonight has been postponed until March 25th. The quartet at present is on its way East to fulfill five weeks' engagements. Amandus Zoellner, head of the violin department at the Pomona College, together with Joseph Zoellner, gave a sonata evening at the college. Joseph Zoellner the Second is not only a fine cellist but also an admirable ensemble pianist. During their second Tuesday program in Pasadena the quartet gave an interesting historical program that included works by Bach, Handel, Haydn and Beethoven. In Redlands

they played before the University, rendering works by Mendelssohn, Godard, Glazounow, Rimsky-Korsakow, Lindow and Lucile Crows. Three recitals were given in Hollywood under the auspices of the Woman's Club. They met with large attendance and good applause at every appearance.

Alfred Wallenstein, cellist of the Philharmonic Orchestra, and before playing under Alfred Hertz in San Francisco, has joined the Gewandhaus Orchestra under Arthur Nikisch in Leipzig.

The following program has been announced for the next pair of Philharmonic concerts, March 4th and 5th: Schubert—Rosenmunde Overture; Schubert—Symphony No. 8 in B minor (Unfinished); Haydn—Concerto for Violoncello, Op. 101, Ilya Bronson; Paul Held—Symphonic Poem, The Struggle for Existence (mss); Wagner—Prelude and Love Death from Tristan and Isolde.

Harriet MacFarlane, from Detroit, together with her company of vocalists and players, has given successful purpose programs, folklore and sacred recitals at Pasadena and Santa Barbara.

The Rotary Club entertained Irvin Cobb, the famous writer and lecturer. Impresario L. E. Behymer, also guest of honor, introduced Cobb, in his usual witty and brilliant manner. Cobb in turn paid him a fine tribute, saying "that it was the best piece of chin music he had ever heard." A good bon-mot for Cobb and a fine tribute to "Bee's" gift of gab coming from a man so eloquent and entertaining as Cobb.

May Peterson was guest of honor at a dinner given her by the combined Drama Leagues of Los Angeles and Pasadena. She spoke on "Simplicity of Music" and gave one of the most charming talks heard here.

Samuel Gardner, the successful Russian-American violinist, will conduct personally his composition, A Russian Tone Poem, at the Philharmonic Popular Concert on Sunday.

Conductor Rothwell announces that on the morning of March 21st the Philharmonic Orchestra will play manuscript works by American composers. Two of these "try-out" rehearsals were held last year and gave composers a valuable opportunity to hear their works played by a great orchestra. Composers are advised to communicate with the orchestra management in making applications for having their works performed that morning.

Samuel Gardner, violinist, and Mary Jordan, contralto, are kept busy for the next two weeks, appearing in various Philharmonic courses under Behymer's regime in the Southwest. May Peterson, soprano, is leaving under the same management for Texas and Arizona.

Madame Schumann-Heink wired to "her" manager, L. E. Behymer, that she is preparing to leave for the Orient. She will be heard here next fall. L. E. Behymer states that the coming season will see a greater display of musical talent in the West than ever before. Applications for bookings reach him daily in growing numbers from Eastern managers. Manager Behymer is much gratified in noting marked improvement of musical offerings also in the neighborhood moving picture houses, who heretofore still adhered here to the ominous piano solo. He ascribed this not to waning interest in pictures or their artistic decrease, but is of the opinion that the public demands better music, orchestral music even, in the smaller houses. It shows, to his mind, that the people take more interest in the musical side of their recreation, which means recreation of a higher nature and more demand for good instrumentalists.

Olga Steeb, popular pianist, was enthusiastically applauded when playing at the Smith College Girls' Club of this city.

Harry W. Bell, advance agent of the Philharmonic Orchestra, who has been "on the road" for several weeks, sends in satisfying reports. All aspects for the orchestra's spring tour are most promising. The orchestra is solidly booked for eight concerts every week as far East as Cheyenne.

The first concert of the Woman's Orchestra this season takes place March 7th at the Ambassador Hotel. The eminent Dutch pianist, Brahm van den Berg, will appear as soloist in the Grieg concerto. The orchestra is planning a drive for associate members. The new Advisory Board consists of Marko Hellman, Dr. Raymond Mixsel, Mrs. Allan Balch, Mrs. Cecil Frankel, Alice Coleman Batchelder and Miss Mary Foy.

At Grauman's—The colorful Italian-French program with its abundance of melodies and passionate emotions, pleased the immense audience greatly yesterday morning at Grauman's Theatre. Conductor Guterson and his players were in fine accord, so that Rosini's music to the Barber of Seville and Mascenet's pleading strains of Manon had spontaneous appeal. The lovely arias from La Traviata by Verdi and the martial Robespierre Overture by Litolff also gave the orchestra good opportunity to display warm expression and richness of tone.

Hans Hanke, one of Grauman's favorite soloists, scored at the piano with Mazurka No. 2 by Godard, The Flatterer by Chamade, and a Debussy Prelude. The vocal solo, The Miserere, from Verdi's Il Trovatore, rendered by Signor Morita, likewise proved a pleasing feature of the program, which drew strong applause after every number.



## ZOELLNER QUARTET PLEASES LOS ANGELES

Increased Attendance Proves Growing Admiration for Distinguished Musicians—Charles Wakefield Cadman Returns

Emerson Whithorne, the young American composer, has dedicated his Greek Impression, op. 18, to the Zoellners, who gave it for the first time here. The quartet is modern to the last extreme, proportionately difficult. It is often written with little regard for limitation of string instruments and the language of a quartet in general. The work is orchestrally thought, rather poly-harmonic than polyphonic in the conservative contrapuntal sense. Like so many modern chamber music compositions it precipitates therefore the question, What is chamber music? This question cannot be aired here, but chamber music certainly is no longer what it was, whether we think of Beethoven or Brahms. The beautiful phrasing and harmonious efforts of the Zoellners gave Whithorne's creation chamber music quality. The three movements have brief captions: Pastorale, Pan, and Elegy. But for descriptive notes by Geo. C. Turner, the work would often be unintelligible, in fact, remains often so from a purely musical viewpoint, specially in the second movement.

The first movement appeals easiest, giving the impression of a procession, or a chant, has what might be readily recognized as Greek atmosphere. It is characteristically a classic line, reflecting nature worship. The first violin and cello have grateful episodes. The second movement is an orgy in extravagant harmonies, largely scored in pizzicati chords, rapid tempo and suggests vividly music of the god Pan in a bacchanalian mood. Musically it is incomprehensible upon first hearing, but so much may be safely said that it would not necessarily lose its emotional value, but might gain in clarity and spontaneity of effect, if it were rewritten, or at least re-scored, for the brief pizzicato-chords have little harmonic sustenance or tone value. The last movement, somewhat lyrical, of quiet beauty (specially the second theme, arouses the sympathy of the public readily, though it neither lacks in harmonic diversions in contradistinction to progression). The thematic material is distinct and effectively entrusted to the first and second violins, at times with a clever pizzicato effect on the viola. As in the first movement the programmatic idea is more suitable for the string quartet and, too, bears the artistic conception of the classic Hellas.

The public thanked the Zoellners cordially for the rather taxing effort in presenting this work. One wonders whether our resident composers realize what this quartet is doing for them, else one would meet more of them at the Zoellner concerts. This is the least they could do in showing their appreciation, for as stated repeatedly, the Zoellner Quartet is doing pioneer work on behalf of American composers. And often that is a strenuous task, from a point of technic as well as box office receipts.

Edward F. Naprawnik, whose A major quartet opus 28 closed the program, is by far better known in Central Europe and Russia than here. His music is tinged with Bohemian folklore, clothed in strict quartet form. His manner of combining musical folklore with so serious an art-form reminds one of Mahler's style. The work is brimful melodiously and sincerely appealing on account of its sympathetic moods, its thematic beauty and rhythmic animation. The Zoellners gave it a sunny, exhilarating reading.

Charles Wakefield Cadman has just returned from a most successful tour with Tsianina, the Indian soprano, in the states of Texas, Arizona and Oklahoma. The artists met with large houses and much appreciation on the trip. Mr. Cadman will start East again the middle of March and is booked for a big concert at the Odeon in St. Louis with Tsianina the last of March, when his Trio in D major for strings and piano will be given with symphony players there, Cadman appearing at the piano. The artists will proceed East and play Carnegie Hall, Pittsburgh, in Mr. Cadman's old home town. The seat sale there is great and they are selling standing room only this far in advance. Cadman rose to success in the Smoky City and that town is always loyal to its "local composer" and each time greets him with a packed house. He has not appeared there for three years. His Trio is to be given there also. This work is to be heard here with the Slavsky Chamber Music Society at a near concert, Miss Melena Lewyn doing the piano part.

The composer is finishing his Omar Khayyam orchestral parts and in case the picture is not finished (there is a doubt of it at this writing), Cadman will issue it in the form of a suite besides arranging the big prelude as a symphonic rhapsody.

His Thunder Bird suite, given several years ago in Los Angeles, has just been printed by the Boosey Company of London and the company writes that it is to be heard by either the London Philharmonic or Sir Henry Wood's orchestra, the latter part of the present season. It was played with much success by not only the local orchestra under Tandler, but by the Russian Symphony and the Kansas City Orchestra. The work has been printed with the new photographic process and the parts engraved and printed in the regular manner. The final proofs were returned by the composer to London this week. White, Smith Co., Chicago, are to publish the Omar Khayyam pieces in America. B. D. U.

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## FASCINATING SERIES OF DANCE RECITALS

Ruth St. Denis and Ted Shawn Give First Two Programs of Semi-Classical and Modern Art at Ambassador Hotel, Los Angeles

Los Angeles, Feb. 13, 1921.—Ruth St. Denis and Ted Shawn, leading exponents in the art of music visualization, are giving a fascinating series of recitals at the Ambassador Hotel. The first two programs were devoted to Persian and East Indian, Arabian, Grecian, Chinese and semi-classic as well as modern subjects. They proved the inexhaustible versatility these two dancers and their ensemble have attained. It would scarcely be just to call them merely dancers, as their productions offer a unique blending of living sculpture, living painting, visualized music, together with a strong element of Eastern philosophy and poetry in general.

An innovation of peculiar charm is the addition of the spoken word (Mr. Craig Ward and Miss St. Denis herself) which, however, lifts their work out of the realm of the pantomime. In a measure it intensifies the dramatic effect of their presentation. To a degree it is a pleonasm, amounting almost to a confession that their terpsichorean-histrionic art is not sufficiently eloquent to convey the lofty symbology of their various subjects. In this sense one would almost prefer the more mute selections, unaided by declamation. The recitation in connection with Miss St. Denis' work reminds one of the spoken prologue with which Griffith introduced some of his great film-plays, admitting also thereby that the screen is not conversant enough to convey the full message of the play. However, this may be a transition stage in the work of Ruth St. Denis and Ted Shawn, who undoubtedly have attained a high and unique level in their art, have made this art again legitimate as it was in Greece and Egypt more than two thousand years ago. The aesthetic and emotional value of the two programs is of high character and roused the audiences to warm enthusiasm. Various numbers had to be repeated.

Comparisons are always more or less lame. It may be just as well stated in justice to Miss St. Denis and Mr. Shawn that from a viewpoint of artistic seriousness and lofty mentality of conception their work compares favorably with the offerings of Madame Pavlova's Russian Ballet. It must be granted that both are in a class by themselves, also that the presentations by the Russian dancers are frequently of exquisite beauty as to design and performance. Undoubtedly they are more musical and better by the dancers themselves, than those of Miss St. Denis, Ted Shawn and their ensemble. It must be, however, admitted also that the St. Denis-Ted Shawn creations constitute an effort towards the co-ordination of arts, i. e. dance-color-music-dramatic poetry and philosophy, which runs parallel to some extent to the efforts Richard Wagner made along operatic lines when he conceived his music-drama which combined orchestra and voices with the stage setting to a libretto of literary philosophical-ethical distinction. There can be no doubt that Anna Pavlova and her company have brought the conventional ballet-dance to a level not reached heretofore and they are not surpassed in their own style. On the other hand we may well stop to realize for a minute that Ruth St. Denis and Ted Shawn have succeeded in presenting a new dance art of great potentialities. It is still in the "growing stage," but it has definitely restored to the modern dance art some of its original destination and value, that of a ritual, of a religious art, modernized along symbolical lines. It is no longer "l'art pour l'art," merely a pretty specter, a pleasant form of expression with a somewhat shallow message, as in the case of many numbers presented by the Russian ballet. In the Russian ballet, as in the operatic "grand ballet" of old, the physical non plus ultra of muscle control, lighthearted gracefulness, in short highly finished technic presented in beautiful settings, is the preponderant purpose. It is ballet-art for the eye only, intensified by emotionalism. The dance-art of the St. Denis and Shawn type however offers this element, too, with an added message to higher-beating hearts and keenly thinking minds of the public. The only Russian ballet to my knowledge in which this has been attempted, was written by Igor Stravinsky. It is his Le Sacre de Printemps, based on an old Russian, semi-barbarian Easter cult enacted upon the dawn of spring (given by the Russian ballet). To sum up the comparison, or rather this juxtaposition: In the work of the Russian ballet, as culminated by Anna Pavlova, sheer physical technic is perhaps the preponderant asset of her style. It is highly musical technic. One misses musical co-ordination in the Ruth St. Denis-Shawn productions, where much of technic is sacrificed, while laying emphasis on the symbolical message of their work. It is in this symbolical value that Anna Pavlova's art and that of her co-workers is lacking, though they obviously strive to replace it with strong dramatic accents and pure beauty.

Miss Anna Thompson, the St. Denis pianiste, is a successful musical conductor at the piano keyboard, where her complementary and solo work is distinctly pleasing. Two possibilities of the Knabe-Ampico were once more convincingly demonstrated. B. D. U.

The Ada Clement Music School gave a pupils' recital under the direction of Mrs. Blanchard and Miss Boronio at the school, 3435 Sacramento street, on Saturday afternoon, February 19th.

Max Zach, conductor of the St. Louis Symphony Orchestra, passed away in that city as a result of septic pneumonia. Mr. Zach was a native of Lemberg and is survived by his wife and three children.

## THE TRIO MODERNE MEETS WITH SUCCESS

Recently Established Ensemble Organization Finds Favor Among California Music Lovers—Recent Appearance in Eureka Praised

The Trio Moderne, which made its initial appearance at the Italian Ballroom of the St. Francis Hotel not so very long ago, is meeting with steadily increasing artistic success. It is an ensemble organization that has made its great appeal through the natural beauty inherent in the unusual combination of the instruments that compose it. The type of music interpreted by the Trio is felicitously chosen for the way in which it lends itself to the combination, and in the field of modern music are found numberless gems that are really enhanced by the new and unusual setting given them by harp, flute and cello. Added to this is the musicianly ensemble expressed in the trios, which, combined with the warmth of coloring and delicate phrasing, makes the result most acceptable to musical taste. In programs presented by the Trio Moderne the artists are also heard in solo numbers which contribute greatly to the charm of the occasion as the members of the Trio are concert artists who have attained individually a high degree of proficiency. Whenever they are heard their music is most enthusiastically received and commented upon. The freshness of youth is in what they do, which lends a happy spontaneity to the deeper musical value of their work.

The Trio Moderne is comprised of the following personnel: Marie Hughes Macquarrie, harpist, Christine Howells, flutist, and Grace G. Becker, cellist. At a recent appearance in Eureka the Humboldt Times in its issue of February 15th says: "One of the finest musical treats offered to the public of Eureka in many a day was the concert given last evening in the Monday Club House by the Trio Moderne, comprising Marie Hughes Macquarrie, harpist, Christine Howells, flutist, and Grace G. Becker, cellist. These young artists, who appeared under the auspices of the Sequoia Club of Music, provided a program of solo and ensemble numbers that combined technic with the tunefulness and harmonious blending of harmonies most appealing to the great majority. . . . The review of the concert would not be complete without some mention of the charming personality of the three artists that made friends with all who heard them."

## PACIFIC MUSICAL SOCIETY'S VALENTINE PARTY

It proved a happy afternoon for the youngsters when the Pacific Musical Society gave them a Valentine Party, which took place at the Fairmont Hotel on the afternoon of February 12th. There were about three hundred children present besides their parents and a few guests, and that they had a merry afternoon can be appreciated by only those who were there to see them nibbling at their candy hearts, playing with their Valentine favors and chattering and laughing as only joyous children can. But to have a real happy time was not the only incentive that caused these future active members of the Pacific Musical Society to attend this party for they had come prepared to play a program. It was indeed a delightful contribution to the afternoon's pleasure when little Constance McGaw sat at the piano like a real grown up and played with a splendid touch and excellent expression two very difficult numbers. The talented child is the daughter of Mrs. John McGaw, who is guiding her herself in her musical studies. She certainly reflected great credit upon her mother's endeavors.

Another praiseworthy achievement was the duets played by Sarah Kreindler and Frances Wiener. These children are about eight years old and are violin pupils of Sigmund Anker. They played their numbers completely by memory besides exhibiting no small amount of musical ability. Many other children distinguished themselves most creditably and showed that our future generation is well on the way musically.

Los Angeles, February 19, 1921.—A notable increase of attendance marked the last Zoellner Quartet concert. The style of their Beethoven playing showed due regard for the Mozartian and Haydn influences in this opus 18, No. 2. The work at the same time reflects the truth of the contention that Beethoven is the father of chamber music. The technical standard of the performance was high.

Marguerite Matzenauer, who will presently reveal her golden voice to the musical populace of San Francisco, just appeared for the Wellesley Fund. The concert took place in the spacious and beautiful ball room of the Adolph Lewisohn home on Fifth Avenue, New York. After her exquisite singing a private tea was held in her honor at which a number of New York's elite were bidden to meet the famous contralto.

Miss Ethel Palmer, a faculty member of the Ada Clement Music School, announces a musical evening which she will give at the Hotel Rafael, San Rafael, Calif. She will be assisted by Mrs. John W. Winkler, violinist. The recital will take place on Tuesday evening, March 1st.

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### CURRAN THEATRE

The Greenwich Village Follies, that radiant spectacle built about the radical fancies of the fantastic folk of Greenwich Village, starts on its second week at the Curran tomorrow night. The Follies is without doubt the most artistic and colorful revue that has been seen here thus far. None of its predecessors have approached it in novelty of scenic investiture, in bizarre costuming, in beauty of lighting and staging. Again, none of them have equaled it in the striking beauty and shapeliness of their feminine contingents. The twenty famous artists' models, the group which illuminates the ensembles in the Follies, have a distinctive quality of pulchritude that sets them on a pedestal well above and beyond their contemporaries.

The Follies revolves about no one star. It numbers among its players at least a dozen artists any one of whom might be elevated to stardom in an ordinary musical concoction. Highlights of the Follies are the intangible caricatures of James Watts, the "petticoat parodist"; the rippling salvos of jazz produced by Tedd Lewis and his four syncopated assistants; the waggish back-stage gossip of Al Herman; the impish maneuvers of Sylvia Jason; the exotic dances of Verna Gordon; the drolleries of the Hickey Brothers;

the singing of Jane Carroll, Irene Olsen, Warner Gault and Mabelle Jannay; the dancing of Emilie Fitzgerald. The artistic high spots are the exquisite "Cameo" and the colorful "Javanese" numbers, the first a simple picture in sheer satiny white, and the last a resplendent tableaux blazing with vivid fabrics and gorgeous hues.

### LA GAITE FRANCAISE

Andre Ferrier, director of La Gaite Francaise, announces the balance of the February programs of that charming little theatre. The success since the opening has been deservedly marked and the individual members of the company scored instantaneous successes. The program for Friday evening, February 25th, was Gounod's opera Romeo et Juliet, with Anna Young and Andre Ferrier in the title roles. The musical director will be Ch. Hazelrigg. This (Saturday) afternoon, February 26th, there will be a matinee for children at which Ali Baba or The Forty Thieves will be presented with Mr. Ferrier as Ali Baba. Tomorrow (Sunday) the last performance of The Wedding of Jeanette will be given. This comic opera by Victor Masse enjoyed a most remarkable success. On Friday evening, March 4th, L'Ami Fritz, a comedy in three acts by Erkman Chatelain will be given. Tickets are now for sale at La Gaite Francaise and at Sherman, Clay & Co.

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Edward N. Burns, vice-president of the Columbia Graphophone Co., and Al. Hausmann, recorder of master records of the same firm, were in San Francisco last week partly on business and partly on pleasure. They are on a tour of inspection of the various Columbia Graphophone Co. branches and incidentally took some records in San Francisco of Art Hickman's Orchestra. Mr. Hausmann is one of the best known recorders in the business and has been with the Columbia people for many years.

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## TWO IMPORTANT TRANSBAY CONCERTS

San Francisco Symphony Orchestra and Paul Althouse  
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Berkeley and Oakland Respectively

By L. MACKAY-CANTELL

The work of Brahms, in its intellectuality, dignity and commanding force, influenced however by the emotional Hungarian material of which he made use, is nowhere better exemplified than in his Symphony No. 1, C minor, which was played with insight and the highest artistic merit by Dr. Hertz and his musicians of the San Francisco Symphony Orchestra in Berkeley, Thursday evening, February 17th, at Harmon Gymnasium. The second movement of this symphony—Andante Sostenuto—in the development of its very beautiful thematic material was especially appreciated, Mr. Louis Persinger's exquisite voicing of the solo violin scored with a background of plucked strings receiving particular applause, which he was given the opportunity of acknowledging. The contrasting textures provided by winds and strings throughout this symphony were deftly emphasized. A very novel enjoyment was provided by the second part of the program—six compositions upon the same theme by N. Artichoucheff, J. Witol, A. Liadow, Rimsky-Korsakow, N. Sokolow and A. Glazounow.

An acquaintance with the particular genius of each of these would have anticipated a martial or pompous treatment by the first; a bizarre and intriguing arrangement by the second; a dainty and artistic interpretation by the third; an oriental, perfume-laden suggestion by the fourth; a romantically lovely scoring by the fifth, and a barbarically rich sensing by the sixth. All of these anticipations were fulfilled and these effects fully accomplished by this more than habile organization under Dr. Hertz's splendid direction.

With the third number of the program this banquet of wonderful music was consistently and climactically closed, the Prelude and Love Death from Tristan, that incomparable orchestration, typifying with surpassing insight and power the fathomless depths and boundless upward groping of which the highly sensitized human organism is capable. Dr. Hertz and his men were alive to the utmost in poetic appreciation and realization of their opportunity, and told it superbly. This series of four weekly concerts given by the San Francisco Symphony Orchestra at Harmon Gymnasium, on the University Campus, for the succeeding Thursday evenings of February 24th, March 3rd and March 10th, promise a generous opportunity to those who are not able to follow the orchestra concerts in San Francisco. Their popularity was evidenced by a crowded house of enthusiastic music lovers.

The high standard of the LeFevre-Brusher Concerts Series was fully upheld at the Oakland Auditorium Theatre Tuesday evening, February 15th, by the excellent art of Paul Althouse, soloist. Mr. Althouse's voice is one which makes instant appeal to layman and critic alike, since his art needs no explanation, his virility and versatility are obvious and convincing, his power and control in clear evidence. There was no distinction to be made as between the perfection of his French and Italian diction, while his English songs were received with bravas and cries of enthusiasm and applause. The audience was all too small, but provided, however, what amounted to a distinct ovation. These distinguished concerts should have received a more appreciative support, and it is astonishing that Oakland can have been so indifferent to them. The failure of any public to appreciate and profit by the opportunity to hear such artists as Prokofieff, Julia Clausen and Paul Althouse, can only be a reproach to that public.

Of Mr. Althouse's first group of songs: (a) Dimmi Perche (Scontrino), (b) Il Mandolino (Burgmeier), (c) Manoir de Rosamonde (Duparc), (d) Le Sais-Tu (Massenet), (e) Chevauchee Cosaque (Fourdrain), the Manoir de Rosamonde was perhaps the most dramatic and striking. His Celeste Aida (Verdi) was received with acclamation. These all demonstrated, besides a superb vocal art, his very distinguished Italian and French diction. Then followed the first group of English songs: (a) May Day Carol (Taylor), (b) Some One Worth While (Ward-Stephens), (c) Top O' the Morning (Mana-Zucca), (d) Blind Ploughman (Clarke). The Blind Ploughman was of course the most eagerly awaited of this group, as it has made a tremendous sensation wherever he has sung it; it is also known to have been against his own original choice that he first accepted this song for public use. One might question the necessity, and even the policy, of so great a singer making use, not of The Blind Ploughman, but of such a musically cheap composition as the Vale by Russell. Mr. Althouse's last encore was the Vesti la giubba from Il Pagliacci, which was magnificently rendered.

As refreshing as any detail of this perfect program were the committed accompaniments of Rudolph Gruen. His three solo numbers: the Ballade in G minor (Chopin), Juba Dance (Dett), and Valse Caprice (Rubinstein), with two encores, the first by Arensky, were all very dexterously played—a very polished pianistic performance, if his somewhat exaggerated digital mannerism be overlooked.

## N. Y. CHAMBER MUSIC SOCIETY IN BERKELEY

By L. Mackay-Cantell

Berkeley, Cal., Feb. 14.—The New York Chamber Music Society, under the auspices of the Berkeley Musical Association, was heard with enthusiasm by a distinguished audience, Thursday evening, February 10th,

at the Harmon Gymnasium, University of California Campus. Not a seat was unoccupied, groups of students sitting on the floor of the balconies, reminding one of student days in Berlin.

Berkeley's non-possession of a symphony hall is excused by some and scored by others. It is said that there is wealth enough in Berkeley to finance it, and it is equally said that there is not. Chamber music at any rate was not written for the arena; its beauty of texture and scoring for but one player to each part, and that player above the average in virtuosity, must be enjoyed adequately in a suitable and acoustically perfect auditorium, the art of each player demanding comfortable remarking.

However, to hear music of the order of Thursday evening's performance, no matter how illogically planned, is immeasurably better than not to hear it at all. The program, which included the extremely lovely trio, Suites in C, by Goossens, that young messenger of beauty whose art is becoming known to us from England, contained also a somewhat novel group for winds alone, a reminder of the Longy Club programs to those acquainted with them. The Percy Grainger numbers, the baritone melodies voiced by the viola, were rapturously received and responded to finally by the encore, Valse Triste, by Sibelius; the entire program affording this ensemble an occasion for the display of a brilliant technic and admirable tone balance. The founder and director, Caroline Beebe, played with versatility and style in each of the numbers scored for piano.

The program entire was: Nonnett (Spohr); Suite in C (Eugene Goossens); Quintet (Theodore Dubois); Aubade (Pessard); Pastorale (G. Pierne); Allegro Legiero (Lefebvre), and the Irish Melodies group especially arranged for this ensemble by Percy Grainger.

Conspicuous among the audience was Alfred Hertz, conductor of the San Francisco Symphony Orchestra, which will come to Berkeley again for a series of four splendid concerts, beginning Thursday evening, February 17th.

## TWO NEW WORKS AT SUNDAY SYMPHONY CONCERT

At Sunday afternoon's concert in the Curran Theatre by the San Francisco Symphony Orchestra, a most interesting program will be presented containing two works to be played for the first time in America: the Amsterdam Symphony of Cornelis Doppe and Paul Juon's Vaegtterise. It is doubtful if symphony patrons have ever heard anything quite so realistically descriptive as the Doppe symphony, especially the last movement, a remarkable demonstration being given of the effects obtainable in the modern orchestra. In it the composer has given an impression of a typical Dutch kermes, something unfamiliar to most persons in this country.

All of the characteristics of the holiday are strikingly portrayed, the fireworks, the drunken revelry and the singing and dancing being produced in a vivid manner seldom heard in a concert hall. This work is being played from manuscript and immediately following the production here the entire material will be sent to Chicago where the Chicago Symphony Orchestra will give the symphony its second American performance. The Vaegtterise, another remarkably characteristic composition, is a fantasy on Danish folk-songs, the principal theme being based on the tune played by the chimes in the big clock on the city hall in Copenhagen. The program will open with the Faust Overture of Wagner.

On Sunday afternoon, March 6th, the last Popular concert of the season will be given with a program of favorite light classics, the principal numbers being Dohnanyi's Suite, Opus 19, the Flying Dutchman overture of Wagner and Finlandia of Sibelius. Other shorter compositions will be the Dance of the Happy Spirits from Gluck's Orpheus, Bach's Air for G String, the Pizzicati from Sylvia of Delibes, the dainty Loin du Bal of Gillet and Chabrier's rhapsody Espana.

## INSTITUTE OF MUSIC FACULTY RECITAL

The regular monthly faculty recital of the Institute of Music of San Francisco took place at Sorosis Club Hall on Monday evening, January 31st. A large audience, that comfortably filled the hall, attended the event and approved of the program as well as the manner in which it was rendered by repeated tokens of appreciation. The two faculty members who interpreted the program on this occasion were Mme. Sofia Neustadt, mezzo-soprano, and Orley See, violinist, both artists revealing unusual qualifications. Mme. Neustadt did not only prove herself possessed of a resonant voice of gratifying range and volume, but she also exhibited that intelligent grasp of the emotional requirements which stamps the vocal artist. She sang the following difficult and varying compositions in a manner that impressed her large array of listeners: Mystere (Thome), Aria (Charpentier), The White Knight (Cyril Scott), Negro Spiritual (arr. by W. A. Fisher), Soft-footed Snow (Sigurd Lie), La Danza (Rossini).

The other participant in the concert was Orley See, violinist, member of the San Francisco Symphony Orchestra. He played: Concerto D minor (Wienlawsky), Praeludium and Allegro (Pugnani-Kreisler), Ghost Dance (Cecil Burleigh). Mr. See acquitted himself his technic smooth. He succeeded in bringing out the creditably in every way. His tone was pleasing and intricacies of the compositions with effective clarity and impressed his auditors with the conviction that he had experience and talent. He earned prolonged and repeated salvos of applause which he merited because

of his inherent artistic accomplishments. He has reason to feel gratified with his success. The February faculty recital of the Institute of Music took place on Thursday evening, February 24th.

## JENKINS MUSIC SCHOOL CONCERT

One of the most successful and musicianly concerts ever given under the auspices of the Jenkins Music School of Oakland took place at the school's headquarters in Oakland on Friday evening, January 28th. It was in the character of a faculty recital and was interpreted by Miss Marion Coursen of New York, pianist, a graduate pupil of Henry Hollen Huss and Albert Rosenthal, the well-known and brilliant young 'cellist. The event was invitational and attracted a large audience to the splendid educational institution of which Miss Cora W. Jenkins is the able head. It was the first of a series of events of a high class character arranged for this season.

Miss Coursen, pianist, and Mr. Rosenthal, cellist, appeared as soloists as well as ensemble players. In the latter capacity they played Sonata Op. 69 A major for piano and violin (Beethoven), and showed that they possessed that musicianship and insight which enables them to play the classics with that judgment and understanding that is required to attain artistic results. In her solos Miss Coursen proved herself an artist of the first rank. Her technic is clean and easy flowing. Her touch is pleasing and yet firm when necessary. Her phrasing is poetic, romantic or dramatic, as the occasion demands. She proved herself a genuine pianist.

Mr. Rosenthal exhibited all the qualifications of true musicianship. He draws a fine, big tone, plays with assurance and skill, and brings out the innermost emotional possibilities of his instrument and the composition. He is a splendid factor at the Jenkins School. Miss Winifred Jones played the accompaniments delightfully. The complete program was as follows: Sonata Op. 69, A major for piano and violoncello (Beethoven), Miss Coursen and Mr. Rosenthal; Papillons (Schumann), Miss Coursen; (a) Andante (Schumann), (b) Neapolitan Serenade (Sgambati), (c) At the Fountain (Dvidoff), Mr. Rosenthal, Miss Winifred Jones at the piano; (a) Scotch Poem (MacDowell), (b) Arabesque (Debussy), (c) Romanze, F sharp major (Schumann), (d) Valse, E minor (Chopin), Miss Coursen; (a) Etude Melodique (Henry Holden Huss), (b) Valse, A major (Henry Holden Huss), Miss Coursen.

## STABAT MATER

The eleventh annual observance of Good Friday will this year take place on March 25th in the Greek Theatre of the University of California, and as usual will include a rendition of Rossini's immortal oratori Stabat Mater. Director Paul Steindorff has engaged Myrna Sharlow, the famous soprano of the Chicago Grand Opera Company, to render the soprano role this year, and Miss Sharlow will be supported by a quartet of the most eminent soloists possible to obtain.

In addition to the performance of Stabat Mater this year Steindorff will begin the program with a rendition of Henry Hadley's newest oratorio work, The New Earth, set to music around the poem by Louise Ayers Garnett. The New Earth was composed by Hadley in memory of the comrades who fell on Flander's Field, and Eastern critics have pronounced it one of the most beautiful bits of oratorio ever written.

The New Earth and Stabat Mater will be interpreted through the medium of a great chorus and a large orchestra in addition to the eminent soloists.

## GARDNER PLAYS TUESDAY

San Francisco music lovers have heard much of the playing ability and compositions of Samuel Gardner, the young American violinist, who has been creating an unusual stir in musical circles for several seasons past. Gardner will give but one recital in San Francisco on his present tour of California. He has been booked as the fifth and concluding event of the popular Alice Seckels' Matinee Musical Series at the St. Francis Hotel next Tuesday afternoon at 3:00 o'clock.

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Under the above title, G. Schirmer has recently issued these attractive piano selections of the famous pianist. They were written while he was in the West holding his Master Classes, and show him in all moods. It is quite amazing to see what he has done with the rhythms, making them so infinitely varied that one is not at all conscious of their all being in three-four measure. Of course they are native to the piano, and, while most of them are exceedingly difficult, a few will tempt the serious student.

They are grouped in six volumes, with a charming Greek cover, in keeping with their odd title. And they are also to be had in single sheet music size, but I imagine those who start with them will want all. It is mighty hard to pick favorites, yet some are bound to be more played than others. Taking them as they come in the volumes, I suggest Rendezvous from the first—Yesteryear (a concert waltz) from the second—Alt-Wien, third, which will be, I think, the most popular of them all, and which will rival Kreisler and his fascinating melodies, and there is also Whitecaps, if one wants a dandy study in tricky rhythms. The whole of Volume 4 will be wanted, as An American Idyl, and that tricky little devil, A Tango Rag, are included. These show what a keen sense of humor Mr. Godowsky has, as they are clever takeoffs with just a bit of malice thrown in. But the result is so attractive that I hope he will be forgiven. In the fifth book, an Epic is the most serious of them all, and as a foil Music-box is a joy. But to the student it will be a difficult and worthy problem as well as a good staccato etude. In Poeme Macabre the spirit is grim—this has a sardonic color and a fatalism not in the others. It is the best musical expression in the series. As a finale the Requiem is pretentious and at the end, the Star Spangled Banner is contrapuntally admitted in this realm of the three-four. One should hear him play it to gain its full impressiveness.

These pieces, representing the leisure hours of one of the greatest pianists of today, are really serious music, and worthy of our deepest respect and attention. They are finding their way onto the programs of the other broadminded pianists, and I wish them a place on those of the West. Fine music is all too rare, and we should not pass over any of it lightly. Good luck Mr. Godowsky, and I hope you will give them in the West as you have for us here.

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aminer.

Argiewicz was in admirable form.—Brown  
in Chronicle.

We do not hesitate to pronounce him a  
virtuoso of the first rank.—Alfred Metzger  
in P. C. Musical Review.

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### RAUHUT PUPILS GIVE FINE VIOLIN RECITAL

Excellent Program Presented by Array of Well Trained and Talented Young Violin Students—Arthur Loeserman, Josephine Holub and Charles Foy, Specially Gifted

Standing room only was the rule at Sorosis Club Hall on Monday evening, February 14th, when the pupils of Otto Rauhut gave a violin recital. One of the features of the evening was the fact that this vast audience that crowded every available space and stood up for nearly two hours remained until the last note had been played. This in itself is a tribute to Mr. Rauhut and his clever young violinists, which speaks in eloquent terms of the impression the program must have made upon the listeners.

Among the numbers specially enjoyed were the ensemble selections. These consisted of March Nuptiale (Papini), the opening selection, played by Ruth Arnold, Lola Hughes, Violet Buttner, Iris Miller, Natalie Hallinan, Ethel O'Farrell, Josephine Holub, Eugene Brandlein, Kathleen Horton, Charles Foye and Arthur Loeserman; Ave Maria (Bach-Gounod), interpreted by Ruth Arnold, Josephine Holub, Violet Buttner, Kathleen Horton, Viola Eckstein, Lola Hughes, Vera Glander, Iris Miller, Natalie Hallinan and Ethel O'Farrell, and the concluding number, Valse de Concert (De Saxy), interpreted by Ruth Arnold, Georgina Lema, Violet Buttner, Iris Miller, Rosemary Betts, Ethel O'Farrell, Viola Eckstein, Albert Arnold, Vera Glander, Eugene Brandlein, Natalie Hallinan, Charles Galloway, Josephine Holub, Charles Foye, Kathleen Horton, Lola Hughes, John Hillenbrandt and Arthur Loeserman. The attacks were precise, the intonation satisfactory and



ARTHUR LOESERMAN

The Exceptionally Endowed Young Violinist Who Created a Sensation at the Recent Pupils' Recital of Otto Rauhut at Sorosis Club Hall

the phrasing uniform. Pupils and teacher are entitled to commendation for the excellent work displayed in these ensemble numbers.

Owing to sickness Charles W. Friedrichs, who was to have played the second number on the program, was unable to appear. Miss Lola Hughes played the first movement of De Beriot's concerto in G major in a manner that showed truly remarkable improvement, both as to tone volume and assurance in interpretation. Miss Hughes is gifted with fine musical taste and her interpretations are skillful as well as intelligent. Eugene Brandlein gave a most pleasing impression of Wieniawsky's Legend, showing good training and adaptability as well as talent. Miss Kathleen Horton, skillfully accompanied on the piano by Miss Elane Horton, gave quite a finished performance of Drla's Souvenir. Tone quality as well as technique were gratifyingly blended, giving a most musical expression to this favorite work.

Charles Foye gave an extraordinarily capable interpretation of the difficult Faust Fantasia by Sarasate. He played with verve and spirit and he negotiated the almost impossible technical intricacies with a thoroughness almost unbelievable in one so young. He was entitled to the spontaneous and hearty ovation accorded him. Indeed, the audience continued calling him out a number of times. The Arion Trio, consisting of Miss Josephine Holub, violin, Miss Joyce Holloway, piano, and Miss Margaret Avery, cello, played Walzer Marchen Op. 54, No. 3 (Eduard Schull) in a manner that is worthy of the highest commendation. The ensemble work was excellent, the phrasing judicious and musicianly, the tone quality in every instance smooth and even as well as true as to pitch, and the rhythm excellent. It was one of the best instances of ensemble playing we have heard this season, and we congratulate the young ladies heartily upon their skillful and serious work.

One of the most remarkable evidences of combined talent and exemplary tuition was demonstrated in the performance of Wieniawsky's Scherzo Tarantelle by Arthur Loeserman. Here is a young student who re-

veals positive evidences of genius. He has a natural grasp of artistic and effective phrasing. He deals with technical difficulties in a manner that astounds those familiar with the violin. He has poise and assurance to a degree rarely met with at students' recitals, and he plays with the fervor and abandon of one whose heart and soul is in his work. If Arthur Loeserman does not eventually become an artist of decisive power then it is impossible to predict a future from the skillful performance of an unquestionably gifted young student who gives evidences of embryo artistry. In addition to the qualities already mentioned young Loeserman plays with a dash and brilliancy that is positively thrilling and his audience was not backward in exhibiting its pleasure. At the conclusion of his number Mr. Loeserman was overwhelmed with applause and the audience insisted so positively upon an encore that he was actually forced to give one. It was a well merited triumph and we trust that Mr. Loeserman is artist enough to realize that notwithstanding his success he must continue his studies until he becomes matured in his art.

Miss Josephine Holub is another young student whose artistic qualities are developed to an extraordinary degree. She interpreted Vieuxtemps' Fantasia Appassionata in a manner that proclaimed her a young musician of unusual gifts. In addition to possessing a smooth, plaint tone, even and pure intonation and a fluent and ready technique Miss Holub plays with that deliberation of phrasing and judgment in accentuation which only genuinely gifted young musicians possess. Her teacher has been successful in bringing out the talent and Miss Holub gave a demonstration of violinistic skill of which she as well as her teacher may be justly proud. Her audience, too, realized the extent of her ability for it rewarded her with that genuine outburst of enthusiasm which differentiates real applause from mere courteous approval. The entire event was one of the most enjoyable of its kind we have attended this season.

A. M.

### MINETTI ORCHESTRA SCORES REAL TRIUMPH

Golden Gate Commandery Hall Packed to Capacity and Many Turned Away on Occasion of Recent Concert Under Direction of Giulio Minetti

Golden Gate Commandery Hall was crowded to the doors, and hundreds of people were unable to gain admittance, on the occasion of the recent concert given by the Minetti Orchestra on Friday evening, February 11th. Throughout the program the attitude of the audience was cordial to a marked degree. Loud and prolonged applause punctuated the conclusion of every number. Giulio Minetti has every reason to feel gratified and proud of the truly wonderful improvement marked in his splendid aggregation of young musicians. They played with fine ensemble effect, exhibited a rhythmic spirit of contagious vitality and phrased with excellent artistic results. Mr. Minetti, in taking the pains and devoting the time and labor necessary to drill an orchestra consisting practically of musical raw material to a point of efficiency where its work becomes matured and pleasingly artistic, renders his community a service that cannot be overestimated. He is entitled to the greatest kind of credit and encouragement. The recognition of his invaluable services should come from the members of the orchestra as well as the public, for the former are fortunate indeed to have Mr. Minetti as a director.

Rossini's ever bright and melodious overture to the Barber of Seville opened the program in a happy vein and delighted the hearers with the effervescent strains of this favorite work. The second number on the program consisted of Melodie (Friml) and Pulcinello (Aletter), two works which, both as to rhythm and colorful melody, impressed the audience most favorably. Antoine de Vally sang Gluck's Recitatif et Cavatine de Pylade from Iphigenie in Tauride in a manner that emphasized its classic beauty and revealed the artist, whose intelligent expressions are known to this community, in his most intellectual and serious mood. He was heartily applauded for his conscientious work.

The feature of the program was the first movement from Beethoven's Symphony No. 1, which was played with clarity and fine expression. No doubt Mr. Minetti had rehearsed this work carefully and thoroughly, for the ensemble as well as intonation were unusually effective and pleasing. The beauty of this work was brought out in various details, and the orchestra members as well as Mr. Minetti have reason to feel very proud of the splendid impression made upon the audience that gave vent to its delight by breaking forth in one spontaneous outburst of applause at the conclusion of the number.

Miss Mary Rixford caught the fancy of her auditors by dancing Passepied (Delibes) and Minuet (Beethoven), that revealed her grace and lightness of motion. This young artist proved to possess unusual gifts in the way of terpsichorean art and pleased everyone by her personal charms as well as the poetry she put into her interpretations. Bolzoni's Minuet and Tchaikowsky's waltz from the ballet Dornroeschen, played with fine coloring and accents, concluded one of the very best programs ever presented by the Minetti Orchestra, of which Miss Adele Welisch is now the concert master.

The Senza Ritma Club held its monthly meeting at the home of Mildred Randolph. The following program was performed: Piano Solo (Mozart), Mildred Randolph; Violin and Piano Sonata (Haydn), Alice Davis Endriss and Mildred Randolph; Vocal Solo, Voi che Sapete (Mozart), aria from Creation (Haydn), Merian Sellaender; Whistling Solos, Persis Edwards.

### PHYLLIDA ASHLEY WINS PIANISTIC VICTORY

Well Known California Pianist Delights Three Thousand Music Lovers While Soloist With California Theatre Orchestra

The feature of the most recent of the Sunday Morning Concerts at the California Theatre was the Padewski Concerto interpreted by Phyllida Ashley and the California Theatre Orchestra under the direction of Herman Heller. One of the difficulties to be overcome when appearing as soloist at these Sunday morning concerts is the fact that but one rehearsal can be had and that as brief as possible. Therefore if an artist is able to interpret a work of classic importance in a manner conformant to the taste of those familiar with such works he or she is accomplishing something above the ordinary. And this is what Phyllida Ashley did last Sunday morning. Both musically and technically she proved herself competent to cope with the intricacies attending this difficult piano concerto. She played with confidence and accuracy and she did not permit a moment to elapse without infusing into her interpretation the essence of tone color, shading and accuracy of execution. That the audience was fully awake to the excellent performance given on this occasion was demonstrated by the thunderous applause that broke forth at the conclusion of the number. Herman Heller and the California Theatre Orchestra gave excellent support to this capable soloist.

The orchestral numbers were unusually enjoyable and were interpreted with that sincerity of execution and that wholehearted enthusiasm always notable at these events. Mr. Heller again was cordially received and had to bow repeatedly to the homage of his audience, which was also shared by the orchestra. The complete program was as follows: Nuptiale d'Une Poupée March (Lecocq), Incognito Waltz (Ivanovic), Romeo and Juliet selection (Gounod), Tragic Overture



PHYLLIDA ASHLEY

The Highly Gifted Young California Piano Virtuosa Who Received an Ovation at the California Theatre Last Sunday Morning

(Brahms). The latter put specially severe demands upon the orchestra and it was surprising to note how well the orchestra and its leader coped with the difficult problems that necessitated the satisfactory reading of this difficult classic.

The Trio Moderne, which consists of Marie Hughes Macquarrie, the well known young harpist, Grace Becker, the popular cellist, and the very gifted flutist, Christine Howells, appeared before the Sequoia Club in Eureka on February 14th featuring on their program works of the modern composers. Their concert was most heartily appreciated by the large attendance and was highly commented upon by the press. At the end of March the Trio Moderne will appear in Sacramento as guest artists for the McNeill Club.

Marie Hughes Macquarrie and Augusta Hayden gave a recital in the Colonial Ball Room of the Hotel St. Francis on Wednesday evening, February 23rd. Both Mrs. Macquarrie and Miss Hayden gave a group of solos but the real charm of the program was the group of delightful ballads which Miss Hayden sang to the harp accompaniment of Mrs. Macquarrie. The concert was given in conjunction with the Social Workers Conference and both artists were the recipients of spontaneous and prolonged applause from the large gathering in attendance. Mrs. Macquarrie is fastly gaining recognition for her artistry while Miss Hayden already enjoys great popularity among the clubs and different charitable organizations where she has devoted her energy and talents to their benefit. Her charming personality as well as her exquisite singing has established her as a real favorite.

Edith Mason, in private life the wife of Maestro Polacco, is enjoying many triumphs at Monte Carlo where she is at present appearing. Madame Mason will return to the American Operatic stage next season as a member of the Chicago Opera Company. This contract was made before her illustrious husband became the chief conductor of the orchestra. It is also rumored that Alfred Maguenot and Vanni Marcoux will join this company which today has no equal anywhere.

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No More Blondes, the current attraction, is proving to be a box office winner.

The Pasmore Trio, consisting of Mary Pasmore, violin; Dorothy Pasmore, cello, and Marie Sloss, piano, who are at present in Honolulu, are meeting with unqualified success. During January and February they gave a series of three Musical Teas at the Moana Hotel for which they had the following well known and distinguished patrons and patronesses: Gov. and Mrs. McCarthy, Mr. and Mrs. Geo. P. Cook, Mr. and Mrs. W. A. Love, Mr. and Mrs. Gerritt P. Wilder, Dr. and Mrs. E. D. Klibourne, Mr. and Mrs. F. C. Atherton, Mr. and Mrs. Theodore Cooke, Mr. and Mrs. Eric Knudsen, Mr. and Mrs. Herman Focke, Judge and Mrs. Robins B. Anderson, Dr. and Mrs. James Judd, Mr. and Mrs. H. P. Agoe, Mr. and Mrs. Clarence Olsen, Mr. and Mrs. R. C. McLean, Charles Chillingworth, Miss Harriet Hatch, Mrs. T. Clive Davies, Judge and Mrs. Edward M. Watson, Mr. and Mrs. A. N. Campbell, Maj. and Mrs. Geo. Derby Holland, Captain and Mrs. Charles Kindleberger, Mrs. Augustus Murphy.





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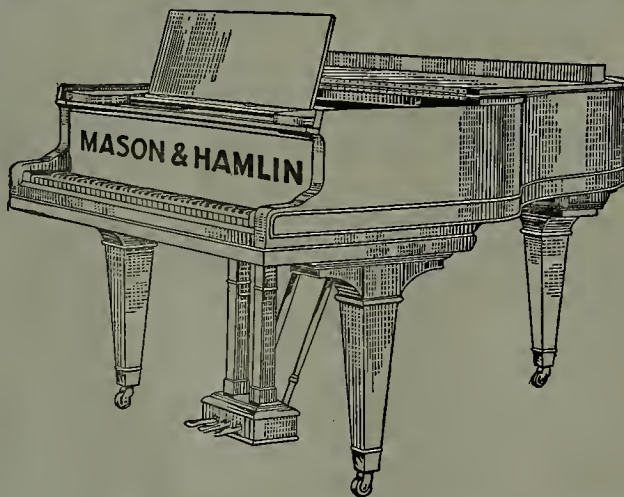
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### THIRD ANNUAL CONVENTION

The THIRD ANNUAL CONVENTION of the California Federation of Music Clubs will be held in Los Angeles, MAY FIRST TO FOURTH, INCLUSIVE! Already the clubs in that locality are busy appointing committees and making extensive plans for the comfort and entertainment of the delegates and guests.

Mrs. Grace Widney Mabey, President of the Wa-Wan Club of Los Angeles, is the Chairman of the Local Board and through her enthusiasm and that of every member of her different committees, together with the splendid and constructive program arranged by the Program Committee, this should be the greatest musical convention in the history of our state!

Club Presidents should see that not only the full allotment of delegates from their respective organizations are present, but as many of their members as possible should be urged to attend. It will be history-making in the music world of California! No one can afford not to be a part of it.

Mrs. Glover Stith, President of the St. Cecilia Club, 700 South New Hampshire street, Los Angeles, is Chairman of Hotels and Information. Mrs. Stith is endeavoring to make such arrangements that all our visitors will be happy. Reservations will be made in different priced hotels and possibly some may be located in private homes. Communicate with her as EARLY as possible, so that the committee may serve you to the best of its ability.

Let this convention be a gathering of the musical heart and life of California! May we meet only with the true spirit of SERVICE and UNITY and HARMONY in all our desires and aims.

MRS. CECIL FRANKEL, President.

### YOUNG ARTISTS CONTEST

The time is drawing near when California will hold the State Contest for the Young Professional Musicians for the National Federation of Musical Clubs. If you have not enrolled with either Mrs. Philip Zobelein, State Chairman, 3801 South Grand avenue, Los Angeles, or Mrs. Glenn H. Woods, Associate Chairman, 9 Highland Apartments, 277 Park View Terrace, Oakland, DO SO AT ONCE!

We shall determine which is the State Contest and which is the Preliminary by the number of contestants in the Bay District and the southern part of the state, though both will be ruled and governed the same. The winners in the four classes in the Preliminary going to take part in the State, where it may be. Make YOUR locality the State Contest, by giving this department all the publicity possible, thereby interesting your best teachers to urge their artist pupils to become contestants.

These contests are recognized by the press, national and local, in all the larger musical centers, as one of the most effectual and comprehensive plans for the promotion of our young folk.

The Federation as a body assembled, consider these contests are of especial value in their philanthropic department of work. At each convention held since



MRS. CECIL FRANKEL  
President of the California Federation of Music Clubs,  
Whose Energetic and Indefatigable Administration  
Has Been an Inspiration to Officers and Members and  
Whose Public Spirit Secured the Whole-Hearted Back-  
ing of the Pacific Coast Musical Review

their inauguration, whether state or national, the work of these contests has taken a FOREMOST PLACE upon the programs, as well as in the minds and interests of visitors and delegates from other large musical organizations.

They are 100 per cent American, they begin at the very root of the growth of the plant in our Americanization. Because in and through these contests in each of our states, we CONCENTRATE our effort upon the young unknown artist who cannot make known his or her artistry without hearings before the musical public which we as an organization are supposed to help create, and whose talents and genius may not flourish without the support of his or her state and nation.

The winners in the four classes, voice (male and female), piano and violin will be given a place upon the State Convention program.

Three days will probably be devoted to the contest as there are so many enrolled. Time—the second week in April, exact days for each class to be announced later. The most prominent musicians available will be invited to act as judges.

### CONTEST COMMITTEE.

### THE IMPORTANCE OF LEGISLATION TO MUSIC

At first glance it might seem that a Legislative Committee on the Board of Federated Music Clubs might be a useless adjunct, but a little attention to the sub-

ject will reveal the need for just such a committee. Certain lines of musical development are dependent upon help derived from this source.

American musicians have for many years been looking forward to the establishment of a National Conservatory of Music, and at last there seems to be a definite hope of obtaining it. A bill "To Establish the National Conservatory of Music for the Education of Pupils in Music in all its Branches, Vocal and Instrumental, and for Other Purposes," is now before the National House of Representatives and the Senate.

It is unnecessary for me to urge the importance of this measure. Every musician well knows what such a conservatory will mean in the development of American music. My aim is to urge upon those of you who read this article, the imperative need of your assistance in bringing it into existence. No forward looking bit of legislation, either state or national, has ever been brought about without concentrated effort on the part of every interested person. Do not underestimate the importance of your individual aid. No matter if you are affiliated with musical organizations which are giving their help, you are personally responsible as well.

This measure is expected to come up for action at Washington shortly after the new administration is organized. When that time arrives, write to the Senators and Congressmen from California and ask them to support the measure. The Official Bulletin of the California Federation of Music Clubs will carry the announcement and the names of the legislators—watch for it.

For some months past the Board of Directors of the Federated Music Clubs of California has been investigating the Public School Educational System, with a view to the establishment of adequate state supervision and encouragement of music in the schools.

Those of you who have given the matter attention will know that at present we have a State Superintendent of Public Instruction, and under him three assistant supervisors—one each for elementary, secondary and vocational schools, and a supervisor for physical training; leaving both music and pure art entirely without aid from the state; dependent alone, upon what direction cities and counties may give.

By January of this year a plan had been worked out by the Board, the Chairman of Legislation went to Sacramento when the session convened, with the determination to arouse action in this direction. It developed during the month that a very comprehensive plan for the revision of the State Educational system had been brought to the Legislature by a committee appointed for that purpose two years ago. This revision, if carried out in detail, will provide a state leader for music in the Public Schools. Bills have been introduced in the State Legislature to begin its operation, and the California Federation of Music Clubs has laid its plan aside and is supporting this movement.

At least two members of the State Board of Education are particularly interested in the development of the music detail of the new system, and the Chairmen of Education in the Assembly and in the Senate consider it a most important part of the new plan. Altogether the outlook is most encouraging.

If, however, the new system should fail to be initiated, or becoming established, should fail to provide for music, the California Federation of Music Clubs is prepared to resume its work, and to persist in its efforts until the much-needed leadership in Public School Music has become a reality.

To this end let me urge everyone who reads this article to acquaint his representatives at Sacramento with the fact that musicians throughout California are aware of the movement in regard to music, and ask them to support the bill introduced to carry out the new Educational System.

The Bulletin will contain the name and numbers of these bills as they come up for action during the coming session at Sacramento, together with those of any others of interest to musicians.

RALLAH ADAMS BARTLETT,  
Chairman Legislative Committee, California  
Federation of Music Clubs.

### WHY FEDERATE?

An INTENSIVE DRIVE is now on in the Federation of Music Clubs to enroll every musical organization in the state during the month of MARCH!

The drive is headed by Mrs. Mattison B. Jones, 208 S. Brand Boulevard, Glendale, assisted by the County Directors who have recently been appointed. Musical organizations, however, should not wait to be asked to federate, but should write for application blanks AT ONCE.

Organizations eligible to federate are: Music study clubs, Concert Series Clubs, Choral Societies, Church Choirs, Festival and Orchestral Associations, Volunteer Community Choruses and Associations, Music Sections (Continued on Page 4, Column 1)



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## TWENTIETH YEAR

## CALIFORNIA MUSIC CLUB FEDERATION

The Pacific Coast Musical Review takes pride in publishing this week the various reports from officers of the California Federation of Music Clubs regarding the prospects of the forthcoming annual convention which will take place in Los Angeles early in May. During the nineteen years of its existence this paper has always fought determinedly for the encouragement and recognition of artists, teachers and students residing in California. It has always been our dearest wish to once and for all exterminate the foolish and unjust prejudices that have been entertained toward resident artists. We have always considered anyone who sneered at "local" artists, and who helped to discriminate against him or her, in the way of remuneration and just recognition, as a traitor to the community wherein he or she made a living.

One of the most effective and most decisive methods of fighting this spirit of antagonism against resident artists and teachers is co-operation, and there is no better way to attain this co-operation than by means of the California Federation of Music Clubs so ably presided over by Mrs. Cecil Frankel of Los Angeles. Careful examination of the reports published in this edition shows that the Federation has the majority of its members from the Southern part of the State. It is, therefore, the Southern part of the State that is at present appreciating its resident artists more than the Northern part of the State. If artists and teachers intend to see young students obtain opportunities to establish a career for themselves it is absolutely essential that they see to it that our music clubs not only become members of the Federation but take a lively interest in its proceedings and work.

It is unfair to leave this work upon the shoulders of one or two of the officers. During these days of class legislation and taxation it becomes absolutely necessary for purposes of self-protection to pool all musical interests, to work shoulder to shoulder, to co-operate and to unify all elements. The present membership of the California Federation of Music Clubs is seven thousand. It would be a splendid proof of the determination of our musical public to protect the interests of music in this State if the Federation at the time of its Convention in May could show a membership of TEN THOUSAND. Indeed, if music in California really is to be looked after and to have a chance for genuine progress and expansion a chance for genuine progress and expansion Music Clubs is absolutely NECESSARY, and anyone who does not realize this self-evident fact is careless and indolent, and unmindful of his duties in behalf of musical encouragement.

Our music clubs will have no possible excuse for existence unless they can contribute something worth while to the welfare of the profession and public. And they can not possibly accomplish anything worth while except they combine and by sheer force of numbers impose their power and strength upon the life of the community. The solution of adequate recognition of resident artists, opportunity for public appearances on the part of advanced students, opportunities for teachers to secure standards of musical education, opportunities for parents to see returns for the sacrifices they made for their children in giving them a musical education, adequate remuneration for resident artists of distinction—all depend upon the success of the California Federation of Music Clubs. Various music clubs individually can not accomplish anything at all except degenerate eventually into mutual admiration societies. But all music clubs combined, with a membership of seven thousand and upwards, can attain any aspirations, ambitions and improvements as well as political recognition for music which they deem necessary. Our musical education in public schools can be assisted wonderfully with a backing of ten thousand people who work for the same ultimate aim. Therefore it becomes the duty of every music club within reach of these lines to join the California Federation of Music Clubs and make the forthcoming convention in Los Angeles the greatest assemblage of its kind ever held in the Pacific West.

ALFRED METZGER.

## NOVELTIES FEATURE OF LATEST SYMPHONY

Danish Fantasy by Juon and Amsterdam Symphony by Dopfer Both Presented for the First Time in America Politely Received by Large Audiences

By ALFRED METZGER

It is very difficult to give an analytical review of the eleventh pair of symphony concerts, which took place at the Curran Theatre on Friday and Sunday afternoons, February 25th and 27th. The opening number—a Faust Overture by Richard Wagner—has already been presented on various occasions and is therefore so familiar to our music lovers that a more detailed review of the same becomes superfluous at this time. We may, however, say that it was interpreted with fine adherence to shading and tonal mass effects as well as careful working out of the more individual parts of the instrumental sections. It was played with the depth of sentiment and that plastic emphasis of thematic expression which we have become so familiar with during Mr. Hertz's regime as symphony conductor in this city.

Interest of music lovers centered upon two compositions that received their first interpretation in America on this occasion. We refer to Vaegtterise, a Fantasy on Dutch Folk Songs by Paul Juon and Amsterdam Symphony by Cornelius Dopfer, the latter being played from manuscript. Only because of the fact that this was the premiere of these works in this country and therefore gave us a chance to judge Alfred Hertz as a conductor who possesses sufficient individuality of style and originality of conception to successfully rehearse and conduct a work new to him and to us. For while Mr. Hertz may have heard these works in Europe, still he had no opportunity to hear them often enough to imitate anyone else. We are certain that his reading was nevertheless authoritative, and consequently we believe to have received a correct musical impression of these new works.

Before we go any further into this review we wish to state emphatically that the musical public has every reason to feel grateful to Alfred Hertz for introducing these new works that are making impressions upon the musical public of Europe. If we occasionally do not seem to fathom the artistic significance of these compositions, we do not mean to infer that they are not valuable as additions to modern musical literature. Everything that is written and performed exercises a certain influence upon musical progress. We can even learn and benefit from things that may not impress us favorably. Therefore, when we endeavor to express our reasons why compositions like these most recent ones of Juon and Dopfer do not harmonize with our conception of musical beauty, we certainly do not intend to assume a condemnatory attitude. For our failure not to understand these writers may be a shortcoming on our side, just as much as the failure of the composer to please us may be a fault on his side. We presume that people subscribe for this paper to read opinions expressed herein, and we also presume that they wish to read honest opinions. For an opinion is of no value if it is based upon a foundation of insincerity.

Taking this point of view as a criterion we wish to say that we cannot see in either of the two works anything sufficiently serious musically to justify their inclusion in a classic program. For neither the Fantasy nor the "Symphony" are classic in any sense of the term. We wish even to go so far as to say that the

latter is in no sense a symphony, for it is admittedly descriptive or programmatic music, lacking in the essentials of impressionistic elements that constitute so much the marrow of a symphonic composition. We do not belong among those who think that analytical notes on programs help to understand a symphony, for we have known of numerous instances where the writers of analytical notes failed entirely to grasp the actual impressions formed by the composer. And since it is our belief that symphonic literature should impress various minds in various manners we naturally also believe that symphonies belong among the impressionistic school of musical literature. Not impressionistic from the ultra-modern viewpoint, but from the human and artistic standpoint.

The Vaegtterise is admittedly a sort of variation of themes already existing among the people. Mr. Juon very skillfully employs folk songs and clothes them in orchestral garb. He has done this very skillfully—although a little noisily, but aside from the technical cleverness, the work does not pretend to lay claim to either originality or musical importance. The line in the analytical note on the program—"After the hour has been struck the chimes play a little tune" expresses the entire meaning of the composition, except that this "little" tune is used in a manner altogether out of proportion to its artistic significance.

The Amsterdam Symphony, which is no symphony, is a little more important from a musical point of view. It is not at all ultra modern either in style nor transcription. On the contrary it possesses many earmarks of the old school, and only in the way of certain unique instrumental combinations and effects does it attain modern dimensions. It is melodious, is written in decisive and unmistakable rhythmic style, and exhibits or reveals fixed themes which, while changing frequently in various keys and modulations, nevertheless stand out distinctly and are recognizable. The themes are not unduly interrupted without excuse but are permitted to begin and end in the well known old school fashion.

Mr. Dopfer becomes modern when he assumes graphic realism. Take for instance this description from the analytical notes: "A tremendous beat on the bass drum is followed by the trombones and trumpets in a double fugue accompanied by the Oranje Boven (a patriotic folk song) in the high and low instruments. . . . A bell sounds; it is a street car squeezing its way through the dense crowd in the square. A hand-organ plays; the people dance and sing. . . . Once more the street car gong is heard above the noise. The crowd moves over to where the fireworks are to be displayed. Soon the first sky rocket shoots off. . . . A lonesome fellow who has been celebrating too much sings part of the Wilhelmus (the National anthem of the Netherlands loyal house) pretty much out of tune. The noise recommences and the movement ends with the festive theme, the Wilhelmus, the Oranje Boven and the dancing theme all played simultaneously."

Now the above quotation is no joke. It is an exact description of the symphony. There is surely plenty of noise. The best part of the symphony is that which in the annotation is described as "a sudden silence."

## ROSSINI'S STABAT MATER ON GOOD FRIDAY

The eleventh annual production of Rossini's Stabat Mater will be offered in the Greek Theatre of the University of California on Good Friday, March 25, by a group of artists under the direction of Paul Steindorff, Chorus of the University. Miss Myrna Sharlow, prima donna soprano; Madame Maude King Clark Upham, contralto; John B. Siefert, tenor, and Henry L. Perry, bass, will be the soloists, and the chorus will be comprised of members of the Berkeley Oratorio Society, the Wednesday Morning Choral Club of Oakland, the San Francisco Choral Society, and invited singers.

A feature of this year's program of the popular Good Friday event will be the offering of Henry Hadley's "The New Earth" as a requiem to our soldier dead in the recent war, and as an observance of the awakening of the new "sphere." The same soloists as in Stabat Mater, augmented by George W. Piner, tenor, will appear.

With its keynote emphasizing "the blood of sacrifice shall bring to us new birth," Hadley's "The New Earth" is one of the first song tributes to the fallen heroes of the Allied Armies in Europe. This will mark its first production in the West, it having been offered before in Philadelphia and Chicago. Hadley, a well-known composer, has many admirers in California, having been a former director of the San Francisco Symphony Orchestra. He will return to the Pacific Coast within a few weeks, coming as co-conductor with Strinsky of the New York Philharmonic Orchestra.

Miss Sharlow is one of the youngest prima donnas, her native State being North Dakota. She has won wide recognition in the United States and Canada with the Boston and Chicago Opera companies and also in a pre-war European tour. She is not only American-born but American-trained. She gave ten concerts in California in March, 1917. The production will be under the management of Selby C. Oppenheimer.

Madame Amelita Galli-Curci, perhaps the most sought after coloratura singer of this age, has just announced her intentions of singing for the Metropolitan Opera Company during the next season. Madame Galli-Curci's services heretofore have been confined to that of the Chicago Opera Association and to the concert field, but during the season of 1921-1922 the prima donna will be a member of both Gatti-Casazza's and Miss Mary Garden's companies.



CALIFORNIA MUSIC CLUB FEDERATION

(Continued from Page 1, Column 3)

of Department Clubs, Professional or Amateur Musicians' Clubs, Junior Clubs, Auxiliaries, High School and Sunday School Musical Organizations.

Federation Dues

One dollar admission on all musical organizations—not per member, but per club.

Club dues: Ten cents per member, payable annually. Clubs of 500 or more, \$50.00 annually. Clubs of less than 20 members, \$2.00 annually.

Volunteer Community Associations, \$5.00 annually.

The aims of the Federation should appeal to every musician and musical organization in the State of California!

They are: TO MAKE AMERICA THE MUSIC CENTER OF THE WORLD.

2. TO MAKE MUSIC USEFUL IN THE CIVIC LIFE OF AMERICA.

3. TO PROMOTE AND DEVELOP AMERICAN MUSICAL ART!

There are many things to be done before these aims can be made effective.

The joining together of federating of every musical organization is absolutely vital to the success of the cause in California!

Musicians and musical organizations should recognize the privilege and value of co-operation in this Nationwide movement and rally to the call to help place our beloved country in the highest rank of musical achievement!

One club alone cannot expect every other club to follow out its leadership, but when all are banded or federated together for a purpose, then success will be assured.

"Thousands of grains of powder, scattered and burned one by one, would produce no concussion; but placed together, they could lift a mountain!"

Let us federate, then, with the torch of loyalty and patriotism kindle the flame that shall lift the mountain of prejudice from our American musician, and musical America!

Why should not America become the Music Center of the World?

She can, and will!

A banner is to be presented at the National Convention in June to the State showing the greatest number of clubs and organizations admitted to the Federation in a given time. Can California afford to lose that banner? Why not be the Banner State?

Let us rally at once to the call. Send in your clubs immediately!

**VOLUNTEER!** Don't wait until you have to be **DRAFTED!**

MRS. MATTISON B. JONES,  
Vice-President C. F. M. C.  
In charge of Extension Work.

THE CONVENTION PROGRAMS

The programs for the coming Convention of the California Federation of Music Clubs are unfolding in a harmonious manner. The dominant chord being American music and the encouragement and support of our own composers, all of the programs will contain works by American composers.

The opening program will be a concert showing the historical development of church music. The best examples of the different periods from the first inception and adoption of music in the churches to the present time will be chosen. Early chorals, Gregorian chants examples of polyphonic form from Vittoria, Palestrina, and Bach, Jewish Temple Service, Russian church music, and solos with cello and harp accompaniment will be sung. This concert will be given by the Temple Baptist Church choir consisting of a chorus of one hundred voices and a quartette under the direction of Mr. Emory A. Foster. This courtesy is the contribution of the Temple Baptist Choir to the Federation. The quartette consists of Mme. Constance Balfour, soprano; Neil Lockwood, contralto; Clifford Bieli, tenor; and Emory A. Foster, baritone. This opening concert will be held in Philharmonic Auditorium, May 1, and is under the Educational Department.

Monday morning will be devoted to greetings from our President, Mrs. Frankel; roll call of clubs; reports of officers and chairmen.

Monday afternoon we shall have a program of chamber music, solo recitals and a program by the winners in the young artist's contest.

Monday evening a reception in the ballroom of Hotel Alexandria will be held with an exhibit of Eurythmics.

Tuesday is Educational Day. The programs of the entire day will be given to the Educational Department. This will consist of demonstrations in our public schools and in the churches, also illustrations of the work carried on by the Junior Clubs. There will be High School orchestras and choral clubs; a cantata with orchestral accompaniment from one of the High Schools; a demonstration of Harmony, followed by a round table; talks and demonstrations of ear training, music appreciation, voice and opera. There will be many interesting and illuminating papers and exhibits.

Wednesday morning a lecture recital will be given, followed by an hour with the Publicity Department.

Wednesday afternoon there will be an automobile ride with tea in the garden of one of our lovely homes.

The Convention will close with a concert featuring compositions of California composers. The Woman's Symphony Orchestra, under the direction of Mr. Henry Schoenfeld, will render works by our composers. A choral club and soloists, both vocal and instrumental, will show that America and that interesting part of it, the Far West, has something to offer in musical crea-

tive work, which is deserving of our notice and support.

GERTRUDE ROSS,  
Chairman Program Committee.

A CONTEST FOR CALIFORNIA COMPOSERS

To its many methods for stimulating the development of music in the state, the California Federation of Music Clubs this year adds a prize to be given for a suitable work for chamber music combination, which shall have its first performance at its Fourth Annual Convention, 1922. In other words, the composer of the winning trio, quartet, or quintet is to receive a cash prize of \$300 for his effort, and the work is to be afterwards published and advertised by the Federation. Suitable judges will be shortly announced, but the compositions must be in the hands of the chairman of the American Music Committee not later than January 1, 1922. The committee reserves the right to withhold the prize entirely in case the judges feel that no competitive composition is of sufficient merit to be given Federation encouragement.

A few suggestions will be of assistance to composers who shall enter the contest: In the formal announcement made in these columns in the issue of February 19th, it was stated the works should be of three or four movements. This is not meant to imply that the classical form for such compositions must be adhered to. On the contrary, if anyone feels, as many do, that the day of sonata form is over, he may have confidence that a freer form will be given every consideration by the judges. On this account even a single movement, provided it have the "epic" quality, by which is meant massiveness, breadth and serious intention will stand (other things being equal) every chance of success.

The Federation desires to be the original instigator of such a work, and on that account no work which has had a previous public performance should be submitted. Manuscripts may be submitted from December 1st to January 1st to George Edwards, Chairman American Music Committee, 1453 Willard street, San Francisco. The manuscript must bear some peculiar mark of identification, accompanied by a sealed envelope carrying a similar mark upon the outside, and the name of the composer within. The competition is open to composers who have resided within the state for at least a year previous to the final date of the competition.

GEORGE EDWARDS.

FEDERATED CLUB NEWS

(Each Club in the Federation had two notifications requesting material for this column from the Corresponding Secretary. We regret that either inadequate mail service or the misunderstanding of the Club President prevents those organizations who did not respond to the "Call" to receive a notice.)

Alameda County Music Teachers Association:

Our especial labor at present is to enlarge our membership, both Associate and Active, in pursuance of our policy in raising the necessary funds for M. T. A. Convention in Alameda County in July. For an attraction we are giving our regular monthly meeting in the form of excellent concert programs, in a hall where the artists may be heard to advantage. Hard work is requisite, and the necessity for frequent committee meetings is arousing fresh enthusiasm among members.

SOFA N. NEUSTADT, President.

Amphion Club of San Diego:

The Amphion Club has a membership this year of over fourteen hundred, and is managing successfully two artist courses—one for members only, of eight artists, including Moiseiwitsch, Rothwell and Noack Quartet, Amato, Saizedo Harp Ensemble, Jordan and Gardner, Aida, Matzenauer and Los Angeles Philharmonic Orchestra. The second course is open to the public and includes four events: Pavlova, Hofmann, Tetrizzini, and the New York Philharmonic orchestra.

GERTRUDE GILBERT, President.

Club Mendelssohn, Point Richmond:

Beginning with the first program, the "Musical Inheritance of America," the year's work has been emphasizing Americanization in its relation to music. The most interesting thing connected with our Club is a scholarship which we give to a talented child unable to secure means for musical improvement.

MRS. L. W. DICELY, President.

Covina Lyric Club:

After several years of faithful application, during which a series of annual concerts have been given, the club has undeniably arrived at a point where its work is attracting attention in musical circles throughout Southern California. On February 1st a concert under the able leadership of Mr. Clifford Lott was presented for the benefit of the San Gabriel Valley Post of the American Legion.

The club meets every Tuesday evening for rehearsal at the home of the President.

MRS. WILL THORNE, President.

Downey Choral Club:

With a membership of twenty-six this is the most recent addition to the Federation. Mrs. Lillian B. Robinson is the President.

Dominant Club of Los Angeles:

The purpose of this club is to promote social fellowship and mutual understanding among the members of the musical fraternity.

Eleven regular meetings are given each year on the second Saturday of the month.

Leaders in the world's work along the various paths

of life are the club's guests, and the guest book discloses the names of many of the world's famous artists.

MRS. KATHERINE H. SHANK, President.

Eagle Rock City Junior Musical Club:

A very successful contest was held February 5th at the Women's Twentieth Century Club House.

The success of this first contest decided the committee to make it an annual affair. It stimulated interest to such an extent that twelve new members were added.

The judges were Charles W. Cadman (Director of Education in the C. F. M. C.), Mrs. Gertrude Ross and Anna P. Risher.

The Ebell of Los Angeles:

The music section, under Mrs. William E. Mabec's leadership, is stressing the work of American composers. At a February meeting Mrs. Mattison B. Jones, 1st Vice-President of the California Federation of Music Clubs, gave a resumé of California's resident composers, and such local celebrities as the following presented their own compositions and spoke at the luncheon following: Mr. Vernon Spencer, Miss Frieda Peycke, Miss Grace Adele Freehy, Mrs. Gertrude Ross, Mr. Frank Colby, Miss Priscilla Risher, Mr. Charles Ferry, Mrs. Abbie Norton-Jamison, Mr. Charles Wakefield Cadman, Mr. Roland Diggie, Mr. Hague Kinsey and Mrs. Hennlon Robinson.

MRS. CHAS. H. TOLL, President.

Fresno Musical Club:

Through the efforts of the Fresno Musical Club, Mr. Llewellyn B. Cain (Festival Chairman California Federation of Musical Clubs), was engaged to direct the Music Festival in connection with Raisin Day last year, when the Federation held their Annual Convention here. The event was so successful that the Raisin Committee decided to make the Music Festival a regular part of their annual festivities. The club is undoubtedly indirectly responsible for the acquisition of Mr. Cain as a permanent resident-music-director in Fresno.

MISS BELL T. RITCHIE, President.

The Fine Arts Club of Pasadena:

The club holds monthly meetings, including two open meetings, one an Art Exhibit, the other Composers' evening. Many well known artists exhibiting this year, February 21st: Benjamin Brown, Jean Mamsheim, Orrin White, Guy Rose and others. Among the composers are Frederick Stevenson, Morton F. Mason, Sarah Coleman, Braydon, Carrie Jacobs Bond, H. Edmund Earle. The club has a membership of ninety musicians, artists, literary people and dramatists.

MRS. WALTER, RAYMOND,  
Chairman Program Committee.  
MRS. E. A. BATCHELDER, President.

Gamut Club of Los Angeles:

The Gamut Club is sixteen years of age and its musical and Bohemian life is sweet in the memory of many famous artists. One of the more recent ambitions of the club is to enlarge its library from the present fine nucleus to a really notable accumulation of books, music and manuscripts.

MR. L. E. BEHYMER, President.

Harmonia Club of Los Angeles:

The greater number of our programs this year have been devoted to American composers. A delightful innovation was a program given during the holidays by the children of the members. It was such a success that the club plans to make it a yearly event. This will encourage and stimulate the children in the study, and develop talent to later carry on the work of the club.

MRS. JOSEPH A. CAMPBELL, President.

Los Angeles Music Teachers Association:

The Los Angeles Music Teachers Association has gone on record as doing constructive musical work. One line of which touches vitally the interests of the State Federation of Music Clubs: that of starting a fund for the publication of Prize Compositions of California Composers.

This Association has started a campaign for better publicity in our daily papers and is studying ways and means by which the work of the private music teacher shall be satisfactorily accredited in the public school curriculum.

We are entering the field of research, to ascertain for welfare work, our city's present musical activities, from the officers of the city government to choral units for the newsboys.

EVA FRANCES PIKE, President.

Los Angeles Oratorio Society:

At their second concert this season the Los Angeles Oratorio Society will present a composition by the American composer, Henry Hadley, the associate conductor of the New York Philharmonic. It is essentially modern in its treatment and of great charm. A children's chorus will be given by the boy choir of St. Paul's and St. John's. The whole concert will be conducted by John Smallman, the society's director, to whom the credit of the growth artistically is due.

JOHN WILFERTH, President.

Los Angeles Symphony Orchestra:

The Los Angeles Symphony, owing to difficulties with the Musicians' Union is not holding its concerts this season 1920-21, but the Directors are very busy adjusting the affairs and hope by next season to have an orchestra better than ever, as free AMERICAN CITIZENS working under our Constitutional Rights of "Freedom of Contract." The trouble came too late to assemble our

(Continued on Page 14, Column 1)



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

## Chamber Music Society of San Francisco (Founded by Elias Hecht)



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## Anna Ruzena Sprotte

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## HEALY ANNOUNCES THREE GREAT CONCERTS

Kerekjarto, the Phenomenal Hungarian Violin Virtuoso, the Only Tetrzzini and the Great Frances Alda Included in This List

Manager Frank W. Healy has arranged some truly great concerts for the immediate future. On Thursday night, March 10, at Scottish Rite Auditorium, and on Sunday afternoon, March 13, at the Columbia Theatre, Mr. Healy will present for the first time in San Francisco, Duci de Kerekjarto, the phenomenal Hungarian violin virtuoso, and Desiderius d'Antalfy, celebrated Budapest composer and organ virtuoso, at the piano. Kerekjarto hails from Hungary, "the land of violinists." Born at Rutika, December 27, 1900, he began his studies on a miniature violin at the tender age of three. So unusual was his talent that he was taken as a mere child to the great Hungarian master, Jeno Hubay, with whom he studied at Budapest for many years. His concert career began when he was only twelve years of age. Since his debut he has appeared in public over seven hundred times, playing in practically all the European countries except Russia and winning uninterrupted and consistent success. His American debut took place in recital at Carnegie Hall on November 2, 1920.

Duci De Kerekjarto, violinist, will present the following attractive programs at Scottish Rite Auditorium on Thursday, March 10, 8:15 p. m.: La Folia, Variations (1653-1713), (Corelli), Cadenza by Leonard; Concerto in D Minor (1692-1770), (Tartini); (a) Canto amoroso (Sarmantini), (b) Child's Dream (Duci de Kerekjarto), (c) Moment Musical (Franz Schubert), (d) The Nightingale (Sarasate); Witches' Dance (Paganini), Cadenza by Kerekjarto.

Columbia Theatre, Sunday, March 13, 2:30 p. m.—Devil's Trill (Tartini), Cadenza by Kerekjarto; Variations on a Hungarian Theme, op. 72 (Hubay); (a) Nocturne D Flat Major (Chopin), (b) Romanza Andaluza (Sarasate), Jota de Pablo (Sarasate), (d) Perpetuum Mobile (Ries), La Ronde des Lutins (Bazzini), (Dance of the Elves).

Second on Mr. Healy's list is no other than Madame Luisa Tetrzzini and her concert company, the world-famous coloratura soprano, who on her present tour is filling the largest auditoriums in this country to their utmost capacity. Just at present Mme. Tetrzzini is completing a tour of Louisiana and Texas, and Manager W. H. ("Doc") Leaky has telegraphed Mr. Healy that never in the glorious career of Mme. Tetrzzini has she been in better voice. Last Saturday Mme. Tetrzzini sang in New Orleans, and James Spencer, in the "New Orleans Item," on the next day wrote as follows:

"Mme. Tetrzzini's marvelous voice retains all splendors. The same extraordinary vocalizing, the same supernormal fluency of tone and shading, the same almost incredible flexibility that have won her fame on every continent were all present at last night's concert by Mme. Luisa Tetrzzini. And, too, there was more warmth in the middle voice, more of substance in all the registers than in years past. On the whole, the Tetrzzini of today is more worth hearing than ever before."

Mr. Healy is obliged to state that owing to the great demand for her services, Mme. Frances Alda, leading soprano of the Metropolitan Opera House, can give but one recital in San Francisco, the date being Sunday, April 3, at Scottish Rite Auditorium. Mme. Alda is preparing a particularly alluring program for this occasion.

Tickets for all concerts are on sale at Sherman, Clay & Co.

## S. F. SYMPHONY ORCHESTRA IN BERKELEY

The second of the present series of four concerts by the San Francisco Symphony Orchestra was given at Harmon Gymnasium, University of California Campus, February 23rd, before a splendid audience, fully appreciative of the work of this able organization, under the direction of Dr. Hertz. The stirring overture, Russian and Ludmilla, by Glinka, was followed by the ever lovely Unfinished Symphony, in B minor, by Schubert, full justice to which was conspicuously achieved by Dr. Hertz' players. The effect of this composition is always that of a ravishingly lovely textile, with beautiful line and color intricacies. Followed the Faust Overture of Wagner, which is so absolute as program music that the mind can with difficulty acknowledge that the masterpiece of expressive music known to the world as the opera Faust, was from another composer. Suite for Orchestra, opus 19, by Dobnanyi, furnished the novelty of the evening to some undoubtedly, and particularly in the beautiful third movement Romanza, offered the keenest enjoyment both of the solo voicing for oboe, cello and English horn, and the ensemble reading. The program for the third concert next Thursday evening, March 3rd, is exceptionally fine, including the Schumann Symphony No. 1, B flat major, overture, The Russian Easter (Rimsky-Korsakow), Under the Linden Trees, from Scenes Alsatiennes (Massenet), and the symphonic poem, Les Preludes, another example of program music, by Liszt.

L. MACKAY-CANTELL.

The Pacific Coast Musical Review is the only paper on the Pacific Coast that covers the entire musical field. Subscriptions \$3.00 per year in advance.

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## JOSEF HOFMANN'S MASTERLY PIANISM

Distinguished Virtuoso's Individualistic Art Still Retains Its Versatility and Somehow Satisfies Us More Than That of Any Other Pianist

By ALFRED METZGER

After all is said and done, Josef Hofmann still remains for us the most satisfactory of all the great pianists before the public today. It is of course impossible to definitely decide as to who is the greatest pianist or singer or any other exponent of a certain phase of art in the world. Unless it were possible to have all musical people vote on the subject there is no possible way of finding out the decision definitely. But each of us individually have a right to choose the artist that suits our special taste. Now, as far as the writer is concerned, he gives that artist superiority over others who are able to excel in most of the various qualifications that combine to create the great artist.

Hofmann's popularity was demonstrated by the large audience he attracted to his concert at the Columbia Theatre last Sunday afternoon. According to Selby C. Oppenheimer the box office contained twice as much material evidence of his popularity than on any previous appearance of Mr. Hofmann in San Francisco. We all know there are two types of great pianists—the poets (exponents of "lyric" art) and the "dramatists" (exponents of virile art). If any of the distinguished pianists can excel in both these phases of pianism, they logically are that much superior to those who merely excel in one of these phases. Now, Josef Hofmann appears to us to excel in every possible angle of pianistic art in equal proportion. He therefore represents to us the most satisfactory exponent of pianistic art in this age of specialists.

He possesses a vigorous attack, succeeds in securing splendid and thrilling climactic periods and at the same time he is able to secure dainty effects in poetic expression. His Chopin playing contains that sensuousness and delicacy of atmosphere which we all admire so greatly in this master, and yet he succeeds in robbing the works of any sign of effeminacy. On the other hand his Schumann is endowed with fine romanticism, effective virility and healthy manliness. His Liszt interpretations breathe the spirit of technical brilliancy and effervescence and yet he does not mar them by mere mechanical adherence to accurate technical execution, but invests them with musicianship and dramatic fire. The sixth Rhapsodie evoked healthy cheers from the entranced audience. We cannot possibly imagine a finer and more impressive interpretation of the Schumann Carneval than the one given by Mr. Hofmann last Sunday.

For these reasons we consider Josef Hofmann standing at the head of all the great pianists of the day. If there be any music lover who appears to be disappointed in this great artist, or to whom he does not exactly appeal, then such music lover is simply not attuned to Hofmann's greatness. And the fault is not Hofmann's, but the listener's. And so we do not hesitate to assert that anyone who voluntarily misses hearing Hofmann neglects an opportunity to add to his artistic knowledge, education and experience in a manner that reflects most unfavorably upon his musical sincerity.

Although Josef Hofmann is in no sense a specialist he is equally fine in the exposition of every school of composition. Tomorrow afternoon at his second and farewell concert he will interpret exclusively Chopin works. We do not know of any artist who is better qualified to play such a program. To attend this concert means to gain thorough enjoyment from the mastery of pianistic possibilities and to get an insight into the very depths of Chopin's wonderful expression of sentiments. We can not imagine anyone playing the piano who would willingly forego the pleasure to hear Hofmann play a Chopin program. Indeed there is none. Any piano student or teacher who is too indifferent to attend a Hofmann recital is no pianist in the true sense of the word.

## POVLA FRIJSH SOLOIST AT CALIFORNIA

Mme. Povla Frijsh, Danish soprano, has consented to make one more appearance before leaving for her home in the East. She will be soloist for the grand Sunday morning concert tomorrow at the California Theatre. Selby C. Oppenheimer prevailed upon the celebrated soprano to appear for him with the Heller organization. According to schedule Harold Henry was to have made his long heralded appearance, but the distance from Kansas City to San Francisco prevented his arriving on time. He will be at the California on the morning of March 13th, to participate in the annual concert, for which elaborate preparations are being made to mark the 52nd consecutive concert conducted by Mr. Heller.

Mme. Frijsh, as soloist for the Salzedo Harp Ensemble, has made a number of appearances on this Coast and as a result has gained a great number of admirers for her unusual personality and wonderful voice. For Sunday morning she has announced the following: Duparc's L'Invitation au Voyage, Moussorgsky's Hopak, and Alex. Georges' Hymne au Soleil. Herman Heller has announced for his program for that event: Delibes' Procession Bacchus, Strauss' Tales of Vienna Woods, Donizetti's Don Pasquale, Corsaire Overture by Berlioz. Leslie V. Harvey, California organist, will play Schubert's Ave Maria.

Frieda Hempel will be the principal coloratura soprano of the Chicago Opera Company when that noted organization visits San Francisco within the next few weeks. This announcement should be read with the greatest pleasure by all interested in grand opera, for today there is no other singer of this particular style

who can surpass this artist. Frieda Hempel does not only sing exquisitely with a voice of unusual beauty and rare vocal technique, but she is the born artist to her finger tips and an actress of very high attainments. Added to these credentials Miss Hempel has charm of personality, vivacity and magnetism with a large share of physical beauty that places her in an unrivaled position in the operatic field. San Francisco music lovers have something to anticipate when the Chicago Opera Company produces La Traviata, L'Elisir D'Amore, Rigoletto and Marta.

## HENRY GROBE'S GREAT BUSINESS SUCCESS

Persistent, Energetic and Intelligent Service Results in Gradual Expansion of Interests After Twenty Years of Constructive Progress

The many friends and patrons of Henry Grobe, one of the leading members of San Francisco's music trade, and known well and favorably throughout the Pacific West, will be pleased to know that his twenty years of constructive service in the interests of the musical profession and public has been rewarded with such material success that the expansion of his business has become inevitable. For many years Mr. Grobe confined his energies exclusively to the sheet music business, and in this capacity he has won for himself an enviable reputation among teachers and students for his unfailing courtesy, inexhaustible patience, wide-awake enterprise, and intelligent appreciation of the needs of the public. Like artists who are born to fit themselves for an artistic career, Mr. Grobe is born to conduct a music department. Possessed of a memory that retains every one of the current as well as old publications, a dynamic energy that seems to make light of the most difficult problems, a spirit of accommodation that considers no trouble too great and a never-failing good nature and polite attitude toward his patrons, Mr. Grobe has established for himself a reputation and clientele which is most assuredly very enviable.

That such faithful and conscientious attention to his business should have reaped this inevitable reward is not surprising, and that Mr. Grobe has retained the same modesty throughout his successful career only goes to show that he is by nature fitted to his surroundings. After years of progressive success in the sheet music business Mr. Grobe has lately branched out into the musical instrument branch of the music trade. He has added a very comprehensive and varied small instruments department to his large and exhaustive sheet music business. An entire room on the mezzanine floor of the spacious and handsome headquarters of the Wiley B. Allen Company has been set aside for Mr. Grobe's new venture. Here you will find the latest and most frequently demanded small instruments in the line of string, brass, woodwind and percussion instruments.

True to his integrity in business Mr. Grobe has secured the very best and most representative instruments in the market. Foremost among these are the Couturier continuous conical bore band instruments. These famous instruments are guaranteed to be without defect in workmanship or material. They are constructed with full conical bore, possessing a continuous taper from mouthpiece to bell. When played with the mouthpiece provided with the instrument they will produce every tone and semi-tone throughout its register in correct intonation without favoring by the player. The firm guarantees also that the full purchase price for the instrument will be refunded upon return of the instrument with satisfactory evidence of default in any of these claims. The scale is perfectly true to pitch in all keys and intervals; so perfect that it can be played in unison with the violin. A clear, round tone of rich resonance, pure and organ-like in texture is one of their features. No "wolves" and positively no "fighting" or "favoring" to get tones, even in the difficult upper registers, are to be met in these instruments. The musical and scientific superiority is reflected in symmetry of design and chaste beauty of finish.

In addition to these celebrated band instruments Mr. Grobe carries a select stock of Ludwig Drums, Saxophones, Deagan Bells, Marimbas and Chimes, Clarinets, Orpheum and Vega Banjos, and other instruments comprising the family of the band and orchestra groups. Then, too, Mr. Grobe has in stock a large assortment of the finest stringed instruments, including violins, cellos, double basses, guitars, ukeles, banjoes and the very best makes of strings. In short, anyone seeking to purchase the very best band and orchestral instruments to be had will find Mr. Grobe in a position to meet his wants. Such success is worthy of hearty congratulations and the result unquestionably will be increased patronage and prestige.

Arthur Brown, a gentleman of wide experience in the sale of musical instruments, is in charge of this particular branch of Mr. Grobe's business.

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## NEW YORK ENJOYING LOTS OF MUSICAL EVENTS

Frieda Hempel Soloist With Damrosch—Chicago Opera Company Continuing Its Success—Metropolitan Gives Numerous Works—Cleveland Orchestra Makes New York Debut

By ROSALIE HOUSMAN

New York, February 20.

Frieda Hempel was the soloist with Damrosch at his Sunday afternoon subscription series at Aeolian Hall on February 13th and charmed all who heard her with Handel's Sweet Bird, and an aria from Ernani. She was in splendid voice, and was in every way delightful. The orchestral numbers included the Peer Gynt music, some of Rimsky-Korsakoff's Scherezade, and Massenet's Scenes Pittoresques. Grainger was the Philharmonic soloist at Carnegie Hall the same afternoon, playing Saint-Saens' second concerto. The house was, as always, sold out.

At the Hippodrome, Sunday evening, the Cleveland Orchestra, under Nicolai Sokoloff, whom we all remember from his San Francisco days, played its first New York concert. Tchaikowsky was the composer most featured, as the Pathétique, and the violin concerto, played well by Mischel Piastre, were featured. The papers spoke well of the orchestral timbre, and response to Mr. Sokoloff's baton. Besides, Titta Ruffo was the assisting artist, singing two arias to piano accompaniment. There was much applause for all.

Galli Curci sang and Lhevinne played for charity at the Metropolitan Opera House Sunday afternoon, each giving several groups, and giving of their best. The Greenwich village music school gained about \$9000 by this program. Kubelik was the guest at the Metropolitan Opera concert the same evening, and New York, as always, responded well to her many Sunday concerts.

The Town Hall was crowded to capacity at the public funeral given in memoriam to Huneker Sunday noon. The most famous names in all the seven arts, he so loved to write about, were there and paid him fitting tribute. Certainly no critic was ever so loved and respected by every one, artist and layman alike, as Huneker has been.

Monday's important event was the debut of Paul Koshanski, the Polish violinist, whose recent London success he duplicated here. He chose one of the most difficult of all the concerti—the Brahms, which is a test for the mature artist, as well as technical problem of great difficulties. The first part of the program was the Tchaikowsky Pathétique, well played by Damrosch and his men. In the Brahms, Mr. Koshanski showed himself to be a serious musician, with a warm and personal tone, of real beauty, and an instinct for penetrating the composer's intentions. The music was very beautifully played and both orchestra and soloist were greatly applauded.

The Chicago Opera Company has had an interesting repertoire this past week, Monday giving Carmen, with Garden and Muratore; Tuesday reviving Lakme, for Mme. Galli Curci (in which opera she charmed her audience and scored a great personal success); Wednesday Massenet's Jongleur for Garden, and it was utterly delightful, as I not only heard the performance but had the opportunity of attending the rehearsal; Thursday Otello was repeated with the same cast; Friday Massenet's Manon, with Call and Muratore (of him one cannot say enough, as he has a most glorious voice, and the finish and style only the French training can give. Mme. Call was in every way a good second, and sang the title role with freshness and spontaneous charm); Galli Curci in Traviata with Schipa as Alfredo, was the Saturday matinee, and the double bill of Cavalleria and Pagliacci on Saturday evening starred Raisa. A performance of Leoncavallo's Edipo Re with Ruffo is the novelty announced for the coming week.

Owing to the illness of M. Bailly, the Flonzaleys did not play at the Beethoven Association concert, and Levitski played the Appassionata instead. That in itself is a great treat, doubly so when unexpected. With Sascha Jacobsen he played the Franck sonata, and the rest of the program included some of Schubert's Winter Journey, sung by Warlich, and the E flat Mozart Trio, which Levitski, Bellain and Tinot played—a delightful program throughout.

At the third of Mme. Samaro's sonata recitals she played op. 22, the op. 27, No. 1, op. 14 and the Moonlight. I enjoyed the first and last the most, though all her readings show a wonderful insight into the music she interprets so well. In the sonatas so far, I find she has emphasized the lyric, more than the bigger side, and I am awaiting with much curiosity what she will do with the later Beethoven. The recitals are very well attended and appreciated.

Thursday afternoon at the historical concert, Mr. Damrosch gave France the place of honor. Only modern works were played, and Cortot was soloist. D'Indy's Mountaineer Symphony, Debussy's two Nocturnes, Roger-Ducasse's Nocturne de Printemps, and Ravel's second Daphne and Chloe suite were programmed. Surely a very representative list. In the D'Indy, with its invigorating themes, M. Cortot played the piano part, which is an integral section, similar to Franck's Diabls, which was recently done by the Boston Symphony here. A Fantasia of Debussy was Cortot's solo,

and I understand, from a friend who knew Debussy well, that it was an early work, which he had always refused to allow to appear. It was written when he was in Rome, and was still strongly influenced by Massenet and Faure. After his death, it was found among his papers and published, and this was the first American hearing. It has a few of the traits we are accustomed to finding in Debussy, but at best they are faint and not characteristic. However, it was superbly played and applauded.

Mme. Helen Tas was the soloist with Mengelberg Thursday evening at Carnegie Hall (February 7th), playing both the Brahms and Mendelssohn concerti. In the former her sincere and earnest musicianship asserted itself, though she did not play it as well as she did the Mendelssohn, which seemed more suited to her personal requirements. Mengelberg's discreet accompaniments were a joy, and the orchestral part of the program were the Egmont overture and Les Preludes of Liszt. The later climax was stirring and optimistic, as I have never heard it played before, and it brought the house cheering to its feet. It was Mme. Tas' debut with orchestra here in America (though she is a native daughter), and it was in every way an auspicious one.

Miss Ethel Palmer has issued invitations to a musical evening at Rafael Hotel in San Rafael, on Tuesday evening, March 1st. Miss Palmer is an excellent pianist and a member of the faculty of the Ada Clement Music School. She will be assisted by Mrs. John W. Winkler, violinist, and the program will be as follows: Mozart—A Major Sonata, Miss Palmer; Rimsky-Korsakoff-Franko—Hymn to the Sun, from the Fairy Opera Le Coq d'Or, Sarasate—Les Adieux, Mrs. Winkler; Ravel—Jeux d'Eau, Chopin—Nocturne B Major, Miss Palmer; Mendelssohn—E Minor Concerto Allegro, Mrs. Winkler; Chopin—B Flat Minor Scherzo, Miss Palmer.

The Ada Clement Music School gave a pupils' recital at their studios, 3435 Sacramento street, on the evening of February 11th, under the direction of Mrs. Zee Peterson. This concert served to exhibit the work being accomplished in the school by several of the younger students, whose talents are being so admirably developed by Miss Clement and her associates. The recital was greatly enjoyed by a large gathering who was in attendance.

Rosalie Housman, the well known young California composer, whose songs are rapidly finding their places upon the programs of many of our prominent singers, has been chosen to give a course of lectures at the Girls' High School in Brooklyn, N. Y. The first of these discourses was delivered on February 8th and the topic under discussion was America's Music. No doubt it was a most interesting talk for no one is better qualified to speak upon this subject than Miss Housman, who figures amongst America's foremost women composers.

Frank W. Healy is in receipt of a letter from Leo Ornstein, the distinguished piano virtuoso, who was to have appeared under his management at Scottish Rite Auditorium on March 4th, of which the following is a copy: "Since I have arrived here I have been feeling very ill and have virtually experienced a mild breakdown. In my present condition I cannot undertake the strain of playing my concerts, so I want you to cancel all my dates, as I doubt very much whether I'll be in any condition to appear in public the rest of the season, and certainly in no condition to go to the Coast. Just at the present I am too weary to make any plans. I have felt this condition coming on all winter, but have tried to hold out as long as possible. But there is no use pushing things to the limit with the possibility of affecting my health permanently."

## NOTICE TO THE PUBLIC

The Western Singers, San Francisco's co-operative opera company, notifies the public that they sing "Don Pasquale" on Tuesday night. And on Wednesday (not the customary Friday) the Quintette from "Carmen" and "Cavalleria Rusticana" will be repeated, with Clare Harrington as Santuzza. The tickets are for sale at Sorosis Hall or from the members of the company. The popular price of fifty cents continues.

## EXPOSITION AUDITORIUM

For his 179th organ recital at the Exposition Auditorium, on Sunday evening at 8 o'clock, Edwin H. Lemare has the following program: Elfantanz (Bernard Johnson); Salut d'Amour (Elgar); Scherzo in G Minor (Boschi); Angel Scene from Hansel and Gretel (Humperdinck); Dream Frolic (Lemare); Carneval (Dvorak).

## A TRADITIONAL IRISH CONCERT

For the first time in San Francisco a real historical Traditional Irish concert will be given in the Colonial Ball Room of the St. Francis Hotel on Monday evening, March 7th, at 8:20 p. m. sharp. The artists who will interpret the music are the following: Vocalists: Helen Moore, Irene Le Noir, Father Edgar Boyle, and Noel Sullivan. Instrumentalists: Uda Waldrop, William Healy, Patrick D'Arcy and the skillful harpist Marie Hughes Macquarrie. Redfero Mason of the Examiner will lecture. Tickets are on sale at Sherman, Clay & Co., O'Connor Book Store, and the St. Francis News Stand. The program will be as follows: Harp—The Harp that once through Tara's Hall; Return from Fingal, Father Boyle; The Valley Gay Smiling, Helen Moore; Tho' the Last Glimpse of Erin, Irene Le Noir;

The Last Rose of Summer, Helen Moore; Solos for Harp:—(a) Deirdre's Lament, (b) The Little Black Rose, (c) The Wild Geese, Marie Hughes Macquarrie; Lament for Owen Roe O'Neill, Noel Sullivan; John O'Dwyer of the Glen, Irene Le Noir, Shule Aron, Irene Le Noir; When Cold in the Earth, Helen Moore; Irish Pipes and Violin:—(a) Garryowen, (b) St. Patrick's Day for Elric I'd Not Tell Her Name, Noel Sullivan; Let Erin Remember the Dapp of Old, Irene Le Noir; Over Here, Father Boyle; Wearing of the Green, Helen Moore.

## PACIFIC MUSICAL SOCIETY CELEBRATES

Well Known Musical Club Has Eleventh Birthday—Mrs. Uda Waldrop and James F. McKay Were Among the Vocal Soloists

By CONSTANCE ALEXANDER

On Thursday evening, February 24th, in the Ball Room of the Fairmont Hotel, the Pacific Musical Society celebrated its eleventh birthday by giving to its members and friends a musical program which was followed by an informal reception and dance. At the opening of the program, the president of the society, Miss Lulu J. Blumberg, in a few simple words expressed her delight at being able to wish everyone present who had the welfare of the organization at heart a bright and happy birthday. She hoped that in the coming years the Pacific Musical Society would progress as well as it has proven to have done in the past. She spoke of its growth, its many trials and difficulties but emphasized the fact that through them all it has always come forth from the battles victoriously. Today the Pacific Musical Club stands in a most enviable position in this city.

The program started with two duets which were rendered most artistically by Mrs. Uda Waldrop and her sister, Mrs. Frank Howard Allen, Jr., accompanied at the piano by Mr. Waldrop. These numbers served to reveal the lovely voices and beautiful ensemble work of both singers. Later in the program Mrs. Waldrop again appeared, this time singing three songs which again displayed her superior artistry. Her voice has been heard too frequently to dwell at this particular moment upon its beauty and charm, but Mrs. Waldrop's art is such that it never fails to give delight and an abundance of pleasure no matter how often she may be heard. H. I. Milholland was heard to great advantage in three English songs, which was heartily appreciated by his audience for they were quick to recognize the splendid quality of his voice, especially in the lower register.

Four very interesting songs by Seneca Pierce to which Ernest Carl Morck gave unusually intelligent interpretations, was followed by a group of Spanish numbers that were rendered by Blanca Gomez-Gallardo, with Mrs. Beatrice Becker Levi at the piano. These songs were given with a freedom and abandon that is characteristic of music of that country and can only be satisfactorily revealed by an artist such as Madame Gomez-Gallardo, who is of that nationality and endowed with a wealth of temperament. James F. McKay, Jr., exhibited a fine robust baritone voice of splendid quality and succeeded in making a vivid impression upon his hearers through the excellent manner in which he handled his voice. This young man is gifted to an unusual degree and the development of his art will be observed with great interest. He is a pupil of Giacomo Minkowsky.

What may be considered as one of the real features of the program was the closing number, which was in the form of a quartet of women's voices, consisting of four well-known singers, namely, Miss Augusta Hayden, Mrs. Harold M. Olsen, Mrs. Alfred W. Hillback and Mrs. Ward A. Dwight. They exhibited perfectly trained, fresh, pulsating voices of lovely qualities. They sing their melodious tunes so beautifully with an exactness and evenness in their interpretation and performance that it sounds more like one large tone rather than that of four individual voices. There is a spontaneity in their singing, a precision of attack, a delicately modulated tonal effect and well defined phrasing which lends an irresistible charm to their concerted work. In addition to this they have a fine feeling for expression and there prevails artistic finesse so that a real unity is attained throughout their numbers. To Mrs. M. E. Blanchard, who accompanied them so admirably at the piano, a large portion of their success is due, for these artists have received their splendid vocal and ensemble training under her excellent supervision. In her own field Mrs. Blanchard is a musician of unquestionable superiority.

Paderewski returned to America this week, and in an interview stated that he put Poland and her needs above every consideration and that he would not play in public again. The papers mentioned how grey he had become, and that he was in good health. He is going to his Paso Robles ranch for a well-earned rest.

Caruso, after having suffered a severe relapse, is again on the mend, and there is every reason now to believe that he will get well. But whether he will ever again be able to sing at the opera is a question only time can decide, and one can only hope for the best.

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### STANFORD UNIVERSITY CONCERTS

The organ recitals for the week beginning Sunday, February 27, at 4 p. m., Warren D. Allen, University organist, will be: Sunday, February 27—Overture, Euryanthe (Von Weber); In Dulci Júbilo (Bach); Fantasia (Jose Maria Bechide); An Evening Meditation (Clifford Demarest); March in E flat (Th. Salome). Tuesday, March 1, above program repeated. Thursday, March 3—Fugue in D major (Bach); Reverie (Frank H. Colby); Sonata cromatica (P. A. Yen).

Instead of the usual organ recital at Stanford University on Sunday, March 6, there will be a Lenten musical service by the University Choir and Orchestra in the evening at 8 o'clock. No recital will be given in the afternoon. This musical service will consist of a performance of the Passion and Eastern music from Handel's Messiah. The soloists on this occasion will be as follows: Mrs. Sara Bibby Brown, soprano; Mrs. Esther H. Allen, contralto; Mr. Philip H. Richards, tenor; Mr. Marsden Argall, bass. The choir and orchestra will be augmented for the occasion and Mr. Samuel Savannah will appear as concert master and violin soloist, playing Handel's Largo in B minor. Miss Myrtle Shafer will assist at the organ, and the entire program will be under the direction of Warren D. Allen, University organist.

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The organ recitals for the week, commencing Tuesday, March 8th, will be as follows: Death and Resurrection (Otto Malling); Passion Chorale, O Sacred Head Once Wounded (arranged by Max Reger), Around Thy Tomb (Bach) (closing chorus from the Passion music according to St. Matthew).

Thursday, March 10th, and Sunday, March 13th—Esther H. Allen, contralto soloist at the Sunday recital. Chorale, Prelude O Guiltless Lamb of God (Bach); The Crucifix (Frank LaForge), Mrs. Allen; Good Friday Spell from Parsifal (Wagner); At Eventide, Cool Hour of Rest (from the St. Matthew Passion) (Bach); Christus Resurrexit (Oreste Ravanello).

These are the last programs for the winter quarter. Recitals will be resumed on Sunday, April 3rd.

### BENEFIT CONCERT

The third Palm Sunday concert, for the benefit of the Jesuit Fathers of St. Ignatius Church, will be given March 20, at 3:00 o'clock, in the Jesuit Church, Fulton street and Parker avenue. The very best operatic and orchestral talent has been obtained, and the occasion promises to be the musical treat of the season. The program, which is in the hands of Mrs. Robert Grubb, the organist at St. Ignatius Church, and Mrs. Francis J. Mackin, is of very high character. Artists of the highest rank will participate, among them being Madame Stella Jelfica, prima donna of song; Mr. Horace Britt, celebrated cellist, and Mr. Kajetan Atti, well known harpist.

Rehearsals are being held every Monday and Friday night at 220 Post street, where a great chorus is being drilled in the choral work for the occasion under the baton of Mr. Paul Steindorff, the most celebrated choral and orchestral conductor on the Pacific Coast. No admission will be charged, but a collection will be taken up during the rendition of the program.



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# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 1, 1921.

A season of light opera by California's own singing organization, the California Opera Company, with William G. Stewart as the artistic directing force, opens at Philharmonic Auditorium Monday night, March 7th. Mr. Stewart, accredited the country over as a producer without a peer when it comes to staging big productions, has discovered enough California talent, both vocal, orchestral and dramatic, to form a company of upwards of one hundred artists. This talent he has carefully assembled, and, with the very able co-operation and directorial assistance of Hans S. Linné, has provided Los Angeles and California with an organization which, he claims, surpasses both in numerical and artistic strength, anything of the kind heard on the Pacific Coast.

Iolanthe, the chorally beautiful Gilbert and Sullivan opera, is the work selected by Mr. Stewart for the Los Angeles premiere of the California Opera Company. Notable features of the opera will be a chorus of some sixty, an orchestra of thirty and many of the best known grand and light opera stars, including Irene Pavloska, mezzo soprano of Chicago Grand Opera fame; Basil Ruysdael, the distinguished basso, formerly of the Metropolitan Opera; Marie Horgan, well-known singing comedienne; Edwin Stevens, light opera comedian, a former favorite in San Francisco; John Westervelt, tenor; Fred Holmes, tenor; Suzanne Keith, a former prominent soprano with Mr. Stewart's California Theatre Ensemble; Sybil Stone, Alderine Grafke, sopranos and others.

It is Mr. Stewart's plan to present the Gilbert and Sullivan and other popular light operas, such as Fra Diavolo, Merry Wives of Windsor, Serenade and Fortune Teller (Herbert), The Bohemian Girl, Robin Hood, The Mikado, and others upon the same high plane of excellence as marked the performances of the Commonwealth Opera Company, which he founded in New York two years ago, and whose productions were considered the most beautiful and artistic ever given in the metropolis.

In Mr. Stewart's plans for opera on the Pacific Coast there appears a genuine purpose to provide "native" talent an opportunity for hearing, development and advancement, and he states that if success develops the fact there is a sufficient following for this form of entertainment in the principal cities of the Coast, he will make his company a permanent institution which, after all, may not confine its activities entirely to the Golden State.

There will be eight performances of the Gilbert and Sullivan opera, Iolanthe, at Philharmonic Auditorium, six evenings with matinees on Wednesday and Friday, the latter being made necessary by reason of the previous booking of another concert at the Auditorium for Saturday afternoon.

Conductor Walter Henry Rothwell and the Philharmonic Orchestra again demonstrated at yesterday's popular concert that it requires specially fine musicianship to create strong artistic impressions with a program consisting chiefly of well-known compositions. Artistic honesty has always been one of the prime maxims that guided Mr. Rothwell in the construction and performance of his programs. He can afford to be fearlessly honest in the choice of his program numbers and has no cause to select unknown mystifying works in order to impress his hearers. His readings of selections belonging to the "iron rations," to use a military expression for the idiom "standing repertoire numbers," need fear no criticism.

Two out of the four numbers of Grieg's Peer Gynt Suite No. 1 had to be repeated. Last year only the final item, In the Hall of the Mountain King, had to be encored. This season the audience also wanted to hear Anitra's Dance a second time. The latter embodies more subtle effects than the grotesque music-visualization of the gnomes scurrying about in the subterranean hall. The fact that the orchestra endeared this time also Anitra's Dance to the audience proves that more than ever it is able to please with intimate effects. It also signifies development of the orchestra and of the public taste.

The other orchestral numbers, Mendelssohn's Wedding March from the Midsummernight's Dream Music, the Strauss waltz, Voices of the Spring, Tchaikovsky's Andante Cantabile and Valse Triste by Sibelius, old, old friends again grew very dear to the musical hearts of the listeners. The organic quality of the orchestra is becoming increasingly evident. At the same time one cannot but pay one's respects again to the first chairmen, who in every instance do such fine work during their smaller incidental soli.

Samuel Gardner was heard here last week in a brilliant violin recital, when his own creations for violin and piano of smaller form also made a winning impression. (About these facts I wrote last week.) Yesterday we met him as a writer for large orchestra primarily, secondarily as a conductor, as Mr. Rothwell paid him the honor of leading the orchestra during the performance of the tone poem New Russia, a novelty to Los Angeles. New Russia is at best talented, but not a compelling, nor a significant work. Mr. Gardner's invention is of the "Kapellmeister Musik" type. In other words, it is not original. Neither is it borrowed from other sources, but certainly one cannot

term it individual. In a work entitled New Russia by a writer of Russian birth one would expect a more strikingly Russian idiom of musical conversation. This, however, is a minor objection. A distinct weakness of the tone poem is its structural looseness. Not only is it obviously episodic, but the chapters of the "story" have meager connections, which leads one to remark about the unevenness of orchestration. Hence the composition makes a broken-up impression. It lacks the flow and great surge of its programmatic theme, the Russian Revolution. Harmonically the work is not interesting, unpretentious and not modern. This is a sympathetic feature, as Mr. Gardner has not attempted to pack his score with laboriously concocted modulations nor did he resort to extraordinary effects of orchestration in order to create an instrumental bogus halo for the child of his muse. The work has aplomb in part, but in too many instances, as there are frequent climaxes. It does not rate on a par with his smaller works mentioned above, where he is genuinely appealing and artistic as he remains within the limits of his creative gift. Mr. Gardner is more of an emphatic conductor than anything else, but this only by the way. The applause was probably more of a hold-over from his violinistic success than an endorsement of his work.

Concertmaster Noack rendered the solo in the Vieuxtemps Violin concerto No. 4, D minor, excellently. His tone seemed even of greater carrying power and sweeter than on previous solo occasions. There was a declamatory freedom in his appealing phrasing which added life to the work. The splendid quality of his technic became conspicuous, particularly in the double-stop passages when he maintained the purity of tone. In the Andante Religioso the warmth of expression reached fervor, so that interpretation and elegance of performance were finely matched. Mr. Rothwell and the orchestra shared in the thorough success of this program number with a good accompaniment.

The Philharmonic Orchestra will play Schubert's Unfinished Symphony during this week's double concert, further The Swan of Tonala, Prelude and Love Death from Tristan and Isolde, and Dance of the Nymphs and Satyrs from Amour and Psyche by George Schuman. The last item is new to Los Angeles. George is not a relative of the immortal Schumann. Robert P. Gerhardt is to render the English horn solo in the Sibelius number. Much interest is shown in Ilya Bronson's solo appearance. He has chosen the Haydn violoncello concerto opus 101. There will be three more double and three popular concerts by the orchestra this season.

On the Sunday following we shall hear a San Francisco singer, Miss Lotta Madden, soprano, who will sing arias from Lohengrin and Tannhauser during an all-Wagner program. The orchestra will have a lively time and Southern California benefits by it, as concerts in Santa Barbara, Pasadena and Ontario are scheduled for the early part of the month in addition to the Los Angeles performances and daily rehearsals.

A Brahms program made up five numbers of the second concert of the Saslavsky Trio series, at the auditorium of the Ted Shaw Studios, Friday evening, February 18th. The Trio in C minor, op. 101; the sonata for piano and violin, in D minor, op. 108, and the early Trio in B major, op. 8, were played, a large audience giving liberal approbation of the performance. The students might find material for interesting study in the contrast between the two trios, one of them the first chamber music composition from the pen of this perhaps greatest writer of chamber music, and the other a relatively late work.

There was delight to be found in the masterly thematic development in the C minor Trio, and much of charm in the light-hearted grace of the second, presto non assai, movement. The whole work, despite a not always sympathetic balance indicative of none too many rehearsals, was on the whole commendably presented, as too, was the B major Trio closing the program. Indeed, Mr. Saslavsky, Mr. Alter (cello), and Miss Hall (piano), in this latter number were more attuned to a satisfying ensemble than in the earlier numbers, the adagio being especially well played.

Mr. Saslavsky gave an especially good account of himself in the sonata, being well equipped for all technical demands which were met with facility and excellent tone. His interpretation was interesting, intelligent and sympathetic. Miss Hall's liberal use of the pedal and insufficiently marked rhythms obtruded on otherwise excellent support from her.

A large audience greeted the Woman's Lyric Club on the occasion of its second concert of the season. One must congratulate this chorus again on having two such able artists as J. B. Poulin and Mrs. M. Hennon Robinson as conductor and accompanist. At the same time one cannot but ask why the club does not leave the selection of the program in the hands of their musical leaders. It is regrettable that so intelligent a musical organization should place eight arrangements of compositions not originally written for woman's chorus on a program of thirteen choral numbers. The chorus is making progress. The singers show fine

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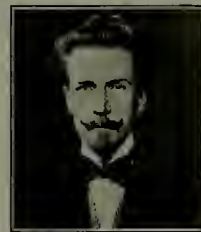
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ease in overcoming difficulties in modern numbers. Rhythm and phrasing also revealed good work, though the tonal shadings did not always show the subtleness which usually distinguishes the work of the club. The concert was marked by insistent demand for frequent encores. Among the most pleasing features of the program were two groups of selections by the Trio Intime, Jay Plowe, Ilya Bronson, 'cello, and Alfred Kastner, harp. It is an interesting and charming ensemble which is growing in popularity through its finished work and appealing offerings.

The Music Optimists' Club is actively on the map. A well rendered program honored American composers, among these the local artists, Grunn, Jones and Cadman. The complete program follows: Piano—(a) Valse Brillante (Manna-Zucca), (b) Flute God (Homer Grunn), (c) Rain Ceremony (Homer Grunn), Ann Thompson; Soprano—(a) Winds in the South (John Trindle Scott), (b) The Nightingale (Howard Brockway), Gail Mills Dimmitt, Mrs. Guy Bush, accompanist; (a) An Etude in Sonata Form (Vincent Jones), (b) Melody (Vincent Jones), (c) Legend of the Canyon (Charles Wakefield Cadman), Florence Georgia Taylor, Mrs. Guy Bush, accompanist; (a) The Shepherd to His Love (Charles De Lacy) (written for and dedicated to Gail Dimmitt), First time sung, (b) In the Yellow Dusk (Edward Horsman), Gail Mills Dimmitt, Mrs. Guy Bush, accompanist).

The officers of the club, headed by Mrs. Joseph Zuckerman, president, and Mrs. J. Spenser Kelly, are certainly doing meritorious work.

Two charming quartet songs for women's voices by Mrs. Abbie Norton Jameson brought both to the composer and to the singers, Mesdames Margaret Messer, Hazel B. Anderson, Edna C. Voorhees and Daisy V. Pri-eaux, warm applause. The Banjo Song is characteristic of its title and the Rose in the Fog appeals through its genuine melodiousness. The quartet is well matched, vocally sympathetic and shows good routine.

L. E. Behymer has again been elected president of the Gamut Club, a tribute to his leadership and proof of his growing popularity. The other officers are E. J. Judah, vice-president; Charles E. Pemberton, secretary-treasurer; Ben Field, A. D. Hunter, Hans S. Linne, Charles Draa and Billie Wolff, directors. This week they will be installed. The program announces "ladies' night" and promises a plenitude of excellent numbers.

Charles R. Baker, whose excellent work as advance manager and publicity-director in the operatic field, has received a most alluring offer from the prominent eastern impresario Antonio Salimazzi, who invited him urgently by wire to take charge of the business-management and publicity for a ten weeks' season at the Lexington Opera House in New York where Salimazzi will give grand opera with the great Italian conductor Leopold Mugnone as director. The company numbers 165 members, among them 15 noted principals, orchestra of sixty-five, chorus and ballet of seventy-five members. Mr. Baker has declined in spite of repeated offers as he has taken charge of the publicity for the California Opera Company, acting also in an advisory capacity to W. G. Stewart, the producing director-general. California may be glad to have retained here an opera-manager of the rare qualities Charles R. Baker possesses.

Maurine Dyer, gifted mezzo-soprano, has left for El Paso to join the Lada-Pawling Trio ensemble with whom she will tour the West and Middle West.

At Grauman's. The Russian program at the Grauman Theatre Sunday morning roused the audience to great enthusiasm. Conductor Misha Guterson and his orchestra, augmented to seventy-five players, were heartily acclaimed. The tremendous climax of the last movement from Tchaikovsky's Fourth Symphony offered an eloquent prelude to the colorful program. The harmonic beauty of the Rachmaninoff Prelude was well brought out, as was the gentle charm of the Nocturne by Karganoff. Rubinstein's Melody gave the string fine opportunity to excel in tone.

In the Intermezzo by Arensky and Mazurka by Glinka conductor and players vied with each other in reproducing the national charm of these two compositions. During the difficult Marche Slave Mr. Guterson achieved the most impressive effects of the program, giving it a spirited reading in which the orchestra co-operated successfully. Miss Lillian Buchter Powles, the soprano-soloist, won immediate favor with the public in Moszkowsky's Springtime of Love, singing it with graceful animation. In Rimsky-Korsakoff's Song of India she was equally pleasing vocally.

**LEVITSKI COMING**

Manager Selby C. Oppenheimer will soon present in San Francisco another of the world's most famous pianists and one whom the young impresario feels satisfied will create unbounded satisfaction among local music lovers. Mischa Levitski is a young Russian boy still in his twenties, who has achieved almost unheard of success in the few years in which he has been before the American public.

His art is of the electrical variety, sensational yet legitimate, but of a kind that sinks under the skin and kindles a spark of enthusiasm among his hearers.

Levitski has played with the biggest American orchestras on many occasions and the New York critical corps have unanimously acclaimed him the most promising star of the younger piano generation. Levitski will play in Scottish Rite Hall on Tuesday night, March 22nd, and Sunday afternoon, March 23rd.

**MARY JORDAN ENCHANTS CALIFORNIA AUDIENCE**

Three Thousand People Attend Fiftieth Grand Sunday Morning Concert at the California Theatre and Express Delight Over Soloist.

Mary Jordan, the distinguished American mezzo soprano, was the soloist at the fiftieth grand Sunday morning concert at the California Theatre last Sunday and proved once more that the American artist may well pride herself to take her place besides the world's foremost disciples of the muses. The possessor of a beautiful voice, charming personality, refined artistic expression and effective musicianship Miss Jordan immediately won the hearts of her three thousand listeners who were not backward in bestowing upon her the homage of their admiration. After each song there was thunderous and spontaneous applause and as far as the audience was concerned Miss Jordan could have sung all day. The aria My Heart at Thy Sweet Voice from Saint-Saens' Samson and Delilah gave this splendid artist her opportunity to display her vocal art at its height. The rich, sonorous, luscious tones rolled forth with velvety smoothness and brought out the deep sentiments of the composition with thrilling intensity. It was a specimen of vocal expression rarely heard in this community and placed Miss Jordan among the artists whose appearance will always be greeted with pleasure by San Francisco's musical public.

One of the songs featured by Miss Jordan on her tour is I Passed by Your Window by May H. Brahe, published by Enoch & Sons in New York, and this splendid singer succeeds in making this song express everything that its composer infused in it. It arouses enthusiasm whenever Miss Jordan sings it, and justly so, for it is a song that comes from the heart and goes to the heart. Miss Jordan also sings one of Miss Rosalie Housman's songs on her program, but unfortunately we were not able to ascertain its title in time for inclusion in this article. However, it is most effective and scored heavily with the audience.

Herman Heller and the California Theatre Orchestra again delighted the huge audience with the excellence of the program and the manner in which it was interpreted. Massenet's Marche du Cid brought out the fire and vigor of the composition. En Reve by Gabriel-Marie exhaled the spirit of poetic refinement. Mendelssohn's Rondo Capriccioso sounded enchanting in orchestral dress. Lehar's Where the Lark Sings proved a melodious and inspiring series of selections, and last but not least Beethoven's Egmont Overture brought the program to a forceful climax.

**THIRD WEEK OF GREENWICH FOLLIES**

The Greenwich Village Follies, with its hurries of jazz, its highly flavored comic incidents, its dancing and lyric maneuvers, and its exquisite and artistic dress, starts on its third and final week at the Curran Theatre Monday evening. That the Follies has played to such tremendous business here is due to the fact that its creators have given San Francisco the identical company and production which created such a furore when it opened its run at the Greenwich Village Theatre in New York. The revue has the same smart and swagger manner, the same immaculate appearance, that one is accustomed to see only on opening nights.

No small part of the undoubted success of the "Follies" is due to the general excellence of its players. Whereas the ordinary revue is content to build around a single star, the "Follies" boast of a half dozen, anyone of whom is worthy of stardom. Conspicuous among them are James Watts, the happy parodist of Pavlova and Farrar; Ted Lewis, the syncopated band master, and his laughing trombones; Al Herman, the blackface fun-maker; Sylvia Jasn, the impish sprite who has the role of the comedienne; Verna Gordon, creator of the weird Javanese and Marionette dances; the Hickey Brothers, with their eccentric dancing and droll dialog; Jane Carroll, the beautiful prima donna; Irene Olsen, the flame haired ingenue; Emilie Fitzgerald, deft danseuse; Warner Gault, the juvenile, and Mabelle Jaunay, who leads and sings the "Cameo" number, the artistic highlight of the performance.

Long fed up on the evolutions of the conventional chorus, San Francisco is drinking the health of the twenty famous artists' models, the distinctive feminine beauty group who form the background for the ensembles. If the "Follies" which are to follow (and a new edition will be seen here each year) do as well in this last regard they will always be welcomed on the Coast.

**RUTH ST. DENIS AT PLAYERS' THEATRE**

The Players' Theatre on Bush street has had to add extra rows of seats to accommodate the large audiences that will attend the special Friday afternoon dance matinees of Miss Ruth St. Denis. The noted dance exponent will offer a new trinity of dance, poetry and music, a splendid revival of an art that was practiced among the ancients as their favorite form of theatrical diversion. Critics from the East who have been privileged to view the rehearsals of this revived form of art, have voiced their surprise at the dramatic possibilities which the combination of the three arts disclose. There will be Persian suites, East Indian suites, and Japanese suites, blended with the same artistic skill which has characterized all of the celebrated dancer's past productions. The husband of the celebrated dancer, Ted Shawn, himself the leading male dancer of America, will appear with her in these special matinees, and Ann Thompson, concert pianist, will be the accompanist and will play solo numbers.



## MILL VALLEY MUSICAL CLUB

The February program at Mill Valley Musical Club proved to be very interesting. Len Barnes sang for the second time and was again heartily received, responding to many encores. Cedric Wright, violinist, opened the program with the Handel Sonata in A and immediately commanded recognition for his art. His clean technique and easy bowing are a delight. Miss Stella Howell proved herself worthy, both as pianist and accompanist, and came in for her share of approval. The program was as follows: Violin Solo—Sonata in A (Handel); Cedric Wright, Miss Stella Howell at the piano; Songs—Memento (Priadel), L'Heure Exquise (Hahn), Vision Fugitive (Massenet), Len Barnes, Miss Stella Howell accompanist; Piano—Romance (Sibelius), Rhapsody No. 11 (Liszt), Miss Stella Howell; Violin—Spanish Serenade (Chaminade-Kreisler), Song of India (Korsakow), Rondino (Kreisler); Cedric Wright, Miss Howell at the piano; Songs—(a) Shepherd See Thy Horses' Flowing Mane (Korbay), (b) Uncle Rome (Homer), (c) A Bequest (Wolfgang), (d) Rolling Down to Rio (German), Mr. Barnes, Miss Howell accompanist.

## WAGER SWAYNE TO RETURN TO PARIS

Wager Swayne, the eminent pianist and artist teacher, who has spent the past two seasons in California, has recently announced his decision to return to Paris in the early fall, to the great regret of his large circle of pupils and friends in San Francisco and the bay region. At the outbreak of the war Swayne closed his beautiful Paris studio in the exclusive Parc Monceau region, and followed by a large number of pupils, continued his work in New York and Boston until his visit to the Coast two years ago. Since his arrival in San Francisco pupils from all parts of the coun-

try have thronged to him, and his handsome studio has been an artistic center from which has radiated an influence which has made itself felt throughout the entire musical community. The coteries of enthusiastic young artists who have pursued their study under Swayne's direction have realized that it was their privilege to work with one of the great teachers of the world; and the hope has been often expressed that he might be persuaded to remain permanently in California. But the attraction of Paris, where he has attained most enviable artistic distinction, is too strong; and a large class of pupils is impatiently awaiting his arrival in November.

In the meantime Swayne is perhaps the busiest teacher in California; for new pupils are flocking to him who are eager to have the advantage of study during the months which remain to them, and his present class is working with great enthusiasm to cover as much ground as possible before his departure. Two conspicuous features of Swayne's work are the preparation of pianists for public playing, and the training of teachers; and his classes are full, not only of young artists who are looking toward a pianistic career, but also of teachers who are seeking to vitalize their work and gain new ideas from his large experience.

At the urgent request of pupils and teachers from all parts of the country, Swayne will teach during the summer, and up to the date of his departure, which will doubtless be about September 15th; and several of his most promising artist pupils will follow him to Paris to continue their studies under his direction.

Miss Hana Shimozumi, the talented Japanese songbird, is appearing in joint recital with Raoul Vidas, the noted French violinist, in cities of the East and Middle West. Miss Shimozumi will be remembered as one of Mrs. A. F. Bridge's brilliant young artist pupils.



WAGER SWAYNE

The World-Renowned Piano Pedagogue Who Will Return to Paris in Early Fall After Concluding Two Memorable Seasons in California

## THE CHICAGO GRAND OPERA CO. SEASON

Bringing to San Francisco an assemblage of operatic stars at least the equal of anything ever presented here before, the Chicago Grand Opera Company on April 11th will open an engagement of two weeks at the Civic Auditorium.

Joseph D. Redding, who needs no introduction to California music lovers, has just returned from a visit to New York where he saw the Chicago company score a remarkable success in the home of the Metropolitan Opera Company.

"In spite of the hostility of some critics who always oppose anything that is not purely a New York product, the Chicago company sang before audiences that crowded the theatre to the roof at every performance," says Mr. Redding. "The company is truly a wonderful one. Not only has Mary Garden a great collection of stars, such as Hempel, Raisa, Muratore, Bonci and Baklanoff, but even the sub-characters, the second tenors, the second basses, etc., are splendid singers. The orchestra is at least equal, if not superior, to the Metropolitan's orchestra. Never before have I witnessed better performances nor have I ever heard Miss Garden herself in better voice."

Mail orders are reaching the offices of Manager Selby C. Oppenheimer, in the Foxcroft Building, in large numbers. Mail orders will be received until Saturday, March 12. The public seat sale opens March 14th at Sherman, Clay & Co.

Following are the operas and singers for the two weeks:

## FIRST WEEK

**Monday, April 11th**  
OTELLO—Raisa, Marshall, Rimini, Pascova, Olivieri, Lazzari, Civali, Mojica.

**Tuesday, April 12th**  
CARMEN—Garden, Muratore, Baklanoff, Maxwell, Falco, Pascova, Cotreuil, Defrere, Nicolay.

**Wednesday, April 13th**  
TRAVIATA—Hempel, Bonci, Galeffi, Falco, Civali, Mojica, Defrere, Nicolay.

**Thursday, April 14th**  
AMORE DEI TRE RE—Garden, Johnson, Galeffi, Lazzari, Olivieri, Mojica, Falco.

**Friday, April 15th**  
TROVATORE—Raisa, Van Gordon, Lamont, Rimini, Falco, Nicolay.

**Saturday Mat., April 16th**  
MARTHA—Hempel, Bonci, Francis, Lazzari, Trevisan.

**Saturday Night, April 16th**  
FAUST—Garden, Muratore, Dufranne, Cotreuil, Maxwell.

## SECOND WEEK

**Monday, April 18th**  
RIGOLETTO—Hempel, Bonci, Galeffi, Lazzari, Civali, Nicolay, Falco.

**Tuesday, April 19th**  
CAVALLERIA—Raisa, Lamont, Rimini, Olivieri, PAGLIACCI—Muratore, Galeffi, Maxwell, Defrere.

**Wednesday, April 20th**  
THAIS—Garden, Lamont, Dufranne, Cotreuil, Maxwell, Falco.

**Thursday, April 21st**  
LOHENGGRIN (in English)—Raisa, Van Gordon, Johnson, Baklanoff, Cotreuil, Defrere.

**Friday, April 22nd**  
ELISIR D'AMORE—Hempel, Bonci, Rimini, Trevisan, Falco.

**Saturday Mat., April 23rd**  
MONNA VANNA—Garden, Muratore, Baklanoff, Cotreuil, Mojica, Nicolay, Defrere, Falco.

**Saturday Night, April 23rd**  
TOSCA—Raisa, Johnson, Rimini, Nicolay, Trevisan, Olivieri, Civali.

## A NEW CONSERVATORY OF MUSIC

A Musical Conservatory, giving a three year's course and issuing diplomas of credit in music, languages and fine arts, with Mme. Jeanne Jomelli as director, is to be opened in San Francisco. The immediate headquarters of the new school will be at the Hotel Richelieu on Van Ness Ave., where Mme. Jomelli now has her studios and where additional space has been arranged to accommodate the various branches to be taught.

The general principles of the school will be based upon those of the Paris Conservatory with which Mme. Jomelli was formerly connected. The courses taught will include elementary, intermediate and advanced classes in French, Italian and Spanish. Instruction by the Fletcher Method and various elementary musical studies will be included as well as individual instruction in singing, piano, violin, cello and other subjects. A series of concerts and lectures will be given during each season.

The faculty of the Conservatory will include a number of nationally prominent instructors who are being assembled as rapidly as possible in order that some of the classes can be started this spring. It is expected that the conservatory will be in full operation in time for the summer session.

## MCGROARTY'S MISSION PLAY, LOS ANGELES

"The Mission Play will ever live in dramatic literature," according to Frederick Warde, the noted Shakespearean actor. "It embodies history, poetry, religion, exaltation and inspiration. The sincerity of the author to his subject is as great as was the sincerity of his leading character, Serra in the great task he has set before himself. Few characters give an actor as much satisfaction as those of Shakespeare, the acme of an actor's ambition, yet I have never been happier than when I am privileged to don the Franciscan robe to appear in the role of Father Serra and take part in the story of this glorious state." The play is being given daily before crowded houses. The many artists living or visiting here from the East are unanimous in declaring it as a production of inspiration and well worth seeing.

## STANFORD GLEE CLUB CONCERT

The Stanford Glee Club, for the first time in many years, is to give a concert in San Francisco, appearing at Rainbow Lane in the Fairmont Hotel on the evening of Saturday, March 5th. Although the affair is being promoted by the Alumni and managed by their efficient secretary, J. E. McDowell, the program will have more than a local appeal to University people, as the program is one that will appeal to concert-goers in general. Under the direction of Warren D. Allen, University organist, the Stanford men have perfected their ensemble singing to a remarkable degree and are singing a program that compares most favorably with those of professional choral organizations.

Stanford is following the lead of Harvard in the policy that the best music is none too good for college singers, and that a Glee Club can successfully do some-

thing better than an imitation vaudeville program. Four appearances with large orchestras in one year is a remarkable showing. The Stanford Club sang last spring with both symphony orchestras in Los Angeles, last fall with Heller's Orchestra at the California Theatre, and just recently with the San Francisco Symphony Orchestra in one of their regular concerts at the University.

The program which will be used at the Fairmont is as follows: Nature's Adoration (Beethoven), By the Sea (Schubert), Land-Sighting (Grieg), Piano Solos, (Selected), Mr. Richard Malaby; Viking Song (Celbridge-Taylor), City of Chow (Granville Bantock), Call John (Bradbury), March of the Men of Harlech (Old Welsh), Tenor Solos (Selected), Mr. Philip H. Richards; Rise, Sleep No More! (H. J. Stewart), The Lamp in the West (Horatio Parker), A Song of Friendship (Simpson), Hail! Stanford, Hail!

There will be other shorter numbers by American composers, some of them in lighter vein, but all of the finest type of writing for men's voices. Mr. Richard Malaby, student accompanist for the club, appears as piano soloist, and Mr. Philip H. Richards, tenor, will sing a group of solos. Following the regular concert the club will give a special dance at which a popular six-piece campus orchestra will play. Both the dance and concert will be given in Rainbow Lane. Tickets are obtainable at the desk, Fairmont Hotel, Sherman, Clay & Co., and Alumni secretary's office, Stanford University.

## THES DRAMATIQUES AT THE FAIRMONT

Miriam Michels, who is known by many of those who are taking an interest in the literary and dramatic life of the Bay Cities, from her readings in conjunction with Ernst Wilhelm, will give a series of Thés Dramatiques in the Red Room of the Fairmont Hotel, on Thursday, March 10th, 17th, 24th, 1921, at 2:30 p. m. Her dramatic talent, of which she has given evidence at the Players' Club this winter, and her pleasing voice that betrays a masterly, expert training, give promise of worthwhile entertainments.

The program selected is as various and international as it is captivating and modern. It suffices to mention Rita Wellman's Funiculi-Funicula, a tense drama of New York artist love; Oscar M. Wolf's Where But in America, a comedy that gives a novel aspect of a "servant question"; Gudmundur Kamban's Hadda Padda, an Icelandic play that pulsates with the strong forces of life as only antarctic midsummer can awaken them. There are further Giuseppe Giacosa's Sacred Ground (Diritti dell'Anima), an Italian play that deals with the self-sacrifice of a wife, and Alfred Athys' Grasse Matinee (A morning of ease) (specially translated), that has all the sparkling and brilliant wit of a French vaudeville.

The reading will have the personal, intimate character of afternoon teas, Miriam Michels functioning as the hostess. Her costumes will be in the spirit of the plays. The able assistance of Misses Augusta Hayden and Mollie Pratt, the well known vocalist and accompanist, will add greatly to the beauty and originality of the program.



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### SEASON'S LAST SYMPHONY "POP" CONCERT

The last popular concert of the season will be given Sunday afternoon in the Curran Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, who has arranged an unusually attractive program to fittingly close the series. The principal works to be performed are Dohnanyi's Suite for Orchestra, Opus 19, and Wagner's overture to the Flying Dutchman. The Dohnanyi composition is being played Sunday in response to numerous requests, it having won immediate popularity upon its first performance here several weeks ago at one of the concerts in the regular symphony series. Other important numbers announced are the tone poem Finlandia of Sibelius and Chabrier's rhapsody Espana. Among the shorter items is the Dance of the Happy Spirits from Gluck's Orpheus, the flute obligato being played by Anthony Linden, while Louis Persinger will play the violin obligato in Bach's Air for G String. The balance of the program is made up of the Pizzicati from Sylvia by Delibes and Gillet's Loin du Bal.

Next Friday and Sunday afternoons the final concerts of the season will be given, the principal numbers being Mozart's symphony in G minor and the Concerto Grosso, Opus 3, No. 1, of Handel, this being the first performance of the Handel work at one of the regular concerts of the symphony. The latter half of the program will be made up of Borodin's descriptive Sketch of the Steppes of Central Asia, and the tone poem, Death and Transfiguration, by Richard Strauss.

### MADAME MATZENAUER'S TRIUMPHS

The successes of Madame Margaret Matzenauer this season have more than ever brought her prominently before the public as one of the world's greatest contraltos of the present generation. Matzenauer in both recital and opera has been scoring one stupendous success after the other, and San Franciscans will be given a real musical treat at her only recital here, which takes place at the Columbia Theatre on Sunday afternoon, April 10th. She will be assisted by Charles Carver, baritone and Frank LaForge at the piano.

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Sunday, March 13, Columbia Theatre, 2:30 P. M.

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Argiewicz was in admirable form.—Brown in Chronicle.

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## CALIFORNIA MUSIC CLUB FEDERATION

(Continued from Page 4, Column 1)

orchestra this season. Our Conductor, Mr. Adolf Tandler, has been invited to attend the "International Musical Festival" in London, England, as a Guest Conductor. This is an honor not only to him, but to Los Angeles and California as well.

MRS. DEAN MASON, President.

## MacDowell Club of Allied Arts:

A MacDowell Fellowship Fund to be established by our club is at the present moment our most vitally interesting movement. Plans for this are being actively formulated and eager enthusiasm is already shown and should bring speedy fulfillment. Organized for the promulgation of MacDowell's ideals, the club exists solely to serve, and raising this fund seems just now a most direct means for serving American art. Our people of genius must be prized as rarest treasures and as carefully guarded. Not all obstacles, perhaps, should be removed, for "no fight, no victory," but do they receive enough consideration, either by encouragement or support of deed. They are giving us what no money can buy or repay. Must they fight alone! This club is glad to do its share and so, gladly attempts the provision of a retreat, with complete isolation from all work-a-day interruptions, where some local active artist of recognized ability, may live for awhile at least within himself.

MRS. GRAHAM F. PUTNAM, President.

## Magner Orchestral Club of San Francisco:

In organizing an orchestra there are three things to remember, namely: enthusiasm, sincerity and patience. For a number of years I have been interested in all lovers of music and have learned by observation and conservation that we have many good musicians in California who need the "Club Spirit" to inspire them to do bigger things. My present orchestra has thirty-five members. Every member looks forward to our weekly rehearsals.

MRS. SAUL MAGNER, President.

## Mill Valley Musical Club:

Our club has since its organization in October, 1919, been steadily growing and developing and it now stands with a membership of one hundred and ten members.

We have presented some of the very best musicians residing in the Bay regions.

We have just organized a Junior Club of which Mrs. Mary Gardner is Chairman, assisted by Mrs. Leigh Hemingway and Mr. H. Mathews, the principal of the Grammar and Primary Grades. This little club has already stimulated great interest among the older club members and the children of the valley.

Through the interest of Mr. Mathews, music has been much encouraged in the schools and credits are given for outside work. The school orchestras are so popular that violins and cellos are at a premium and practice hours are no longer a drudge!

ETHEL JOHNSON, President.

## Matinee Musical Club of Los Angeles:

We have learned by observation that we have many good musicians in California who need the club spirit to inspire them to greater things. We have artists living in Los Angeles who rank exceedingly high in the concert field who are members of the Matinee Musical Club. The musicians and the musical club should be of mutual interest to each other. It has been the policy of this club in former years to sponsor the concerts of Eastern artists. This year a new precedent has been established in the endeavor to bring the local artists before the public. In inaugurating this new policy the first of a series of concerts was given on January 27th. The pronounced success of this recital inspires us to continue in our efforts along this line. We have also awarded a scholarship to a talented little girl in the musical settlement of Los Angeles and have taken two sustaining memberships in the same, thus encouraging the study of the greatest of all arts, "Music," among the younger generation.

MRS. MARSHALL STOOKEY ANDERSON, President.

## Orpheus Club of Los Angeles:

The Orpheus will give its second pair of concerts March 3rd and 4th at the Gamut Club Auditorium. The associate membership of the club has grown to such an extent this year that it has been necessary to repeat the program a second evening. This club is made up of the younger men of Los Angeles and has done excellent work under the able direction of their director Mr. Joseph Dupuy, for a number of years. They are singing a novelty on this program in a presentation of a Septet of Basses—"Plainsman's Song," by Paul Bliss. Mme. Anna Ruzena Sprotte will be the principal soloist.

MR. JAMES WARREN, President.

## Pacific Musical Society of San Francisco:

The Pacific Musical Society, like all other organizations, was affected by the conditions brought on by the World's War and has had to go through its period of readjustment. We have now taken on a new lease of life, the membership having increased greatly. One of the signs of the healthy condition of the Society is the large attendance at each concert and the interest shown. Two concerts are given each month. Four programs are to be given by the Junior Auxiliary, whose membership is now about forty children. They gave a program on Valentine's Day which was one of the most successful we have ever had. There was an orchestra of twenty-four, ages ranging from six to twelve years. The concert master is six years old! Our club

emphasizes the engaging of our own California resident artists for our evening concerts.

LULU J. BLUMBERG, President.

## Philharmonic Orchestra of Los Angeles:

On Monday morning, March twenty-first, at the Auditorium, the Philharmonic Orchestra will give a reading of orchestral works by local and American composers from manuscripts presented for approval this season. Works by Charles E. Pemberton, Homer Grunn, Albert Tessier, Dr. O. H. Mueller, Richard D. Saunders, Howard H. Hanson, Henry G. Miller and others will be read.

This is intended to be an annual affair and is intended in the light of encouragement to the American musician. Cards of admission may be procured from the composers represented and from the office of the orchestra. There will be no admission charge.

Works of proper importance will be programmed at the regular concerts later.

W. A. CLARK, JR. (Founder), President.

## Professional Musicians Guild of San Diego:

At the last meeting of our organization it was unanimously voted to appoint Mrs. Bertha Slocum, one of our members, as a "Musical Bureau Impresario" to become informed of musical engagements in churches or concert work in or around San Diego and having obtained the names of the professional musicians available for such positions to inform them of the opportunities. The participants in turn remunerating Mrs. Slocum to an extent to be decided later at a larger representative vote of the club members.

ALICE WAKEFIELD FARNHAM, President.

## Redlands Music Teachers Association:

Our association is having a busy year. Further plans for co-operation between the private music teachers and the public school teachers have been formulated and carried out. Appreciation concerts are held every two months in each grade school and once a month in the high school. The private teachers assist with their own talent and that of their advanced pupils. Once a month a free organ recital is given by one of the members of the Music Teachers Association to all the children of the town. Both the M. T. A. and the Spinnet are expecting a visit from Mrs. Cecil Frankel, President of the California Federation of Music Clubs, on February 22nd and 23rd, and many plans are to be made and discussed.

ANNETTE CARTLIDGE, President.

## Santa Monica Bay Woman's Club Music Section:

The Choral Section of our club is preparing a program of Charles W. Cadman's music to be given at the annual Spring Flower Show in April. This section, under the chairmanship of Mrs. Percy Browne, has done much altruistic work in the community singing at hospitals and other institutions.

The Section presents two programs during the year before the club at the regular Monday Afternoon Meetings.

MRS. FRANK J. WAGNER, President.

## Spinnet Club of Redlands:

The Spinnet Club has entered its twenty-seventh season and Redlands has enjoyed the first three Artist Concerts, presented by Vidas, violinist; The Salzedo Harp Ensemble, with Mme. Frijs, the Danish soprano; and Cecil Fanning, baritone. The two remaining concerts will be Levitski, pianist, and the Bohm Ballet with the Barrere Little Symphony. This year we have had the enthusiastic support of the Rotary Club, which has enabled us to bring greater musical interest in the community.

ANNETTE CARTLIDGE, President.

## Saint Cecilia Club of Los Angeles:

The Saint Cecilia Club has studied various composers during the past year, but have found the Repertoire Programs especially interesting both to the general club and the performers. The club is divided into sections, each section being responsible for one program in the outline arranged at the beginning of the year. Each division is privileged to give one of these repertoire programs, which is made up from their own choice.

MRS. GROVER STITH, President.

## Saslavsky Chamber Music Society:

Our Society joined the Federation, after organizing as a club, to further establish an appreciation of chamber music as the logical foundation for a genuine love of good music. We have succeeded in gaining exemption from War Tax for the audiences attending our concerts, and this is a most gratifying RECOGNITION by the Federal authorities of chamber music as an important educational factor in the musical life of California. This exemption places chamber music on the same plane as those given by a symphony orchestral society.

Realizing the general lack of knowledge pertaining to this style of music and the crying need of a chance to hear in order to engender appreciation, the society is able, thanks to the co-operation of its patron members, to invite the larger part of the audiences. The program notes are most instructive, giving short biographies of the composers and tending to familiarize the listener somewhat with the spirit and content of the works presented.

ALEXANDER SASLAVSKY, President.

## San Francisco Musical Club:

The San Francisco Musical Club was organized in 1890 by a group of young women pianists under the name of Abbey Cheney Amateurs. They met for the

purpose of gaining self-confidence and poise by playing before one another. Before very long the occasional programs of this small club were so delightful that many requests were forthcoming for membership and after due consideration it was decided to widen the scope and increase the membership. It now includes vocalists and instrumentalists and with the active and the associate members consists of over five hundred. Recently we have added a Composers Department under the direction of Mrs. Josephine Crew Aylwin.

MRS. EDWARD E. BRUNER, President.

## The Ventura Music Club:

The name of the present musical organization is the outgrowth of two different like organizations, the real parent being the "Mandolin Club" organized in 1904 with four members. Under C. Vern Horner (deceased, 1918) it became a much larger and better equipped society until shortly after his untimely death, it was reorganized and strengthened by addition of members of the then quiescent "Citizens Orchestra," which has been in existence five years. The club today numbers twenty active members with fully as many more ready to be admitted. Only musicians who can and will do their part towards making the orchestra (for such it now really is) are allowed to join. They have played three successful public engagements and are looking forward to a better and more perfect ensemble this coming year.

JOHN H. BRAKEY, President.

## Wa-Wan Club of Los Angeles:

The object of our club is for the purpose of mutual encouragement in maintaining high standards in music, drama and dance, and for civic, educational, philanthropic and altruistic service. Charles Wakefield Cadman, Director of Education for the C. F. M. C. and honorary member of our club, selected the name Wa-Wan from a publication by Arthur Farwell, "Impressions of the Wa-Wan Ceremony of the Omahas." The whole future of American music, art, and drama is beginning to shape itself upon the requirements of the civic and national ideals of the community, of whose institutions it must be a necessary and valuable part. For the enriching of such art, the Archaic Indian music is a treasure-house. It is beautiful in poetic imagery, exalted in thought and emotion. Regular programs are given the second and fourth Wednesday afternoons. Four evening meetings of original one-act plays, offerings from schools of dancing and one program of Sacred Music at Easter are among the special features of the year. Our student department this year numbers sixty-eight.

GRACE WIDNEY MABEE, President.

## Woman's Lyric Club of Los Angeles:

Our club was organized seventeen years ago with a membership of thirty, eight of whom are still prominent in work today. The object is to promote and encourage musical culture in our city and to provide for the mutual study of music for women's voices, and for the rendition of said music. The regular rehearsals are held each Tuesday to prepare for the three concerts given in November, February and May.

For the first time in its history the Lyric Club has given out of town concerts, filling an engagement in Pomona and Santa Ana. As a tribute to our Conductor, J. B. Poulin, the past and present successes are due to his artistic ability and efficient directing.

The Student Department organized this year has an enrollment of two hundred and fifty. The aim of this department is to make the concerts available to all student music lovers. A low rate for the season is offered, providing the students come in clubs of five and through music teachers. The aim of the Woman's Lyric Club is to continue to maintain the high standard of excellency in the future.

MISS LOUISE WHARTON, President.

## Woman's Club of Hollywood (Music Section):

The Music Section of the Woman's Club of Hollywood is enjoying a most successful year with Miss Clara Drais, Chairman. At the regular meetings held twice a month no special outline has been followed, but such subjects as National Rhythmic Contrasts with illustration from the early, later and modern musical literature. Current musical events with special emphasis laid upon all community and Pacific Coast affairs, talks and illustrations from the Philharmonic Orchestral Programs.

The Music Section has sponsored a series of three Chamber Music Programs by the Zoellner Quartet. At the first Music Luncheon held February sixteenth, Mr. Arthur Farwell was the guest of honor and addressed the members on "Music; what of its future."

MRS. J. J. CARTER, First Vice-President.

## Woman's Symphony Orchestra of Los Angeles:

Our orchestra was organized with the symphonic idea as its ideal and never has deserted that ideal to become merely a string orchestra as has been the case with many others. A feature of its life has been the study of concertos and playing in public rehearsal with many well known artists. One of the oldest musical clubs in the city and the oldest orchestral organization, it has been the source of musical enthusiasm and inspiration to the advanced student, the cultured amateur and the professional musicians alike. This season we are presenting two evening concerts, under the direction of the distinguished conductor and composer, Henry Schoenefeld, March seventh with Brahm van den Berg, pianist, and April eighteenth with Constance Balfour, soprano.

EDNA FOY NEHER, President.



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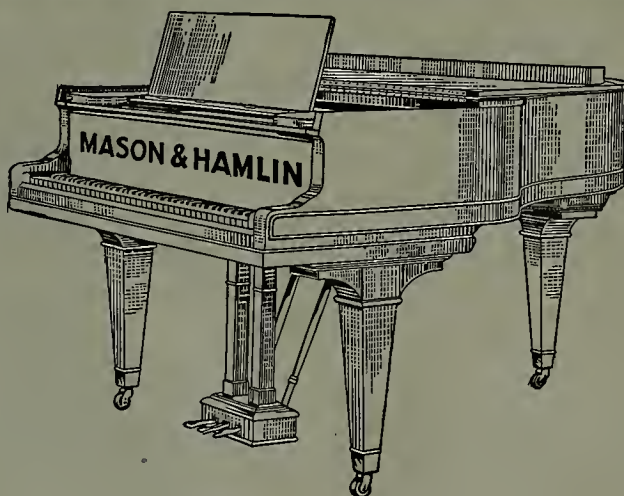
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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, MARCH 12, 1921.

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## CHAMBER MUSIC SOCIETY CLOSSES S. F. SEASON SYMPHONY ORCHESTRA'S FINAL POP CONCERT

Most Brilliant Series of Chamber Music Concerts in the City's Musical History Closes With Exemplary Classical Program—Organization Proved Itself Competent to Cope With the Most Intricate and Imperative Artistic Problems—Organization to Tour Interior Cities

By ALFRED METZGER

The Chamber Music Society of San Francisco closed its San Francisco season of 1920-1921 with its sixth concert at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, March 1st, in the presence of a large and enthusiastic audience. There can not be any question regarding the fact that the season thus auspiciously closed was the most important and the most distinguished series of chamber music concerts ever given in San Francisco. A considerable degree of this distinction is due to the engagement of guest artists, such as Leopold Godowsky, May Mukle and the London String Quartet. But, of course, the organization itself contributed the greatest share toward making this season so memorable.

The closing event of the season revealed in no uncertain terms the high artistic character of the Chamber Music Society of San Francisco. The program consisted of three of the most representative classic compositions familiar to every chamber music admirer and consequently specially adapted to judge the capabilities of the personnel of the organization. What impressed us from the very beginning was a change in the tone quality of the violins. The tone seemed warmer and smoother and blended better. We discovered afterwards that Messrs. Persinger and Ford used two excellent instruments which Samuel Gardner was generous enough to loan them for this occasion. It is remarkable what a difference two fine old violins make in the interpretation of a chamber music classic.

The program opened with the Mozart Quartet for Strings in E flat major, Messrs. Persinger, Ford, Firestone and Britt were here at their very best. They grasped the poetic significance of the work with unanimous expression of sentiment, phrased with a precision and accuracy most gratifying to the careful and alert listener, and brought out the delicate accentuations in a manner to emphasize the beauty of the compositions. They produced a genuine Mozartean style which only the very best chamber music interpreters are capable of producing.

The Bach Sonata in G major for flute, violin and violoncello was presented with true musicianly intelligence by Messrs. Hecht, Ford and Britt. This work belongs to the intellectual rather than emotional type of composition and unless it is interpreted with technical accuracy and ease of interpretation it loses the most essential characteristics of its special style. The able musicians who interpreted this composition succeeded in divesting it of too much dryness of expression and infused into it just sufficient color and sentiment to make it most interesting. Mr. Hecht gave one of the very best classic interpretations of the season and he was ably reinforced by Messrs. Britt and Ford. It was a most skillful and musicianly performance of which every one of the executants may justly feel proud.

The closing number of the program was Beethoven's immortal Quartet for Strings in F major, op 59, No. 1. The best test of the excellence of the performance by Messrs. Persinger, Ford, Firestone and Britt was in the fact that they succeeded in retaining the interest of their audience throughout the lengthy and frequently repeated phrases. The quartet consumes the greater part of an hour to play and unless it is interpreted with such artistry as to secure contrasting and varying forms of interpretation, it necessarily must assume a certain element of monotony that exercises a som-

noient influence upon the hearers. But the members of the Chamber Music Society of San Francisco succeeded in extracting the very essence of its classic beauty and purity of form, and throughout the four movements were careful to vary the sentiments in a manner to arouse interest and pleasure. It was truly delightful to watch the sincerity and skill with which the various identical phrases occurred again and again with varying modes of expression and discover the uniformity of artistic ideas with which the four artists negotiated the phrases. We simply can not imagine a more effective nor more musical conception of this work than the one given

House Packed to the Doors and Many Turned Away—M. Anthony Linden Enthusiastically Applauded for Splendid Flute Obligato—President McKee and Secretary-Manager Widenham Continue Appeal for Guarantee Funds—Ovation for Hertz and Orchestra Punctuate Program Number

By ALFRED METZGER

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the final popular concert of the season 1920-1921 at the Curran Theatre on Sunday afternoon, March 6th, in the presence of an audience that packed every seat in the big auditorium and that necessitated the turning away of many hundreds of people. This huge audience took advantage of the opportunity to repeatedly exhibit the regard it has for the distinguished conductor and his men by thunderously applauding at the conclusion of each number and occasionally adding cheers to the applause, thus bestowing a well merited ovation.

President John D. McKee and Secre-

tary contribution. In the final analysis a house to house canvass will have to be made, and the few guarantors unwilling to add their share to the fund will have to be substituted by new people, more generous, less narrow and mean, and more liberal in their ideas. Bigots, envious souls, little minds and chronic "grouches" are not the ones needed to back a big symphony orchestra in San Francisco. It requires broad minds, generous souls, whole-hearted men and women, and people whose efforts in life are not centered in themselves, but who are occasionally willing to make sacrifices so that their neighbors and friends may be able to enjoy a little pleasure in life. The possession of worldly goods reaches its maximum of usefulness when it is employed to give happiness to the greatest number of people. Anyone who does not give in this spirit better not give at all but walk through life lonesome and without friends, conscious in the thought that he is doing the best he can for himself and let others get along as well as they may.

The feature of the excellent program interpreted on this occasion was the enchanting Suite, op. 19, by Dohnanyi, which exercised a most gratifying influence upon the audience, which gave every evidence of enjoying the work to the utmost degree. It is a composition well worthy of admiration. Melodious in concept, rhythmic in effect and most ingeniously scored it presents the impressive characteristics of the famous composer-pianist, all of whose works are worthy of serious attention. While this composition is sufficiently light in character to fit in a popular program it is also sufficiently pure in form to saugly find itself at home on a regular symphony program. Mr. Hertz and the orchestra interpreted it in a manner emphasizing its various degrees of beauty.

The flute obligato played by M. Anthony Linden during the rendition of the Dance of the Happy Spirits from Gluck's Orpheus, was one of the enjoyable moments of the concert, specially as Mr. Linden's rich, mellow and bell-like tone, coupled with splendid artistic taste in execution, lent an unusual charm to the performance. Another memorable incident of the program was Louis Persinger's beautiful and musicianly playing of the violin obligato to Bach's air on the G string. We know of no concert master before the public today who succeeds to invest his solo passages with such artistic coloring and virtuoso-like phrasing as Mr. Persinger does. The exhilarating Pizzicato from Delibes' Sylvia ballet was played so effectively and with such irresistible finesse that an encore was vociferously demanded and cheerfully given.

Wagner's Flying Dutchman Overture was thrillingly interpreted under the masterly direction of Alfred Hertz, than whom there is no superior interpreter of these great music dramas, while Sibelius' Finlandia and Chabrier's Espana gave the program an additional dramatic touch. The program was so diversified and varied that it required the combined resources of the orchestra to lend it that artistic atmosphere necessary for its adequate interpretation. The men responded nobly to the director's guidance and the audience left the house with great reluctance, knowing that it will be altogether too long a period before the next popular concert will be given during the season 1921-1922, which we trust will be inaugurated notwithstanding the tardiness of those easily able to furnish the guarantee fund.



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by the Chamber Music Society of San Francisco.

In conclusion it is but just to confer credit upon Mrs. Jessica Colbert for the excellent manner in which she managed these events. For the Chamber Music Society of San Francisco does not only give a series of concerts in this city, but is booked for a number of excellent engagements throughout California and some even out of the state. There is no question regarding the fact that the success of this organization has been instantaneous and is being duplicated wherever the society appears.

tary-Manager A. W. Widenham again reminded the people of the necessity of adding their shares to the guarantee funds, explaining that there was no time to see everybody personally and that the Women's Auxiliary was doing splendid work in visiting as many as possible. The fund evidently is not nearly complete and the time required to fill it is very short. Of course the Pacific Coast Musical Review realizes how important it is to have this guarantee fund completed; but as long as human nature is what it is, it will be absolutely impossible to secure the entire fund through volun-



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TWENTIETH YEAR

## PASSING OF FERNANDO MICHELENA

The death of Fernando Michelena, which occurred at Mount Zion Hospital late Friday night, March 4th, closes an important chapter in San Francisco's musical history. During six years Mr. Michelena toured America with Emma Abbott, later becoming identified with the companies of Emma Nevada and Emma Juch, and finally joining the ranks of the famous operatic stars that made the old Tivoli famous throughout the musical world. Michelena was more than an ordinary grand operatic tenor. He rose far above those members of Italian operatic groups who so frequently have thrilled San Francisco audiences. Mr. Michelena was an artist from top to toe. He never shouted. He gave evidence of having studied his roles with intelligence and scholarly thoroughness and presented them both from a musical and histrionic point of view with a sincerity and grasp that earned him the homage of the most serious and educated musical auditors.

The extent of Michelena's fame may be better understood when we state that during the engagement of the Ellis Opera Company, which appeared at the Grand Opera House early in the new century (1900), and of which Nellie Melba and Johanna Gadske were leading factors, the principal tenor could not appear on account of delay in arriving. It became necessary to choose a tenor residing here and the problem became a most serious one, until someone thought of Michelena and he was immediately selected to appear as Canio in Pagliacci. He gave at that time one of the very best performances of this role we ever witnessed. The highly artistic character of that company may be better understood when we say that the seats were \$5, which at that time meant far more than it means today. The same company included such artists as Zelli de Lussan, whose Carmen was one of the best in operatic history, and De Vries, a baritone who also added lustre to the Tivoli. Boudesque was the basso and Zeppilli the conductor.

Personally Michelena was one of the most likeable people we ever met. We came to know him well enough to consider him one of our sincere friends. He was not one of those friends who smiled at you to your face, who shook your hand enthusiastically every time he saw you, who flattered you and admired you, and behind your back sneered at you. There was no hypocrisy about Michelena. When he took a liking to you he meant it. When he had something against you he spoke right out in meeting. He despised duplicity and make-belief. He was the soul of sincerity and straightforwardness, and

one of those rare pedagogues who did not raise false hopes in a pupil.

As great as San Francisco's loss is in Michelena the artist she sustained a far greater loss in Michelena the teacher. As head of the Arrillaga Musical College this natural and highly endowed master of vocal art contributed in his well known modest way more to the musical advancement of this city than many will realize. His deeds of splendid vocal education were not blazoned forth with blaring of trumpets and beating of drums. He shunned too much glare of publicity, but appreciated recognition on the part of those who knew. But Michelena taught according to the highest principles of vocal art. He did not look upon a vocal student from the commercial angle. He did not tell a student that he had a wonderful voice and that he expected to make a great artist of him in a year. Michelena taught his pupils singing correctly. He instilled them with the conviction that to do a thing correctly is better than to do it wrongly. He taught singing like other educators teach other sciences. And by so doing he trained a number of vocal artists in a manner that can not help but being felt in a subtle way throughout our body musical.

Among his foremost pupils are Beatriz and Vera Michelena, the former having been identified with motion picture history during the last few years, the latter having gained successes in light and grand opera. Both show the evidences of correct and faithful instruction. Other singers prominent before the musical public owe their success to the splendid foundation built by Michelena. In addition to his many lovable personal traits Michelena had a confirmed sense of humor. We shall never forget the numerous chats we had with him, and how graphically he placed his finger upon human weaknesses and vanities, telling in whimsical fashion of the conceits fashioned by merely human minds. He was in many respects a great man and a great artist. He was never appreciated according to his actual merit, because he despised self adulation and bragging. Nevertheless he left his imprint upon our musical life. His deeds will live in those who were fortunate enough to benefit from association with him. We sustained a personal loss in him which it is impossible to fill. May his spirit find that happiness and contentment which should be the logical reward for his useful life.

ALFRED METZGER.

## MYRTLE DONNELLY WINS NEW LAURELS

Young San Francisco Singer Ventures Forth From Trying Ordeal Attached to an Appearance in One's Own Home, Waving a Banner of Success

By CONSTANCE ALEXANDRE

That which is so promising in the bud is oftentimes most disappointing in its full bloom. There is in the voice of Myrtle Claire Donnelly a quality which justifies a direct comparison to an existing quality in that of a rose. Her voice like the flower was created by a higher power only to be developed and cultivated by more earthly means. And it has been this slow but steady growth, like the little plant, which has ripened Miss Donnelly's voice into the warm, lovely and appealing organ that it is. So in listening to Miss Donnelly in her first recital which she gave at the Columbia Theatre on the evening of February 27th, since her return from Europe, I knew that this young bud had now reached its maturity and I am elated to say it was by no means disappointing.

Miss Donnelly's lyric soprano voice is tinged with extraordinary beauty in the middle and lower positions and has a crystalline purity in its height. Her voice contains the freshness of youth, is absolutely true and she sings without the slightest effort. Miss Donnelly sings with her brains as well as with her voice for throughout her entire program one could easily detect the forethought which she applied to her tone production as well as her interpretations. Everywhere she evidenced her lack of forcing any of her tones but she relied upon the limpidity and perfection of her legato, her well moulded phrasing, finesse and musicianship as well as fluency of style with which to win the hearty approval of her audience. It was in Gluck's exquisite O! toi prolonge a mes jours that Miss Donnelly attained the deepest sympathy and understanding while in her Mozart aria (still the greatest test for any singer) she exhibited her splendid ability to breathe correctly and to give it the delicacy, spirit and grace that causes Mozartean music to contain its poise and charm. Into Miss Donnelly, Madame Sembrich (with whom she studied in the East) has transmitted and revived a style and knowledge of vocal technique, not to mention the polish so prevalent in her work, that sad to say, is fast falling into obscurity.

Miss Donnelly has, too, in addition to her pronounced artistry a most charming and unaffected personality which immediately is communicated to her audience. Her repose and assurance is a most valuable asset and one which an artist many years her senior may envy, for Miss Donnelly is still in her early twenties. With these glorious gifts which are hers, it is safe for me to say that Miss Donnelly has a bright and happy future to face and a rosy path to tread.

Gyula Ormay was indeed a masterly accompanist who never failed to respond to the various moods of the singer. His piano playing is both vital and sympathetic and Mr. Ormay has the excellent judgment to realize that he is the accompanist and not the soloist. That objectionable dash and flare which so many pianists consider necessary for good accompanying, and which in reality is only distressing to both the soloist and the audience, is lacking in his work. I hope to hear this splendid musician in a similar capacity often.

## AUDITORIUM TO BE TRANSFORMED FOR OPERA

Seating Capacity to Be Reduced, Seats to Be Raised and Draperies Hung to Cut Off Unnecessary Vacant Space

San Francisco and northern California will take their rightful place in the forefront of American musical centers when the Chicago Grand Opera Company begins on April 11th its engagement of two weeks at the Civic Auditorium. This is the longest stay that the Chicago Company will make in any American city excepting Chicago and New York. No other city was musically big enough to warrant a season of two weeks. The San Francisco engagement was made possible by 100 public spirited citizens and business houses in this vicinity who guaranteed to the Chicago Opera Association a return of \$200,000 for the two weeks.

"Make a real grand opera house in the Auditorium!" Such were the instructions given by Selby C. Oppenheimer, manager of the San Francisco season of the Chicago Grand Opera Company, to G. A. Landshurgh, architect. Twenty thousand dollars will be spent to carry out these instructions. Where formerly there have been large seating sections along the sides under the balcony, these will be eliminated for the Chicago Company's stay, and heavy drapes will cut off this space. The result is expected to be only added comfort and better vision for the opera-goers, but also perfect acoustic effect. Seats on the main floor from the loges back will be raised. The ordinary seating capacity of the Auditorium is more than 12,000. For this engagement there will be 6200 seats only.

New York crowded the Manhattan Opera House at every performance of this company for six weeks. Mary Garden, both as singer and impresaria, won the hearts of the New York musical public as well as the New York musical critics. She will be heard here in her best operas—Carmen, Thaïs, Amor del Tre Re, Faust and Monna Vanna. Other stars almost equally as well known who are coming with the Chicago Grand Opera Company are Rosa Raisa, Frieda Hempel, Cyrena Van Gordan, Lucien Murratore, Baklanoff, Bonci, Dufranne, Rimioi, Johnson, Lamont, Marshall.

"The greatest artists in the greatest operas!" That is the slogan of the Chicago Company, and Californians will have a wonderful opportunity to learn that this slogan is correct.

## STUDIO RECITAL OF WM. J. MCCOY PUPILS

In the lovely studio of William J. McCoy, the well known composer and teacher, a recital took place on the afternoon of March 5th. Several of his artist pupils rendered a most difficult and interesting program of piano music which revealed the excellent instruction they are acquiring from their noted and efficient teacher. The following numbers were played: Song Without Words, E flat (Mendelssohn), Nocturne in F minor (Chopin), Serenade (Rachmaninoff), Perpetuum Mobile (Weber-Tschaikowsky), Geraldine Smaltz; To Spring (Grieg), Nocturne B major, Etude Op. 10, No. 11 (Chopin), Soirée de Vienne (Liszt), Marion Swayne: Sonata Fantasia, C minor (Mozart), Ballade A flat (Chopin), Polichinelle (Rachmaninoff), Mildred Turner: Prelude and Fugue, F major, Gigue, B minor (Bach), Sonata E flat (Beethoven), Caprice Espagnol (Mozzkowsky), Polonaise E major (Liszt), Flora Rouleau.

## SWAYNE MUSICAL OF UNUSUAL INTEREST

Wager Swayne's handsome Broadway studio was the setting for a class recital of unusual merit on Saturday, February 26th. A large number of artist pupils participated in a brilliant program. The splendid rhythm, clear cut passage work and musical intelligence which are special features of Swayne's work were never more manifest than on this occasion, and the work of the various performers won enthusiastic praise from all present. The program was as follows: Ballade (Chopin), Miss Josephine La Coste Nelson; Etude (Chopin), Miss Marion Fraser; Three Etudes (Chopin), Edwin Calberg; Poupée Valsante (Poldini), Shadow Dance (MacDowell), Hungarian Dance (MacDowell), Miss Ellen Swayne; Carnaval Mignon (Schutt), Miss Enid Newton; Romance (Sibelius), Miss Maye Carroll; Sarabande (Bach), Gigue (Locelly), Rondo a Capriccio (Beethoven), Minuetto (Mozart), Scherzo (Chopin), Miss Elizabeth Simpson; Childhood Scenes (Schumann), Mrs. George Uhl; Pastorale (Scriabin), Prelude (Chopin), Miss Audrey Beer; Waltz (Chopin), Miss Hazel Land.



## SAN DIEGO ENJOYS GREAT MUSICAL MENU

End of January and Beginning of February Crowded With Events of Unusual Artistic Importance

By BERTHA SLOCUM

One of the greatest treats of the season was the recital given by Julia Chussen at the Spreckels Theatre, on January 31st. Although the artist seemed to be suffering from an annoying cold, she established herself firmly in the hearts of her audience by her versatility, the quality of her folk songs, and the great dramatic intensity which was ever at her command, and the graciousness with which she responded to her many enthusiastic recalls. Her accompaniments were supplied by Mrs. Heenlon Robinson of Los Angeles, and were not to be overlooked in being one of the pleasures of this concert program, always played with the fullest sympathy and understanding.

The Professional Musicians' Guild of San Diego had their annual meeting and election of officers on the first Tuesday of the present month, at the home of the outgoing president, Mrs. Alice Farnham. The rules of the organization forbid the re-election of any officer except that the retiring president shall be retained on the board of directors, so the new officers are: Albert Conant, president; Mrs. C. A. Minty, vice-president; Miss Gertrude Trent, secretary; Benjamin Buker, treasurer. Members of the board of directors are: Dr. Humphrey J. Stewart, Mrs. Elise Buell and Mrs. Farnham. After the termination of the business refreshments were served and an enjoyable social time enjoyed by the members and guests, who were on this occasion Nino Marcelli and Louis Bangert.

The first of a really constructive line of activity to be taken up by the club is the plan to establish an artist bureau for the benefit of the members. As the requirement that every public performance by a member must be for a consideration, it becomes also a part of the function of the club to provide engagements in a really businesslike manner. The motion was introduced by Miss Nell Cave, and included the motion that Mrs. Bertha Slocum be given charge of the bureau. A committee was appointed with Miss Cave as chairman, to work out practical plans for the work. This is the one thing which resident musicians have long needed, and which will be of great benefit, especially to newcomers who are not yet established.

The music teachers of the local branch of the M. T. A. have organized a Junior Club which will include the pupils of any resident teacher, the only requirement being that the student be over sixteen. The purpose of the club is to be the development along the lines of the other Junior clubs of the Federation, and this Junior Club will be federated. The first meeting was held at the studio of Miss Nell Cave and was well attended, and started off with the spirit of youthful enthusiasm which goes a long way toward success. The program was furnished by pupils of the several teachers represented, and consisted of a variety of vocal and instrumental music, rendered in a creditable manner.

A movement is on foot whereby the choir directors of San Diego and vicinity are to be organized for the purpose of standardizing the work of the choirs, to make possible the exchange of available musical literature, to discuss any line of activity which may be found to be of general benefit, and to thus form the nucleus of a permanent oratorio society, by beginning the study of smaller works, with the view of presenting them in a united choir program under the direction of a chosen conductor. This movement will be of special benefit to the choirs of the smaller outlying churches, but will stimulate the interest of the choirs in the larger churches also, and will be of inestimable benefit to the less experienced and younger directors through the association with those well schooled in the work. The plan has been received with enthusiasm on account of its general helpfulness.

Mr. and Mrs. W. H. Porterfield have gone for an extended tour, which will include the principal European countries. Mrs. Porterfield is one of San Diego's popular sopranos, and a pupil of F. X. Arens, and gave several successful recitals before her departure. She sang an interesting program before the Woman's Club at La Jolla, and another at the Congregational Church on the Thursday following. Her voice shows evidence of the training which she has had, and her whole musical outlook seems to have broadened during her work with that prominent New York teacher.

The local Amphion event for the past week was a recital by Mrs. Nellie Alberti, soprano, and Mrs. Madeline Childs, violinist. The resident artist programs stand high in musical value and are well attended, and received with genuine appreciation for their merit.

The second Amphion Artist Course opened Tuesday evening, February 8th, to a sold-out house, at the Spreckels Theatre, for the Pavlowa Company. The entire program was beautiful and effective, full of atmosphere and exquisite in detail. Madame Pavlowa was entertained at the home of Miss Gertrude Gilbert during the afternoon preceding her engagement, where she renewed the acquaintances made during her appearance here during the Exposition. Miss Gilbert is president of the Amphion Club. The other attractions will be the New York Philharmonic Orchestra with Stransky conducting, and Madame Tetravzini, while the artists who are to come in place of Destinn are Matzenauer and Alda, the latter being an extra number on the regular season.

At the Coronado Hotel, Ruth St. Denis and company are giving a series of matinee performances, which are attracting much attention and good attendance. The public evidently likes to be entertained with the dance-divertissement, and the interpretative dances, which is really no wonder, when they are so attractively staged and are such marvels of grace and beauty. Miss St. Denis gave an exhibition at the recent Charly Ball.

On Wednesday afternoon, February 9, Franklin Cannon, pianist, was presented in recital at the Isis Theatre, to a good-sized audience, who evidently appreciated the selections which he offered, and approved of the choice he had made for their pleasure. I could stay only for the first half of the program, and regretted the necessity of leaving, for it was a treat to hear the lovely singing tone which he continually employed. The Bach prelude was the Choral, and the following numbers of the first group were Prelude Celeste (Harberbier), Fugue on a theme from Weber's Perpetuum mobile, (Guilman T. Cannon), and Schumann's Papillon. The latter was so lightly played and with such evident ease that a lady near me remarked: "Now you see, he is giving us a program that is not so technical." It is evident that at least a part of the audience enjoyed the return to sane classics. Mr. Cannon also pleased greatly with his playing of Chopin, giving the Nocturne, Impromptu Op. 66, and Fantasie Op. 49.

The modern groups included Clair de Lune and Reflets dans l'eau by Debussy, Polka Amabile (Hans Ebell), and Paraphrase sur l'Opera 'Eugene Onegin,' by Tschalkowsky, which our local reviewers praised very highly. I did not hear them. Mr. Cannon recently became the husband of Ellen Beach Yaw.



FRIEDA HEMPEL

The Celebrated Prima Donna Coloratura Who Will Come Here With the Chicago Grand Opera Company

The San Diego Tribune is devoting a page to the musical events of the city which are to be given space in their Anniversary edition, to be published February 16th.

The Sun, another afternoon paper, has taken up the plan of featuring their music page each week, and the

morning paper devotes an entire department to the music of the entire country in the Sunday edition, so we are pleased to take notice of this fact that even the newspapers are beginning to think the musical profession are worthy of notice. I call attention to this because in a recent music magazine some one was criticising the attitude of the papers in regard to musical matters. Personally I find them very generous in regard to any matters of general interest, wary of giving any free advertising, but good boosters for everything worth while.

The San Diego musical calendar has been so full for the past few weeks, that it will not be possible to review the individual attractions at any great length. These days one is lucky to have time to attend to anything so prosaic as business, if all the interesting musical affairs are to be attended. It is probable that no other city of its size on the Coast is so generous in the patronage of musical events, and certainly not one is more capable of appreciating the artistic programs that have been and are yet to come.

After the San Carlo Opera season, came the Salzedo Harp ensemble, with Povla Frish, whose singing was a delight to hear, particularly because of the youthful freshness and beauty of her voice, and her unaffected and gracious manner. Her program ranged from the most delicate selections to those which required intense dramatic ability, and left the hearer with a decided sense of satisfaction. The arrangement and costuming of the harpists were artistic and their playing reflected great credit upon the director. The general effect of the ensemble is to increase the volume of sound, and does not materially affect the general impression made by the playing of harps in duet or trio combination.

The Saslavsky Chamber Music Trio gave the first concert of their series on January 21st, at the Thearle Concert Hall, to an appreciative audience of representative musicians and enthusiastic patrons. Their program was made up of numbers from Mozart, Beethoven and Saint-Saens, and was given with spirit, precision and excellent musical understanding, having to respond to numerous enthusiastic recalls at the end of their program. Especially noticeable was the work of Katie Winter Hall, the pianist; this does not imply that the director, Alexander Saslavsky, did not merit great praise for his artistic work, both in Sonata and Trio, but he has a reputation, which is established, and it is well known that his playing and directing have always shown him to be an artist of undeniable ability, but Mrs. Hall is new to the patrons of chamber music. When she plays she is not only an accompanist but one of the ensemble, whose work shows the closest attention to detail, and the most comprehensive understanding of the relative importance of her instrument, and is always capable of maintaining that perfect balance. It was not until the Saint-Saens number, however, that the cellist had an opportunity to do his best work. In the last number he had lovely legato phrases and much exquisite melody, which was greatly enjoyed. The Saslavsky Trio gave their second program on February 2nd, and at that time gave an all-Brahms program. These concerts are being given in duplicate series at La Jolla, with corresponding success, at the Woman's Club.

## MCGROARTY'S MISSION PLAY, SAN GABRIEL

The Mission Play by John Steven McGroarty, is in the third successful month of the tenth annual season in the Old Mission Playhouse at San Gabriel near Los Angeles with undiminished attendance.

Frederick Warde, who so masterfully interprets the role of Junipero Serra, celebrated his seventieth birthday a few days ago, and was given an ovation by the players and audience after the second act.

The little Indian children of the Play who are his special pets, presented him with a huge basket of spring blossoms, then followed a perfect cascade of bouquets for the Grand Old Man of the Mission Play as is much loved for himself as he is admired for his art.

# ETHEL GERTRUDE CANNON

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(To be Continued Next Week)

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

**Editorial Note:**—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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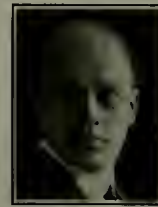
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Ernst Wilhelm, the brilliant baritone and recitalist, writes the Pacific Coast Musical Review from Yokohama that he finds Japan most interesting and is having an excellent time. But he also says that the trip was very unpleasant as it was stormy almost all the way. Mr. Wilhelm is on his way to Europe in a roundabout trip.

Miss Dorothea Mansfeldt, the successful young pianist and teacher, is now well established in her handsome new studio at 2015 Broderick street, near Clay. She has a large and rapidly progressing class of students who are very happy under her able direction. Miss Mansfeldt is preparing for another one of her enjoyable and interesting students' recitals.

Read the Pacific Coast Musical Review. \$3.00 per year.



## BLOCH'S VIOLIN SONATA HEARD IN NEW YORK

Paul Koshanski introduced it before the Friends of Music—Chicago and Metropolitan Opera Companies Continue Successful Season—Molsel-witsch and Dohnanyi Concerts

By ROSALIE HOUSMAN

New York, Feb. 27, 1921.—To me, personally, the outstanding event of this past week was Ernest Bloch's violin sonata, given its first hearing anywhere on Sunday last, by the Friends of Music, at their third concert of this season at Aeolian Hall. It was played by Paul Koshanski, (of whose successful debut I recently wrote) and Arthur Rubinstein, pianist, I feel it to be the most significant and important addition to our violin literature in twenty years; certainly I know of no sonata since Franck's to put in a class with it. I do not think that my personal enthusiasm for Mr. Bloch or his music is influencing me in any way, though perhaps my knowing him and his work might have made me get it a little quicker. But I doubt it, very much, as I spoke with any number of understanding musicians, who were just as enthusiastic as I am, and who expressed themselves in similar language, the form is simple, the context clear and the main themes have an easily remembered profile. There is a stern and dissonant introduction, which to paraphrase Dante, Let all who are progressive, enter in. This was no music to please and fascinate our outer ears, but it is the real voice of a man, unafraid and sincere. It has the strength and overpowering majesty of a great spiritual truth. I suppose it will not get its true valuation from this generation, but, after all, that is a small matter, compared to the eternal of which stuff this work is made. Not for nothing has Mr. Bloch's work twice within a week, been placed on programs between the immortal B's, as on this one, it was played between the E major Bach, and the D minor Brahms Sonatas. On Mengelberg's symphony programs this week, the Scheiomo was played between Bizet's Arlesienne Suite (another B, as you will notice) and a Brahms piano concerto, also played by Arthur Rubinstein. To quote Mr. Bloch, let me say that the sonata, Sunday, was exceptionally well played by both artists, and so was the cello rhapsodie, done by the solo cellist of the National Symphony orchestra, Van Vliet. I was privileged to hear the rehearsal, and I never have seen anyone work as faithfully, and untiringly as Mengelberg does with his men. No wonder they are achieving such fabulous results, as his never-failing patience and sensitive musical feeling deserve. The Scheiomo, while not new to New York, (or for that matter, to San Francisco) audiences, was new to me, and I greatly enjoyed its glowing palette and superb inspiration. The cello part was a mighty voice, introspective, and sad—hopeless, yet not fatalistic—it made me see, as well as feel, the power of the old chanting Hebrew prophet. The oriental color in the music is of secondary consideration. I am rather more aware of the right background, than of the means used to create it. In the presence of great music, one cannot pause too long, or too often, to admire and sense its beauties.

Mengelberg gave this program twice at Carnegie Hall, and Rubinstein received a well deserved tribute for his stunning playing. The Academic Overture of Brahms was a fitting climax to the superb program, and at the end of each concert Mengelberg, his soloists, and orchestra had a rousing ovation.

Other Sunday music, in spite of the worst snow storm in four years, were a crowded Philharmonic concert at Carnegie Hall (February 20), Spalding as soloist at the evening concert at the Metropolitan; and Mme. Raisa's concert at the Hippodrome that same evening.

Selma Kurz, who has sung little since she came over, owing to a severe cold, has signed with the Metropolitan for December and January, 1921-1922 and will not sing here before that. Galli-Curci sings at the same house in February, 1922, so we should hear many coloratura operas next winter.

The second sensation of the past week was the first New York appearance of Mme. Galli-Curci in the role of Mimi in Boheme, which she sang with the Chicago Opera Association on Thursday evening, the Rodolphe of this occasion was no less than Bonci, in glorious voice, and in every way the ideal lover. Madame certainly surprised her friends, by singing with a lovely and even tone throughout, and with a melting appeal in her voice which was very pathetic, as an actress she has gained in every way, and her exquisite notes floated over that vast Manhattan Opera House, like sunbeams, warming all within its radius. Boheme also proves to us, that it is not only in trills and fioratura that Galli-Curci is supreme, but that in her we have a lyric singer of infinite charm and new possibilities, let us have more roles of this sort from you, Madame. Bonci is certainly the prince of tenors, as he has been aptly named, he has a style and art all his own, and a love of the legato phrase, which is sadly out of date, at least in America. The duet and finale of the third act were truly memorable. Rimini, De-frere, and others completed a splendid cast, and Cimini conducted.

## Johanna Kristoffy

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Molselwitsch and Dohnanyi were the pianistic thrills of the week, the former played to the usual crowded Carnegie Hall, on Washington's birthday, and was in fine form, giving an excellent and poetic reading of the B minor Chopin sonata, and among the smaller works some less familiar Palmgren, which was uncored. He plays so sanely, and with such thoughtfulness of the composer's wishes, that he always is a great delight, and his many encores attested his popularity.

Dohnanyi is a superb player, whose first concert here in twenty years, was not proclaimed from the house tops in advance, but I predict that every one of those who enjoyed him Friday afternoon, will spread his fame. The program was of classic cast, with the Mozart Turkish March Sonata, and Beethoven's op. 27 in D minor. In between we heard several of his own works, which are already familiar to our programs. To sum up a general impression of his playing, I would call it reserved, and finely molded spiritually refreshing, and sincere. Technical feats were as nothing to him and were always subservient to the general scheme of the composer's intention. In the Beethoven, this was specially felt. Of his own music, I enjoyed his Rhapsodies op. 11 best, and would love to hear more of him as a composer. In Europe, he is equally well known as a composer, and conductor, and many of us have heard his name in America, as the teacher of Mischa Levitski. Certain it is, that he is one of the few exceptional pianists, who have recently come to us, and though his program shows him conservative, I feel sure he can, and will give us the modern as well. Wouldn't it be splendid to hear young Hungary's out-

## LORING CLUB CONCERT

The program of the third concert of the forty-fourth concert season of the Loring Club, on Tuesday evening, March 15th, at Scottish Rite Auditorium, includes a number of compositions for men's voices of much interest. Among the a-cappella numbers is Edward German's O Peaceful Night, showing that composer in a mood different from his Rolling Down to Itlo, which also will be sung on this occasion. A feature of the program is Mr. Sabin's A Spring Madrigal, a composition of the director of the club which, since its publication a few years ago, has won a place in the repertoire of many of the men's voice clubs.

Dudley Buck's Nun of Nidaros, for men's chorus and tenor solo with accompaniment of strings and piano, Charles Gounod's Song of the Golden Calf, two folk songs of Sweden (Vermeland and Dear Land of My Fathers), Genée's famous Italian Salad, the solo in which will be sung by Charles F. Bulotti, a group of songs by Mr. Bulotti, Arthur Foote's Serenade for Strings, are some of the other items on the program. The accompaniments will be by strings with William F. Larala as principal violin, and Frederick Maurer, pianist. The concert will be under the direction of Wallace A. Sabin.

## WAY DOWN EAST AT THE CURRAN

Way Down East, which is coming back to the Curran Theatre for a return engagement beginning tomorrow night, is the outstanding hit of the current season on the American stage. It is being seen throughout the country simultaneously and playing to the greatest crowds that were ever drawn to see an American story since the establishment of our stage. Over a quarter of a million theatregoers in the different cities of the country are weekly witnessing its presentations. This is a good average attendance for a season for an ordinary attraction and speaks plainer than any words or description as to the merits and the appeal of the Griffith masterpiece.

The screen version is based upon the simple tale of plain people revolving around the love of David Bartlett and Anna Moore in a New England rural community as originally played upon the stage in the dramatic tale by Lottie Blair Parker for a decade. Griffith has embellished it with those rare touches that he brings to everything he does for a motion picture narrative but upon such a scale that he has literally evolved a new art form.

Mr. Griffith has surrounded Lillian Gish and Richard Barthelmess with a remarkable cast which includes Lowell Sherman, Mary Hay, Mrs. Morgan Belmont, Burr McIntosh and others equally well known on the stage and screen. The Greenwich Village Follies, which has had such a successful run at the Curran Theatre, will close their local engagement tonight.

## GOGORZA

The concert a week from tomorrow, Sunday afternoon, March 20th, to be given at the Columbia Theatre by Emilio de Gogorza, the great and popular baritone, will once again find the Geary Street playhouse crowded to the doors with the admirers of this superb vocalist and artist. Gogorza is one of the foremost recital har-tones in the world today. His position is unchallenged and his popularity among all classes of music lovers is unprecedented. Gogorza advises Manager Selby C. Oppenheimer that he is once again singing in top form and Oppenheimer in turn assures San Franciscans that they will be regaled next Sunday with one of the finest song recitals ever heard here and those who were present when the singer appeared last January and recall the glorious afternoon spent in his presence will bear out Oppenheimer's promise.

An entirely different program will be given a week from tomorrow, the list including the following: Chants de la Vieille France, arr. by Julien Tierset—(a) J'ai vu la Bente, ma Mie (du XV siecle). (b) En Venant de Lyon (du XV siecle). Tambourin (du XVIII siecle); (a) Arabian Love Song (Boredine). (b) When the King went forth to War (Koeneman). (c) In Silent Night (Rachmaninoff); (a) Phidile (Duparc). (b) Voici que le Printemps (Debussy). (c) Le Plongeur (Wider); (a) En Calesa (F. M. Alvarez). (b) Noche Serena (Mexican Folk Song). (c) Amor v odio (Granados). (d) Clavelitos (Valverde); (a) John Peel (Old English Hunting Song). (b) Old Loves (Cyril Scott). (c) At the Postern Gate (Gena Branscombe). (d) Invictus (Bruno Huhn). Tickets are now on sale at Sherman, Clay & Company.

Glacomo Puccini, composer of such well known operas as La Tosca, Madame Butterfly, La Boheme and The Girl of the Golden West was reported to be seriously ill at his home in Italy. This report was later contradicted and a statement issued to the effect that Mr. Puccini has never enjoyed better health.



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put? His playing of Liszt's thirteenth rhapsodie was memorable.

Kreisler has been the soloist with Strinsky three times this week, playing the Beethoven, and Bruch G minor concertos. Of course there was a mob, and as always his playing was supremely beautiful.

Samaroff at her fourth Beethoven Sonate recital Thursday afternoon, had the assistance of her husband, Mr. Stokewski, who spoke informally on the middle creative period. He touched on only the piano contributions, and was most interesting and pertinent in his remarks. Aeolian Hall was comfortably filled, and the E flat, op. 33, No. 3 was the high moment of the afternoon. That same evening, Mme. D'Alvarez, who is to sing in San Francisco this spring, gave her last recital of the season, and as always evoked long and appreciative applause. Her arias of the older period showed her command of a legato tone of luscious beauty, and her Spanish group—well, one should hear her do them, to know how interesting and even unusual Spanish music can be.

The Metropolitan has been having the usual repetitions, among them Louise, in which Mme. Farrar is supreme, Ponselle's farewell in Don Carlos, and Alda's in Hadley's Cleopatra's Night. The Chicago Opera Association at the Manhattan Opera House, had a repetition of Gounod's Romeo and Juliet with Galli-Curci and Muratore in the title roles, and also the single performance of the season of Edipo Re, the one act opera of Leoncavallo, given for the first time in New York. The leading role was sung by Ruffo, who scored a personal success, and Dorothy Francis, an American girl with a lovely soprano voice was the only woman in the cast.





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The various modes (keys), their inherent character, their use, their structure (considering major and minor modes, Greek keys, Cambodian scale, Whole tone scales and combinations).

**January 29th.** The evolution of the piano merely as an instrument and its influence on the piano literature through the ages. (The parallelism to the orchestra's development.)

**February 4th.** The nations expressing their souls through the medium of dance movement, its translation into piano literature (from the ancient to the actual day).

**February 11th.** The scientific connection between the Fine Arts. The Architecture, Painting, Drawing. The Tradition of the Masses in its erroneous expression: Bach the First Cubist, Debussy the First Classic.

Illustrations for these four Lectures included Works by: Louis Aubert, Bach, Beethoven, Carpenter, Chopin, Couperin, Daquin, Debussy, Deodat de Severac, P. Grainger, Liapounoff, Moszkowski, MacDowell, Prokofieff, Ravel, Rebikoff, Schumann, St. Saens and others.

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## MISCHA LEVITSKI COMING

Mischa Levitski, the phenomenal young pianist, whose coming appearances in San Francisco are already creating exceptional interest, is one of the real prodigies of the musical world, and Manager Selby C. Oppenheimer, who is bringing him to San Francisco for two recitals at Scottish Rite Auditorium, on Tuesday night, March 22nd, and Sunday afternoon, March 27th, feels satisfied that San Franciscans will immediately capitulate to the sparkling genius of this justly famous pianist.

Youthful though he is (he has just passed his 21st birthday) his interpretative gifts are so remarkable that they recall the stories told of the precocity of Handel, Mozart and other masters and the miraculous results which they obtained from the spinets and harpsichords of their day. Levitski thrills his audiences with the enthusiasm of youth and yet one feels that underneath it all there is that rare knowledge which is the foundation of all music and which comes seldom except with years and experience.

His poise and assurance are extraordinary and even under the most trying circumstances he has been known to show no sign of disturbance nor to miss a single note. This was demonstrated in a concert tour in the Middle West last season, when he gave a recital in a small town which had only one hall which had to be used for all occasions. It had been arranged that a political meeting was to convene before the program



**MISCHA LEVITSKI**  
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Francisco at Scottish Rite  
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a Sensation

was half way done. The management was powerless to keep the crowd back, and in the people streamed, talking, laughing, rushing for seats and in all making an uproar which would have upset many a more seasoned artist. However, Levitski was so rapt in the musical message which he had to tell and showed such devotion to those who had come to hear him that he played on as though the usual concert hall decorum was prevailing. He gave no sign of what the ordeal must really have been and he had his reward in that his art at last compelled the silence which was his due, and in the end the politicians succumbed to the spell of his playing and he was forced to add encore after encore, prolonging his recital long after the hour when the second meeting had been scheduled to begin.

Tickets now on sale at Sherman, Clay & Company.

## SPECIAL ATTRACTIONS FOR BERKELEY

Manager Selby C. Oppenheimer has arranged with Samuel J. Hume, director of the Greek Theatre in Berkeley, to present a series of unusual special musical attractions in the classic playhouse during the next few months.

The first of these will be the initial appearance in this section of the much discussed and famous American dancer, Lada, whose unique entertainments have created much comment throughout the world. Lada will appear on Saturday night, April 2nd, in a delightful program which will include Strauss' Blue Danube Waltzes; MacDowell's Shadow Dance; a series of Brahms Waltzes, interpretations of works by Sibelius, Chopin and others. She will be assisted by the Pawling Trio (violin, cello and piano), and in addition have the assistance of the splendid mezzo-soprano, Maurine Dyer.

The second event of this series will be a great concert by the Philharmonic Orchestra of New York, America's pioneer orchestral body of 100 musicians under the leadership of Josef Stransky and Henry Hadley. This concert will take place on Saturday night, April

23rd. The concluding number of the series will be a joint program by the Adolph Bolm Russian Ballet and George Barrere's Little Symphony Orchestra. The Greek Theatre management have announced a special series rate on tickets for these events which will undoubtedly be numbered among the most attractive offerings ever made in the beautiful open air playhouse.

## MATZENAUER

The glorious contralto, Margaret Matzenauer, has been achieving the greatest successes of her ultra-successful career during the present season. Her operatic performances with the Metropolitan Company in New York have brought forth finer praise for her art and voice than has ever been accorded a contralto singer on the classic boards of the famous opera house.

Her Delilah, Ortrud, Amneris and Isolda have been outstanding features of the operatic performances in which they appear and the critical corps of New York have unanimously placed her on a par with Caruso and Farrar as an operatic attraction.

San Franciscans well know Matzenauer's peerless position among concert recitalists, for she has already displayed her art in this city and when she comes to the Columbia Theatre on Sunday afternoon, April 10th, under Selby C. Oppenheimer's management, she will be greeted by an enormous crowd of her admirers among local music lovers.

Oppenheimer states positively that Matzenauer will give but one recital in San Francisco on her present tour.

Madame Rose Relda Cailleau, the well known soprano soloist and vocal teacher, presented fourteen of her students in an informal recital at her residence studio, 3107 Washington street, on Saturday afternoon, February 26th. The affair proved to be a great success and the efforts of the young vocalists were heartily commented upon by the appreciative audience present. The following program was rendered: Ensemble—Sweetheart sigh no more (Lynes), (a) When the Dream came there (D'Hardelet), (b) Pale Moon (Logan), Miss Myrell Rosenthal, (a) Phyllis (Old English), (b) Eventide (Blumenthal), Miss Madeleine O'Brien; (a) Cradle Song (MacFadyen), (b) A Li'l Bit O' Honey (Bond), Miss Marcelle Lehmann; (a) Thou Art so Like a Flower (Chadwick), (b) An Open Secret (Woodman), Miss Miriam Healy; Duet—Lakme (Delibes), Mrs. B. Williams and Miss Corinne Keefers; (a) Since We Parted (Allister), (b) The Cuckoo (Lehman), Miss Margaret O'Brien; (a) Aris-Saphe (Gounod), (b) The Wind Speaks (Schaefer), Mrs. J. Golden; (a) Elegie (Massenet), (b) Rain (Curran), Miss Blanche Kollman; (a) His Favorite Flower (Lowitz), (b) If in the great Bazaars (Finden), Miss Helen Mauser; (a) Aria-Rigoletto (Verdi), (b) Still as the Night (Bohm), Richard Hunter; (a) Aria-Butterfly (Puccini), (b) Pirate Dreams (Hueter), Miss Margaret Mack; (a) Aria-Mignon (Thomas), (b) Coming Home (Willehvi), Miss Corinne Keefers; (a) Jean (Spross), (b) Aria-Carmen (Bizet), Mrs. B. Williams. Mrs. J. Baslmann, at the piano.

H. B. Pasmore will present three of his artist pupils, the Misses Althea Burns, Rosabelle Scott, and C. J. Howell at the opening half hour of music spring season at the Greek Theatre, Berkeley, next Sunday afternoon at four o'clock. Several of Mr. Pasmore's songs will be sung. Suzanne Pasmore Brooks will be the accompanist.

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OTELLO—Rosa Raisa, Charles Marshall, Rimini, etc.  
**Tuesday, April 12th**  
CARMEN—Mary Garden, Muratore, Baklanoff, etc.  
**Wednesday, April 13th**  
TRAVIATA—Frieda Hempel, Bonci, Rimini, etc.  
**Thursday, April 14th**  
AMORE DEI TRE RE—Garden, Edward Johnson, Baklanoff, Lazzari, etc.  
**Friday, April 15th**  
TROVATORE—Raisa, Van Gordan, Lamont, Rimini, etc.  
**Saturday Mat., April 16th**  
MARTHA—Hempel, Bonci, Lazzari, etc.  
**Saturday Night, April 16th**  
FAUST—Garden, Muratore, Dufranne, etc.

**Monday, April 18th**  
RIGOLETTO—Hempel, Bonci, Rimini, etc.  
**Tuesday, April 19th**  
CAVALLERIA—Raisa, Lamont, Deferre, PAGLIACCI—Muratore, Rimini, Maxwell, etc.  
**Wednesday, April 20th**  
THAIS—Garden, Martin, Dufranne, etc.  
**Thursday, April 21st**  
LOHENGGRIN (in English)—Raisa, Van Gordan, Johnson, Baklanoff, etc.  
**Friday, April 22nd**  
ELISIR D'AMORE—Hempel, Bonci, Rimini, etc.  
**Saturday Mat., April 23rd**  
MONNA VANNA—Garden, Muratore, Baklanoff, etc.  
**Saturday Night, April 23rd**  
TOSCA—Raisa, Johnson, Rimini, etc.

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The transcontinental tour of New York's great orchestral body, the Philharmonic Orchestra, has already started, and the 100 musicians, under Josef Strakosky and Henry Hadley, are headed westward. The Philharmonic, which is America's oldest orchestra and one of the most popular of all the great Eastern organizations, will appear in two special programs in this section on Saturday night, April 23rd, in the Greek Theatre, Berkeley, and on Sunday afternoon, April 24th, in the Exposition Auditorium, San Francisco.

Lada, famous American dancer, whose vogue spreads from East to West and North to South, throughout the breadth and length of the land, will appear in the Greek Theatre at the University of California on Saturday night, April 2nd, in a special program.



# The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 8, 1921.

The premiere performance of the California Grand Opera Company will be celebrated tonight at Philharmonic Auditorium with the production of the Gilbert and Sullivan comic opera "Iolanthe," featuring Irene Pavloska, contralto; Basil Ruysdael, basso; Edwin Stevens, tenor, and Marie Morgan, singing comedienne.

W. G. Stewart, manager; Charles H. Baker, business manager, and Hans Linne, conductor, have assembled what promises to be an interesting cast with a chorus of 60 voices, a corps de ballet and 50-piece orchestra. A detailed account of the presentation will be given in the next issue. So much may be said in favor of Mr. Stewart's work as producing director-general that he has spent an immense amount of forethought and creative effort to achieve the high artistic standard for which his operatic creations have been so much admired.

Josef Hofmann gave two unforgettable piano recitals. The first one included the Chopin B flat minor Sonata, Schumann's Carneval and smaller numbers, among them Fanny Dillon's Birds at Dawn, which had to be repeated, and as a tribute to his fellow artist, Rudolf Ganz, a Rustic Dance by this composer. The second recital was devoted to Chopin exclusively. It would mean carrying owls to Athens to describe Hofmann's technique or to say anything in praise of his playing. So much may be added that he combines technique and orchestral effects in masterly fashion without craving for such effects. With him the piano is not the end, only a medium. Truly, this Josef deserves the "colored coat" of biblical fame as an exceptional artistic distinction.

David Scheetz Craig, the Seattle editor-publisher of "Music and Musicians," spent a few days in Los Angeles.

L. E. Behymer added a few inspiring words about the musical pioneer spirit which has made the West and Los Angeles eminent musical spheres. He heartily endorsed Mr. Stewart's efforts on behalf of the California Opera Company.

Mr. Carl Bronson was the closing speaker, asking for adequate publicity on behalf of musical events, calling upon the federated clubs to support movements such as the California Opera Company and concertizing artists through widespread and thorough announcements.

The concert of the Philharmonic Orchestra under Walter Henry Rothwell last Saturday was characterized by beautiful blending of tonal color. The program itself was pleasing in its composition, a feature in which Mr. Rothwell excels.

The reading of the Schubert Unfinished Symphony was lovely. There was an element of meditateness which lent due depth to the interpretation. The various instrumental sections vied with each other for purity of style. The first violin sang with a feathery tone, the legato of the cello being of smooth, subdued strength. The wood-wind and horn sections wove tones and phrasings of a quality which, too, made the orchestral texture a real Schubertian fabric.

Ilya Bronson, the soloist of the apparently so simple yet in reality so difficult concerto, played with remarkable technique and great musical insight. He no longer needs any introduction, especially as the beauty of his tone during many incidental soli in the course of the past two seasons have won him legions of admirers. This quality became specially evident in the Adagio. His playing did not have the firmness nor the purity of pitch one is wont to hear from him. The cadenza of the first movement, written by Mr. Bronson for the occasion, compares favorably with those flowing in the later parts. There was cordial applause after every movement.

The capacity for tonal shading which our orchestra possesses was captivatingly demonstrated in the Finnish tone-poem The Swan of Tuonela, when Paul Gerhardt made a strong impression with his English horn solo.

Both the Haydn and the Sibelius works had not been played before by this orchestra. A novelty to Los Angeles was Georg Schumann's Dance of the Nymphs and Satyrs, which ranges from romantic daintiness to jolly abandon. It is charmingly orchestrated and delightfully humorous. It gave the woodwind players another opportunity to shine. Mr. Rothwell certainly chose very happily when selecting this number, and he gave it also a happy interpretation which was much appreciated.

With the tonal breadth and colorful warmth of the Prelude and Love Death from Wagner's Tristan and Isolde the program ended impressively.

Alfred Kastner, the successful solo harpist of the Philharmonic Orchestra, will add as special feature several soli to the program of the Apollo Club Chorus.

Miss Florence Middaugh, noted contralto, gave a pleasing recital together with Raymond Harmon, gifted tenor, at the Garden Court. On Sunday she was the soloist at the Huntington Hotel in Pasadena, which won her a return engagement. Next week she will be heard at the Maryland Hotel.

Helen Klokke, artist pupil of Roland Paul, well known voice teacher, gave a fine reading of Monna Vanna at Egaa Little Theatre, Tuesday, doing the seven principals. She possessed full command of her material.

The J. Spenser-Kelly Music Art Studio, formerly in the Majestic Theatre Building, is now at 344 Blanchard Hall. Gertrude L. Carver, pupil of Mr. Spenser-Kelly, was one of the most interesting students in the recent pupil recitals of the Wa-Wan Club.

Mme. Anna Ruzena Sprotte, contralto, was the most interesting feature of the recent Orpheus Club program given at Gamut Theatre. Mme. Sprotte is very much in demand for programs through the state, in addition to her busy teaching season in Blanchard Hall.

The week beginning April 4th will bring to our city the season of the Chicago Grand Opera Company. This operatic feast promises to surpass anything offered heretofore in Los Angeles. Impresario L. E. Behymer is in complete charge of the local season and together with his able associate, Miss Rena MacDonald, that resourceful publicity expert, has already awakened keen interest for the event. The "run" on the box office which started the advance sale this morning shows that Miss MacDonald's press campaign already has borne good fruit, though we are yet four weeks distant from the opening night.

The programmatic outline of the local season is of interest:

Monday, April 4. Othello. Rosa Raisa, Charles Marshall, Giacomo Rimini, Maria Claessens, Lodovico Oliviero, Jose Mojica, Virgilio Lazzari.

Tuesday, April 5. Carmen. Mary Garden, Lucien Muratore, Georges Baklanoff, Margery Maxwell, Desire Defrere, Constantin Nicolay, Edouard Cotreuil, Carmen Pascova, Philine Falco and Ballet.

Wednesday, April 6. La Traviata. Frieda Hempel, Alessandro Bonci, Carlo Galeffi, Philine Falco, Jose Mojica, Constantin Nicolay, Desire Defrere and Ballet.

Thursday, April 7. L'Amore Dei Tre Re. Mary Garden, Edward Johnson, Carlo Galeffi, Virgilio Lazzari, Jose Mojica, Philine Falco.

Friday, April 8. Lohengrin. Rosa Raisa, Edward Johnson, Georges Baklanoff, Cyrena Van Gordon, Desire Defrere, Edouard Cotreuil.

Saturday Matinee, April 9. Monna Vanna. Mary Garden, Lucien Muratore, Georges Baklanoff, Edouard Cotreuil, Jose Mojica, Constantin Nicolay, Desire Defrere.

Saturday Evening, April 9. L'Elsir D'Amore. Frieda Hempel, Alessandro Bonci, Giacomo Rimini, Vittorio Trevisan, Philine Falco.

Madame "la directrice-generale" Mary Garden is in supreme command. Her chief assistants are Giorgio Polacco, much beloved conductor, and Jacques Coini, General Stage Director. Mr. Polacco will share conductorial honors with Gino Marinuzzi, Alexander Smallens and Pietro Cimini. From here the company will journey to San Francisco where a two weeks' season opens on the 11th of April. Only Denver will be visited on the return trip of the company from San Francisco.

## Grauman's Theatre

The Hungarian program at the orchestra concert yesterday morning in the Grauman Theatre again showed the musical resourcefulness of Misha Guterson, the conductor, who had picked some of Liszt's most effective works for the occasion.

The national character of Liszt's compositions was duly brought out in the opening and closing selections, the first and second rhapsodies, which more than other works embody the fiery strains of the chivalrous magyars. The elasticity of rhythm and emotional abandon of these rhapsodies drew warm applause from the big audience.

One of the finest lyrical pieces by Liszt, his Love Dream, and his dramatic tone poem Les Preludes, proved that not only brilliancy of playing but warmth of expression and colorfulness of sound are the pleasing features of the Grauman Orchestra.

Though a newcomer to the patrons of these concerts, Madame Annie Timmer, the cello soloist, instantly won the favor of her hearers with the Hungarian Rhapsody by Popper. Her facile technique is well fitted to display the sparkling moods of this virtuosic work. She gave much pleasure also with tones of much warmth and expression, rising amply above the orchestra, both in her main selection and during the encore.

Rosa Raisa, the well known dramatic soprano of the Chicago Opera Association states in an interview that she is looking forward eagerly to her return to California, where she will renew the acquaintance with many friends made here during her last visit to this city, when the late Campanini first introduced her, while on a tour of this country. There is no doubt but what Madame Raisa will electrify her audiences with the opulence of her voice and the vitality of her action.

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### CALIFORNIA FEDERATION OF MUSIC CLUBS

Second Conference in Los Angeles Results in Encouraging Reports About Impending Convention

By BRUNO DAVID USSHER

The second conference of Presidents of Music Clubs affiliated with the California Federation of Music Clubs took place Tuesday noon, March 1st, at the City Club. Mrs. Cecil Frankel, President of the State Federation acting as toastmaster. In introducing the speakers, Mrs. Frankel remarked that the California Federation of Music Clubs had widened its functions as a clearing house of musical affairs of all kinds. She called on the leaders of the music clubs to make this an "American" year in shaping the programs.

"We must adopt a national viewpoint which will naturally also benefit our resident composers living in this state. Of American compositions we must choose but the best in our presentations, so that the creative work of American composers will compare well with that of foreign sources," she said closing her remarks to introduce the guests of honor.

These were Mrs. Russel Barnes from Pittsburgh, President of the Liberty District of the National Federation of Music Clubs; Mr. David Scheetz Craig, editor of the musical monthly "Music and Musicians," published at Seattle; Mrs. T. A. Witworth, past president of the South Dakota State Federation of Music Clubs and W. G. Stewart, producing director-general of the California Opera Company, which will have its premiere with Iolanthe next Monday.

Mr. Stewart pointed to the value of California Opera Company as a factor in the Western music life. He stated that the company is entirely recruited from resident artists and Western talents.

"In the chorus are singers who have the qualities which would rank them as principals. This California Opera Company will give young artists the necessary experience to enter active operatic work. Our rehearsals have been such as to vouchsafe highly artistic results," Mr. Stewart concluded.

Turning to the purpose of the president's conference Mrs. Frankel explained that active plans had been made definitely for the State Convention of the Federation which will be held Monday, May 1, and last till Wednesday the fourth. She called on Mrs. Gertrude Ross, chairman of the program committee.

Mrs. Ross, well known composer-pianist of this city, gave a brief outline, according to which Sunday morning of May first will be devoted to a historical demonstration of Church music at the Temple Baptist Church. Music of all ages and of the various sects will be presented by the choir of the Temple Baptist Church.

Monday morning will be devoted to business matters of the Federation. Chamber music will occupy the afternoon, and a reception is planned for the evening in the Ballroom of the Alexandria Hotel, the Federation headquarters. On this occasion Miss Norma Gould and her students will offer eurythmic dances. The entire Tuesday will serve to give an exhibition of "Music in the Public Schools." Several of the High School orchestras will play. The L. A. High School orchestra and chorus will perform a cantata. Addresses by Miss Katherine Stone, supervisor of music in the Los Angeles schools, Arnold Wagner of the College of Music, and Earl Z. Meeker on the subject of music in the school has been assured. Work of the Junior Music Clubs will also be demonstrated on Tuesday. In the evening a banquet will be held. To emphasize the correlation of all arts several one-act plays by the Drama League Clubs are to be offered as diversion. Various short program and lectures are scheduled for Wednesday and the Woman's Orchestra is arranging for a concert in the evening. The program will feature larger works by California composers. There is also a possibility of Madame Lada, the famous dancer, appearing on the program.

Mrs. Grace Widney Mahee, president of the Wa-Wan Club, whose initiative secured this year's convention for Los Angeles, and who has been named chairman of the local board, reported about her various sub-committees. She also presented a resolution to assembled residents of music clubs, which had been adopted by the Wa-Wan Club, to the extent that the California Federation of Music Clubs requests all orchestras and musical organizations to place on every program at least one American composition of recognized standard. The resolution was unanimously accepted.

Mrs. Dean Mason, president of the Los Angeles Symphony Orchestra Association, offered to entertain the convention guests at her home.

Impresario L. E. Behymer spoke briefly on the work of his committee, that of philanthropy. He advised that the interest in the prize competition for chamber music and the state song is very active. He further assured his hearers that the financial means would be found by his committee to send the prize winner at the Young Artists' State Competition to the National Contest to further defend California's musical honor. The Young Artist's Contest promises to be the largest one ever held so far. It will require three days' hearings.

Mrs. Otto Neher, president of the Woman's Orchestra, explained the aim of her organization which has given many instrumentalists and music teachers the first opportunity to acquire orchestra routine of symphonic character.

Mrs. Mattison B. Jones, who is in charge of the Extension Department, gave a gratifying report about the growth of musical club life and the development of the Federation. Three musical clubs have been formed in Glendale, all of which have joined the State Federation. She urged for similar activities in other centers so that California would win the honor banner for the

largest number of music clubs federated. This banner will be awarded at the National Convention this summer. Mrs. Jocea also reported about the propaganda carried on by the State Federation in favor of a National School of Music, which includes a demand for State Opera Houses. Her drive for the enlistment of music clubs and choirs for affiliation with the Federation is rapidly progressing.

### L. A. ORATORIO SOCIETY TRIUMPH

John Smallman Arouses Enthusiasm by Presenting  
Henry Hadley's Ode to Music in  
Splendid Fashion

By BRUNO DAVID USSHER

What the Philharmonic Orchestra has done for our city by raising our symphonic ideals, the Los Angeles Oratorio Society accomplished under John Smallman, with a most successful first performance of Henry Hadley's Ode to Music. It was a red-letter day for this organization because this beautiful work is extremely difficult. Yet they did justice to it. The concert may well be considered a historical event in our music life, because it constituted the performance of the most valuable large American work in recent years. No other choral society ever attempted an undertaking of this kind. The concert recorded also great musical progress for the members of the chorus as a singing body. This was strikingly demonstrated and conductor John Smallman must be given high credit for it. Mr. Smallman himself has developed happily as a decisive and finely discriminating leader of large musical forces. He did excellently with his 150 singers, the boys' choir and fifty players from the Philharmonic Orchestra.

Hadley's music is saturated with melodic and harmonic beauty. Harmonically it is very interesting and gave the chorus ample opportunity to display their astounding qualities of intonation. The oratorio is based on that wonderful poem by Henry van Dyke, Music—an Ode. It is poetry of exalted loftiness, inspiring in thought and select choice of verbal pictures. Hadley surrendered himself to these values which most fortunately affected his music. The poem and the cantata are grouped in ten sections with various fitting incidental numbers for the orchestra alone. The choral numbers are captioned Prelude (one and two), Play Song, Sleep Song, Hunting Song, Dance Song, War Song, Symphony (also choral), Iris, Sea and Shore. Hence the work contains many varied situations and requires an aptitude for change of style and atmosphere which was convincingly supplied by the performers. The performance was specially creditable also because minute detail work as well as great expressiveness in climaxes and anti-climaxes were rendered not only with carefulness but a freedom that roused the audience to enthusiasm as it could seldom be observed.

The soloists too entered readily into the spirit of the work. Melba French Barr possesses a pleasing soprano, combining clearness of tone with that of diction. The composer has given to the soprano soli of ready appeal, more so than other voices, so that this technically well equipped singer pleased much. Miss Lilla Snelling sang the Sleep Song, her most important solo, beautifully in tone, and with a restraint demanded by the character of the words which proved her artistic discrimination. This quality was shown also in her phrasing and general expression, so characteristic of this number. Also in her other numbers Miss Snelling proved her vocal and interpretative finesse to the delight of her hearers. Clifford Lott, one of our most versatile singers, won immediate success with his long and difficult Hunting Song. He is an artist whose cooperation spells success to every concert. What Mr. Lott lacked in tonal color he supplied through vocal skill and musicianly emphasis in every solo. Earl Alexander, a tenor of lyric timbre, appealed specially in his Iris solo. Somewhat limited in tone volume, his voice did not always carry sufficiently. He, too, was warmly applauded.

Dr. Ray Hastings gave due assistance at the organ. The members of the Philharmonic Orchestra played most creditably for theirs was a difficult task.

The successes of the Los Angeles Oratorio Society are in no small measure due to the efficient manner in which they are prepared from the administrative aide. John A. Wilferth, president; F. C. Noel, vice-president; Floy L. Sisco, financial secretary; Myrtle L. Burgess, corresponding secretary; W. E. Mosser, treasurer, and J. J. Schumacher, business manager, too, may therefore claim their share in the honor of the day.

Mere justice demands it that the name of the official accompanist of the chorus, Miss Lorna Gregg, be mentioned here, for it was in the rehearsals that this vocal battle was won so gloriously.

The Pacific Musical Society will give two concerts during the month of March. The first took place in the Ball Room of the Fairmont Hotel on Thursday evening, March 10th, and the program included the Arion Trio, consisting of Josephine Holub, violinist, Margaret Avery, cellist, and Joyce Holloway, pianist. Zella Valassde, mezzo-soprano with Mrs. John Dennis Arnold, Jr. at the piano and Luther Marchant, baritone with Mrs. Cecil Hollia Stone at the piano. The second program for March will be rendered on Thursday evening, March 24th, in the Fairmont Hotel Ball Room and the artists participating will be Sofie Hammer, Norwegian lyric soprano assisted at the piano by Henrik Gjerdrum and Stephanie Schehatowitch, Russian pianist.



## M. ANTHONY LINDEN'S RAPID SUCCESS

During Comparatively Brief Sojourn in San Francisco Distinguished Flutist Succeeds as Orchestral Player, Soloist and Conductor

M. Anthony Linden, sole flutist of the San Francisco Symphony Orchestra, and conductor of his own ensemble artists at the McArthur (formerly Ye Liberty) Theatre in Oakland, came to this city last October to assume his position as solo flutist after having enjoyed a wide reputation as solo flutist of the Minneapolis Orchestra for some time. From the moment he made his first appearance here with the San Francisco Symphony Orchestra Mr. Linden enjoyed a genuine success by reason of his unquestionable orchestral ability, his decided artistry as flute soloist in which capacity he revealed a beautiful, mellow, big and ringing tone and an accurate intonation and technical skill.

M. Anthony has a wide musical experience in grand opera, symphony, chamber music, concert work, as well as orchestral conducting. At present he is conducting his own orchestra of ensemble artists at the McArthur Theatre in Oakland in association with the Alice Gentle Players and is scoring daily triumphs inasmuch as his programs and mode of interpretation struck the fancy of Oakland's musical public and hearty applause as well as frequent demands for encores are the rule. A special feature of his program is the introduction of flute solo numbers at every performance which are invariably received with spontaneous and prolonged enthusiasm.

Not one of the least important services rendered this community in a musical way is the organization of the Trio Louise by Mr. Linden, the personnel of which consists of such astute musicians as M. Anthony Linden, flute; Kajetan Attil, harp, and Albert King, 'cello. This unique and select ensemble organization began, immediately after its organization, to rehearse programs of distinct refinement and artistic uniqueness for performance in engagements throughout California. The Trio Louise could easily have accepted engagements this season, had the artists comprising the same not wished to first be thoroughly prepared with a sufficiently extensive repertoire and sufficiently well rehearsed program to meet the most severe demands from fastidious music lovers. With the close of the symphony season the Trio Louise will continue its rehearsals most assiduously and will be ready for engagements during the summer and next season.

Emmy Louise Linden is a prominent member of the Linden ensemble artists now appearing at the McArthur Theatre, Oakland. She is a pianist of distinction and appears in solo numbers at every performance scoring a decisive triumph on each occasion. She possesses a limpid tone, free and accurate technic and natural musicianship and artistry. In his conducting Mr. Linden impresses by dispensing with the score, making a fine appearance, revealing magnetism and distinct personality and obtaining uniform and instant response from his musicians. He includes in his programs the lighter form of orchestral literature thereby suiting the taste of the major portion of the public, and he scores a special success with his own orchestral arrangements of the better compositions.

Since his advent in San Francisco Mr. Linden has appeared before leading clubs and fraternal organizations in the bay cities and during the comparatively short time he has been identified with the McArthur Theatre in Oakland he has established for himself a large and loyal following.

## CALIFORNIA THEATRE ANNIVERSARY CONCERT

Herman Heller Compiles Unusually Fine Program, Including One of His Own Compositions for Fifty-second Grand Concert

The fifty-second grand Sunday morning concert which will emphasize the first anniversary event at the California Theatre will take place tomorrow morning under the direction of Herman Heller. During this year the management of the California Theatre has contributed greatly to the musical progress of the community. One of the most important factors of these Sunday morning concerts is the recognition of California artists. Thanks to the management of the theatre resident artists have been given an opportunity to add to their financial resources as well as to gain prestige and prove to the musical public that they are just as much entitled to applause and recognition as any of the visiting artists.

In consequence of this attitude of the California Theatre the cause of the California artist has been greatly assisted. For the people did not only have an opportunity to decide regarding the excellence of resident artists, but by placing them on a par with Eastern artists and artists of international reputation the California Theatre has proved by actual demonstration that we have just as fine artists residing here as reside in other parts of the country. It was also gratifying to note that the California artists in many instances received greater applause and attracted larger houses than the visiting artists.

As a recognition of this attitude toward resident artists the musical public of San Francisco ought to crowd the theatre to the doors tomorrow morning. The soloist on this occasion will be Harold Henry, the noted American pianist, who has been repeatedly announced but whose appearance has been postponed every time on account of one delay or another. Mr. Heller has prepared an excellent program for this occasion. The introductory number will be *Pomp and Circumstance* March (Elgar). This will be followed by *Solitude* which will show Mr. Heller as a composer as well as a conductor, and this being the anniversary concert of a series of fifty-two founded by Mr. Heller it is but fitting that

the program should contain one of his own compositions. *Solitude* will be played by Mr. Fitzpatrick as a violin solo, accompanied by the orchestra.

## STRAUSS-SCHEHATOWITCH RECITAL

A recital which is attracting the interest of the entire musical populace of San Francisco is that which Lawrence Strauss and Stephanie Schehatowitch will give in the Colonial Ball Room of the Hotel St. Francis on Monday evening, March 14th. The principal reason why so much pleasant anticipation is attached to the affair is mainly because Lawrence Strauss is one of the most distinguished young artists residing in the West, where he enjoys great popularity. His voice and his art have been frequently compared to that of the noted French tenor, Edmond Clement, which in itself is a flattering tribute for there never existed a more charming artist than Mr. Clement. One of the songs which Mr. Strauss will sing will be the 137th Psalm set to music by Ernest Bloch.

Miss Stephanie Schehatowitch is a young Russian pianist whose brilliant pianism and artistry has established her reputation firmly among the musicians of California. No matter where this artist may perform she completely captivates her audience by her marvelous playing and the tremendous force of her personality. She possesses a most astonishing technical equipment as well as being endowed with an emotional temperament so that from every standpoint her work gives complete satisfaction and pleasure. The following program will be rendered by Mr. Strauss and Miss Schehatowitch: (a) *Lamento Provencale* (Paladilhe), (b) *Extase* (Duparc), (c) *Lettre a une Espagnole* (Laparra), (d) *Death's Serenade* (Moussorgsky), Lawrence Strauss; (a) *Invention in E* (Bach), (b) *Melodie* (Gluck-Sgambati), (c) *Rondeau des Songes* (Rameau), (d) *Les Barricades Mystereuses* (Couperin) Stephanie Schehatowitch; Psalm 137 (first time in San Francisco) (Ernest Bloch), Lawrence Strauss; Sonata in B Flat Minor (Chopin), Grave—*Doopio Movimento*, Scherzo, Marche Funebre, Presto, Stephanie Schehatowitch; (a) A Serenade (Cyril Scott), (b) *Cargoes* (Tom Dobsen), (c) *Do Not Go, My Love* (Richard Hageman), (d) *The Cowhey* (Cecil Burrell), Lawrence Strauss; (a) *Pavane* (Ravel), (b) *Danse* (Elkus), (c) *Prelude G Minor* (Rachmaninoff), Stephanie Schehatowitch.

## WESTERN SINGERS IN NEW REPERTOIRE

The Western Singers are distinguishing themselves by their perseverance and steady artistic improvement. Last week saw the opening of their second month with a praiseworthy performance of *Cavalleria Rusticana* in which Irene Meussdorffer as Santuzza, Carcione as Turiddu and Warford as Alfio won new honors. Nellie Doty sang the scanty measures allotted to Mamma Lucia with a warm, genuine contralto voice that is a decided asset to the company. Helen Hume, in spite of evident nervousness and a severe cold, made a charming Lola with promise of better things to come. The chorus was suggested by a trio of pretty girls and the members of the company who were not wearing stellar robes at this performance. It was a pity that singers could not be found who could fill the gaps in the choral support. But that will come later, as Maestro Serantoni intends to train an Italian chorus for future use.

As one of the members of the Carmen quartette was suddenly called away Clare Harrington hurriedly assembled the Faust cast and sang Marguerite in the Garden Scene, once more winning an ovation with her beautiful characterization of the Goethe heroine. Frank Mueller sang the *Cavatina* again with great effect. His voice is rarely lovely.

On Friday night the promised revival of *Don Pasquale* took place. This is one of the most difficult comic operas ever thrust upon young performers. The Western Singers wrestled successfully with its problems. Claire Harrington emerged from the ranks of the tragic queens of emotionalism and displayed unexpected comedy powers. She looked charming and sang the florid music delightfully in the role of Norina. Sylvester Pearson as Don Pasquale himself added another wreath to his laurels. He is an excellent character actor and his voice is smooth and true. Frederick Warford appears in the guise of the clever Doctor Malatesta and sings the coloratura baritone with unusual clarity and volume. Carcione was afflicted with nervousness but looked picturesque as the unhappy Ernest. Carl Vinther made the part of the Notary a laughable bit.

The stage pictures posed by this unique little company are colorful and not to be forgotten. How many of the audience would suspect the costumes of being home-made? The Western Singers are deserving of every success and they will win it. With Serantoni at the helm, music's seas are of easy passage for them.

## EXPOSITION AUDITORIUM

One of his own most important compositions, *Sonata in F*, Opus 95, will be played by Edwin H. Lemare on Sunday evening at his organ recital in the Exposition Auditorium. The sonata, which has five movements, will be given complete. Lemare has prepared new transcriptions of well known airs, and has included in the program two of them—*Tenting Tonight* and *Annie Laurie*. The other selections are Bach's *Aria* for the G string and the closing scene of *The Rheingold*, describing the entry of the gods into Walhalla. Lemare will give also an improvisation, for which brief themes are requested from the audience. The recital begins at 8 o'clock.

## CALIFORNIA OPERA COMPANY SCORES TRIUMPH

Premiere of *Iolanthe* Proves Artistic Success and is Heartily Received—Fine Performance Full of Gilbert & Sullivan Spirit

By BRUNO DAVID USSHER

(By Wire to the Pacific Coast Musical Review)  
Los Angeles, March 9, 1921.—Premiere of *Iolanthe* by California Opera Company artistic success and well received. W. G. Stewart, producing director general, Hans S. Linne, conductor, and Charles R. Baker, business manager, gave fine performance, full of genuine Gilbert & Sullivan spirit. Irene Pavleska, prima donna soprano, as Phyllis, most charming vocally and as actress. Edwin Stevens, so well known to San Franciscans from his early Tivoli Opera House triumphs, delightfully funny as Lord Chancellor. Basil Ruysdale as Private Willis revealed fine characteristics. Encores running as high as four. Chorus of fifty of fine vocal material, well drilled and act effectively. Costumes beautiful and well chosen. Stage settings of convincing atmosphere. Total effects highly artistic and speak well for Stewart's musical and dramatic aims.

## CLOSE OF SYMPHONY SEASON TOMORROW

Sunday afternoon's concert in the Curran Theatre will mark the close of the 1920-1921 season of the San Francisco Symphony Orchestra. The past season has been the most successful in the history of the organization, thirty-four concerts having been given in the regular series besides sixteen extra concerts, of which nine were in Berkeley, three in Palo Alto and one in San Jose.

For this last concert Alfred Hertz has selected one of the most inviting programs of the season, the principal feature being Richard Strauss' tone-poem, *Death and Transfiguration*. This profoundly impressive work, which has not been heard here for several seasons, is universally admitted to be Strauss' masterpiece, in fact, in seniority breadth and nobility it has hardly a parallel in all modern music.

The symphony to be given is the melodious and ever-welcome G Minor of Mozart, while the balance of the program is made up of Borodin's *Sketch of the Steppes of Central Asia*, and the *Concerto Gresso*, Opus 3, No. 1 of Handel. The latter work, which is being played for the first time at one of the regular concerts, is unique through its use of the piano as an orchestral instrument, with Alfred Hertz presiding at the keyboard. This composition is typical of the concerto of Handel's time, the harpsichord being used merely as an addition to the orchestra rather than an instrument for the display of technical brilliancy.

## SECOND KEREKJARTO CONCERT

Duci de Kerekjarto, his mother and Desiderius d'Antalfy, accompanist, arrived in San Francisco Wednesday and registered at the Hotel Chancellor. Kerekjarto, who is a celebrated Hungarian violinist, is making his second appearance in San Francisco at the Columbia Theatre, on Sunday afternoon, March 13th, 2:30 o'clock, under the local direction of Frank W. Healy. The first concert took place on Thursday evening too late for review in this issue.

Mr. Kerekjarto is a Bach worshipper and practices that master daily. "I also play Paganini on my programs," he declared, "and have written some variations on a number of Paganini themes and melodies I discovered in my travels—melodies forgotten and of unsuspected existence, in some cases." Here is the program for Sunday's concert: *Devil's Trill* (Tartini), Cadenza by Kerekjarto; Variations on a Hungarian Theme, op. 72 (Hubay); (a) *Nocturne*, D flat major (Chopin), (b) *Romanza Andaluza* (Sarasate), (c) *Hota de Pablo* (Sarasate), (d) *Perpetuum Mobile* (Riese); *La Ronde des Lutins* (Dance of the Elves) (Bazzini).

Miss Hana Shimozumi, the talented Japanese song bird, is appearing in joint recital with Raoul Vidas, the noted French violinist, in cities of the East and Middle West. Miss Shimozumi will be remembered from her recent success with the Gallo English Opera Company and prior to that as one of Mrs. A. F. Bridge's brilliant young artist pupils.

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## TRANSBAY CITIES HAVE BIG MUSIC SEASON

S. F. Symphony Orchestra, Samuel Gardner, Mary Jordan and Anna Case Attract Large Audiences  
Numerous Important Events Impending  
During March and April

By L. Mackay-Cantell

Berkeley, Cal., March 6.—The Alameda County Music Teachers' Association convened for its monthly program, Monday evening, February 28th, at Ebell Hall, Oakland. This is an innovation, previous programs being given at the homes of members. The tremendous success of Monday's program, with a large and distinguished audience will decide the housing of future monthly concerts at Ebell Hall. The three artists contributing on this occasion were Miss Constance Nering, pianist, Lawrence Strauss, tenor, and Orley See, violinist.

The community of Berkeley is to benefit, beginning March first, from the association of Mr. Orley See—as gifted a young virtuoso violinist and teacher as there is in residence on the East Bay—with Mr. Freeman, in his studio at 2646 Bancroft Way, where Mr. See will teach on Fridays. As is generally known, Mr. See is one of the artist members of the San Francisco Symphony Orchestra, having come to that organization from the brilliant Cincinnati Symphony Orchestra.

A real spring flowering is in progress over here across the bay, which might be said to have started with the present series of San Francisco Symphony Orchestra concerts at the Harmon Gymnasium, University Campus; followed on Tuesday evening, March the first, by the third of the Berkeley Musical Association concerts, presenting Miss Anna Case; March third, at Harmon Gymnasium, another Symphony concert; Madame Jordan and Samuel Gardner in the Z. W. Potter Artists Concerts Series, Friday evening, March fourth; a concert at Ebell Hall by David Alberto, pianist and teacher, of Oakland. Miss Kathleen Parlow, world famous violin virtuoso, is presented by the Le Fevre-Brusher management as the fourth of their important and very artistic series, at the Auditorium Theatre, March 8th. Upon March 10th, the fourth and last San Francisco Symphony concert will take place at the Harmon Gymnasium, when Dr. Hertz is to conduct the Concerto Grosso, op. 3, No. 1, of Handel, at the piano; this will be a rare enjoyment, taking the audience back to the pre-baton days of orchestral conducting.

A joint recital by Lawrence Strauss, tenor, and Stephanie Schehatovitch, pianiste, will take place at Wheeler Hall, University Campus, Tuesday evening, March 15th; and three Beethoven Sonata recitals are to be given in Wheeler Hall, by Sigmund Beel, violinist and George McManus, pianist, Tuesday evenings, March 22nd, 29th and April 5th.

The Good Friday performance of the Stabat Mater under Paul Steindorf, at the Greek Theatre, where previously will be held the Gala Music Festival on Saturday afternoon of March 12th. It is understood that the Paul Steindorf forces will also be heard in Grand Opera in the Greek Theatre in July.

Gogorza is also still to be heard at the Harmon Gymnasium, March 24th, where he sings under the auspices of the Berkeley Musical Association, and Mme. Matzenauer at the Oakland Auditorium Theatre, April 7th. On April 23rd the New York Philharmonic Society will be heard, at the Harmon Gymnasium, conducted by Henry Hadley.

The Symphony concert of Thursday evening, March 3rd, was enthusiastically enjoyed by a splendid audience. The first number, Schumann's Symphony No. 1, B Flat Major, in its exuberant youthfulness furnished with a note of contrasting quiet in the beautiful second movement, was agreeably followed by the Russian Easter, Rimsky-Korsakow—a heavily embroidered, oriental tapestry, with frequent solo motifs for flute, cello, violin, and harp obligata. Several bizarre effects were noticeable, that of a passage for violin and trombone, interrupted by the drum, and an introduction of plucked strings. The third number was destined to create or establish a precedent for Dr. Hertz, as, after repeated acknowledgements of applause by Mr. Britt and Mr. Randall, soloists in this loveliest of all Massenet's symphonic writings—Scenes Alsatiennes—the continued applause was finally responded to by a repetition of the number. The artistry of both Mr. Horace Britt and A. B. Randall is such as to provide the Coast with a superlative degree of just pride, and great appreciation was felt for Dr. Hertz's gracious repetition of the number. Liszt's Symphonic Poem, Les Preludes, with its emotional climax, was the last distinguishedly rendered offering of the Hertz forces on this occasion.

A capacity house was again noticeable on Friday evening, March 4th, when Mary Jordan, contralto, and Samuel Gardner, violinist, were the joint attractions presented by the Z. W. Potter management at the Oakland Auditorium Theatre. Mary Jordan is distinctively different from the expected. Her art is somewhat enigmatic, her personality, fugitive. She gained her audience emphatically not through her very tender singing of Cyril Scott's Lullaby, so much as through a single courtesy to her accompanist who had been the victim of an incredible ignorance of etiquette on the part of Mr. Gardner. One wonders if Mr. Gardner has made the

continent from New York, preceding Miss Barnard at each and every stage exit. How very gauche!

There were several changes of program, announced and unannounced, among them the substitution of Rimsky-Korsakow's lovely Song of India for the Aria by D'Ambrosia, in Mr. Gardner's third group. The entire program included a well-rendered Sonata D Major of Handel, Variations, Tartini, four compositions of Mr. Gardner's own, of which the Romance was the most seriously musical, Song of India, Rimsky-Korsakow, Ballet Music from Rosamunde, Schubert, Molly on the Shore, Grainger, Introduction and Rondo Capriccioso, Saint-Saens—the last by far the most artistic of this third group of the Gardner numbers.

Miss Jordan's groups included the Aria, O Don Fatalis, Verdi, Beau Soir, Debussy, Les Papillons, D'Ambrosio, Impression Basque, Fourdrain, with two other Fourdrain numbers, Deep River and several other negro spirituals. Miss Jordan repeated I passed by Your Window, after sustained applause, which her singing of this number fully justified.

Of Miss Case's long program, her interpretation of The Song of India was perhaps the most notable, and this she gracefully repeated. Her subtly nice interpretations are conspicuous in the artistry of this young American.

Mr. Claude Gotthelf, at the piano, was the most self-effacing accompanist of this season, and some think the best on that account.

## MATINEE AUDIENCE CHARMED BY GARDNER

Young American Violinist Succeeds in Moving His Audience Through Vital and Emotional Qualities of His Performance.

By CONSTANCE ALEXANDRE

It was an appreciative audience as well as one composed of many of our most discriminating music lovers who heard Samuel Gardner, the young American violin virtuoso, at the Hotel St. Francis, last Tuesday afternoon, March 1st. Mr. Gardner played before the subscribers to Miss Alice Seckel's series of Matinee Musicales which she has given during the winter months and which have proven so successful. This season Miss Seckels gave five concerts and presented to her long list of subscribers several of the most attractive and most enjoyable artists that a true musician and music lover could possibly desire to hear, namely, Olga Steeh the well known pianist, Theo. Karle, the American tenor, The Salzedo Harp Ensemble with Madame Povla Frijsh, Miss May Peterson and Samuel Gardner. That this series of recitals met with the approval and enthusiasm of its patrons can be readily understood, when considering the high artistic standards under which they have been given. So deeply interested are the subscribers in these concerts and so desirous that they should continue next season, that Miss Seckels has not only had to guarantee them another just such series, but is already in possession of numerous new subscribers to the course. It is quite safe to predict another musical treat for the season of 1921-1922 with several of the foremost artists.

Mr. Gardner who gave the last concert of the series, although new to San Francisco musicians, made an instant appeal to them principally through the magnificence of his tone. It does not seem at all surprising these days to hear an artist whose technical equipment is equally miraculous as that of his confrere, for it seems that all the young artists of this generation are in possession of this qualification. This merely goes to prove that technique, can be acquired. Steady, hard and conscientious work will result in this technical ability, but Samuel Gardner's playing is enhanced by a gift that all the work in the world can not develop. He has a soul. Never have I heard the Goldmark Suite played with more emotional qualities than those with which Mr. Gardner invested it. His tone sang. It was round, brilliant and vibrant and at all times accurate. It was performed with masterly taste and played with firmness and authority. Again in the exquisite second movement of the Vivaldi Concerto this wealth of temperament was displayed and his powers of head and heart were manifested. Mr. Gardner made a very lasting impression upon all who heard him and his re-appearance in San Francisco will be a worthy contribution to our musical season.

## PUBLIC LIBRARY SYMPHONY LECTURE

Victor Blondeau was the lecturer at the next to the last of the series of symphony talks at the Public Library, February 18th. He talked in his usual interesting manner, eliciting several laughs, which are always welcome to any audience. The program under review included Dopfer's Amsterdam symphony, and as this is a complete novelty in America Mr. Blondeau's information on the subject was particularly welcome. The same may be said of the Fantasy on Danish Folksongs by Juon. In talking on the Faust symphony, Mr. Blondeau told his hearers that about forty musical settings have been made to this middle age romance, showing that it is as fascinating a subject to musicians as to writers. Then he spoke briefly on the succeeding popular program. He is the only lecturer who has done this, but judging by the satisfaction of the audience, there should be a regular series for the "Pop" concerts next year. Helmer Palmer illustrated the lecture at the piano. The next (and last) lecture will be given by Donald Clark.

The Western Arts Association's Music Section, of which Miss Corinne Goldsmith is the able chairman, gave an excellent program on Saturday evening, February 19th. The participating artists consisted of an orchestra under the direction of M. P. Goldsmith, Dr. James A. Graham, bass; Miss Margaret V. Underhill, violinist; Mrs. A. G. N. Robertson, soprano; Mrs. F. P. Rivers, violinist; Miss Corinne Keefer, contralto; Dr. Roberto Gross and Miss Corinne Goldsmith, pianists. The complete program, which was excellently rendered, was as follows: Overture, Magic Flute (Mozart), Orchestra, M. P. Goldsmith, director; Bass Solo—(a) Prologue from Pagliacci (Leoncavallo), (b) Love Me or Not (Secchi), Dr. James A. Graham; Original Poem, Miss Margaret V. Underhill; Soprano Solo—(a) Le Moulin (Pierne), (b) In Blossom Time (Needham), Mrs. A. G. N. Robertson; Violin Solo—The Indian Lament (Kreisler), Mrs. F. P. Rivers; Contralto Solo—(a) My Heart at Thy Sweet Voice, from Samson and Delilah (Saint-Saens), (b) Homing (Del Riego), Miss Corinne Keefer; Suite, A Day in Venice (Nevin), Dawn, Gondoliera, Love Song, Good Night, Orchestra. At the piano, Dr. Roberto Gross, Miss Corinne Goldsmith.

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Miss Barnard's work at the piano was exceedingly graceful.

Of the Anna Case program given on Tuesday evening, March 1st, too much in admiration and too little in censure cannot be said, and yet it is regrettable that her art cannot be accepted without reservations—it is so delightful and to that extent its own justification. The inferiority however of her sustained high notes cannot be gainsaid.

Can it be that Miss Case has lost, or never had, the perspective which keeps an artist always a student if he is to be numbered truly among the great.



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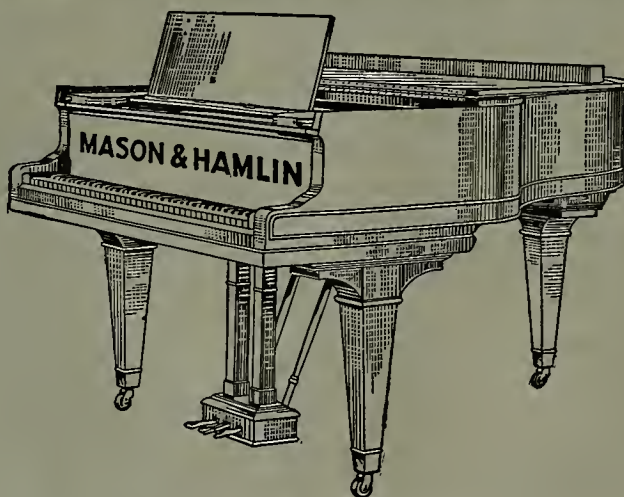
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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 25

SAN FRANCISCO, SATURDAY, MARCH 19, 1921.

PRICE 10 CENTS

## KEREKJARTO'S SPECTACULAR EXUBERANCE

Hungarian Violinist Exhibits Large Tone and Reckless Technical Extravagance and Arouses a Sedate Audience to the Verge of Frenzied Hysteria By Means of Gypsy-Like Display of Temperamental Emotionalism

By ALFRED METZGER

Owing to the fact that Kerekjarto, the young Hungarian violin virtuoso, had not become sufficiently known on the Pacific Coast, the audience which assembled at his first and second concerts at Scottish Rite Hall and Columbia Theatre on Thursday evening, March 10th, and Sunday afternoon, March 13th, respectively, was not as large as would have been the case had this unique personality and art of this young violinistic genius been fa-

rely equalled, a technic of an exuberance and brilliancy indescribable in its velocity and speed and a temperament that sweeps everything before it, and frequently sets a tempo that the accompanist finds difficult in maintaining.

It is therefore in bravura pieces in which Kerekjarto is at his best, although his big, luscious tone is splendidly adapted for the emotional coloring of fine legato works, such as songs. His program

## HERTZ AT HIS BEST AT FINAL SYMPHONY

Exemplary Program of the Best Orchestral Literature Conducted and Played in a Highly Artistic and Musicianly Manner—Distinguished Conductor Receives Enthusiastic Ovation and Numerous Floral Tributes

By ALFRED METZGER

"Last but not least" is an apt expression to be employed in describing the final pair of symphony concerts of the season which was given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, at the Curran Theatre on Friday and Sunday afternoons, March 11th and 13th. It was in every way a program worthy of the atmosphere that should prevail at an event of this kind. The opening number con-

sisted of evidence for the success the rendition achieved.

During the intermission both on Friday and Sunday the audience had an opportunity to express its appreciation of Alfred Hertz, and it did so in no uncertain terms. For a prolonged period the house trembled beneath the volume of applause and cheers, and the stage was littered with handsome and artistic floral tributes, many of which consisted of



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miliar to the general public. But whatever the audience lacked in size it certainly made up in enthusiasm. Owing to that undefinable something that grips a mass of people when listening to one who has a special message to deliver the audiences that heard Kerekjarto became unusually enthused and overwhelmed the young artist with cheers and applause, demanding encores upon encores, and keeping the program going for at least half an hour after it had been officially concluded.

Now, no matter what anyone may think regarding certain styles or schools of artistry, a virtuoso who is able to bring an audience to the verge of hysteria to such an extent must possess qualities of unusual musical significance. And the qualifications which contribute toward Kerekjarto's ability to thrill his hearers include a large tone of a volume that we have never heard surpassed and hardly

on Thursday evening was not as varied and uniformly interesting as his audience wished it to be, the first part consisting of a concerto and sonata of a severely classical nature, while his smaller group contained some brilliant and some rather deliberate works. The Sunday program was better. It consisted of Tartini's Devil's Trill, Variations on a Hungarian Theme by Hubay, a group of works by Chopin, Sarasate and Ries and a Bazzini work entitled Dance of the Elves.

Kerekjarto still exhibits the impetuosity of youth. Of course, maturity can only come with time. Even the greatest virtuoso play better after ten or fifteen years before the public than in the beginning. Kerekjarto exhibits a youthful spirit, brimful of artistic energy and temperament and a tone of such unusual volume that it stands almost alone among the great violin virtuosos of the day. He is well worth hearing.

sisted of Handel's Concerto Grosso with Mr. Hertz presiding at the piano, and it was given with even finer musicianship and greater accuracy than was the case when it was presented at the Palace Hotel at the Members' Concert some time ago. On this recent occasion it was easier to hear the piano, which on the previous date was drowned by the overtones on account of the sustained volume occasioned by the glass dome of the palm court.

Again Mr. Hertz had an opportunity to reveal himself as a delightful conductor of Mozart symphonies. The poetic spirituality of the work was given adequate emphasis and the various graceful, flowing phrases were negotiated with fine taste and enjoyable color effects. Both orchestra and conductor have reason to feel proud of the achievement. The enthusiastic ovation given by the audience at the conclusion of the work was ample

large pieces. One of these contained the inscription, "Stay with us." And that the audience concurred in this sentiment was proved by the spontaneous burst of enthusiasm that broke forth as soon as the people could read the meaning of the line. On Sunday the scenes were not only duplicated but surpassed. We shall speak at length of the season just closed in one of the next issues of the paper. We sincerely trust that the amount still lacking to make up the fund will be rapidly secured.

After the intermission Borodin's A Sketch of the Steppes of Central Asia was interpreted, and the work is not sufficiently "meaty" or interesting to justify any lengthy commendation. It was as well interpreted as its character permitted. It is somewhat enemic in content and purpose. The concluding number was Strauss' magnificent Death and Transfiguration. Here Mr. Hertz was at home.



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TWENTIETH YEAR

## WAGER SWAYNE TO RETURN TO PARIS

In the Pacific Coast Musical Review of March 5th we announced the decision of Wager Swayne to return to Paris, the seat of his pre-war triumphs. At that time piano students came from all over America, England and parts of Europe to study with Mr. Swayne. Indeed the rush to study with Mr. Swayne was as great as the one to study with Leschetitzky in Vienna. That a pedagogue of such unquestionable world renown could only add to the musical prestige of San Francisco by selecting the city as his American residence while in this country can not be questioned by any reasonable person. The fact is so evident that it hardly needs any proof on our part. During the two years of his residence among us Mr. Swayne certainly contributed greatly toward the gradual establishment of an artistic atmosphere in this community.

And the greatest service rendered by Mr. Swayne naturally came through the numerous students who here, like in Europe, flocked to him from all parts of the country. Indeed, had it not been for this great influx of pupils Mr. Swayne would have returned last year to Paris, as the inducements offered him were most tempting. But he did not wish to leave his big class of pupils in the lurch, besides he was begged to remain, and he could not refuse the many requests for the prolongation of his stay here. But somehow he evidently can not stay away any longer. Strong ties of friendship and old associations are drawing him away from here, and no doubt his return to Paris will be the signal for another pilgrimage of European students, as well as American pianists seeking a career, to France's metropolis.

That the departure of Wager Swayne will be an artistic loss to San Francisco can not be questioned. And that his two year's stay among us will leave a noticeable effect among the young pianists whom he so ably trained is also an undeniable fact. Indeed his class recitals were among the most pleasant and most instructive events of this nature we ever attended. We do not believe we exaggerate when we say that they were the best in our recollection. They introduced prospective pianists in a manner to present their very best artistic traits. No one was given anything to interpret for which he or she had not been specially fitted. No one was asked to play anything beyond his or her capacity. None were taught so as to bring out only technical brilliancy. Every one was trained to bring out the intelligent artistic characteristics of a composition. All the student's we heard played with their heads and their hearts and no one was permitted to interpret carelessly or "slouchily."

Such instruction does not only create fine players, but also fine concert goers. Mr. Swayne was careful to prevent egoism or conceit to take a hold of

his pupils. He never over-praised them. He merely told them when they played well, and even that he did in a matter-of-fact manner. To be told by Mr. Swayne that you did well, meant more to a young student than to be told that he or she was a great artist by a teacher of less pedagogical eminence. And so Mr. Swayne by insistence upon thoroughness and efficiency established a precedent that will exercise a great influence upon all the young pianists who came under his influence, and thereby the beneficial results of his presence among us will be felt long after he has taken up his residence in France.

Mr. Swayne has furthermore benefited this community by verifying our contention that the residence of a great pedagogue or artist in our community does not lessen his reputation. Mr. Swayne was as great a teacher while he resided in San Francisco as he was and will be while residing in Paris. He did not lose prestige by coming here, but San Francisco is that much richer because of his presence among us. Mr. Swayne furthermore proved his distinction by always speaking of his colleagues courteously and respectfully. We never heard him say a word in criticism or derogation of another teacher. He never bragged to us about his own work. He went quietly and unostentatiously about his duties, accomplished great results in a quiet way, trained his students to be good musicians, artists and teachers and will leave an impression of quiet, unassuming efficiency that will not be easily eradicated for many years to come, and will prove a helpful



**LUISA TETRAZZINI**  
 The Incomparable Diva Who Will Sing at the Civic Auditorium Next Sunday Afternoon—She Is Greater Than Ever

factor in the expansion of musical taste and art in San Francisco. No doubt the brief space of time during which Mr. Swayne will remain among us will be taken advantage of by his many admiring students who owe so much to him.

## TETRAZZINI TO APPEAR ON EASTER SUNDAY

The Famous Diva, Greater Than Ever, Has Appeared Before Crowded Houses on a Triumphant Tour Through the United States

Frank W. Healy, under whose local direction the great Luisa Tetrazzini will appear in concert Easter Sunday, March 27th, at the Exposition Auditorium, has just returned from Los Angeles, where Mr. Healy visited with Tetrazzini's manager, "Doc" Leahy, and the Tetrazzini party. Mr. Healy found the great Luisa in the best of spirits, fairly bubbling over with good nature, and Doc Leahy as well pleased as the proverbial school boy, for Tetrazzini is in the heat voice of her entire career and in every city where she appears the largest auditoriums are packed to their utmost capacity. Here is a telegram that Mr. Healy just received from his brother manager, L. E. Behymer, Los Angeles, who is in charge of the Tetrazzini concerts in Southern California:

"Tetrazzini sold out with 400 seats on stage, Spreckels Theatre, San Diego, last night. Tremendous ovation. Splendid supporting artists. She sings better than ever. Same wonderful voice. Tonight in Los Angeles Philharmonic Auditorium Frances Alda set 3000 auditors wild with enthusiasm by her perfect artistry and splendid voice. Use all your superlatives. They will both make good."

With Mme. Tetrazzini will come Francesco Longo, pianist; Max Gegna, cellist, and J. Henry Bove, flutist. Tickets are on sale at the box office of Sherman, Clay & Co.

Mme. Tetrazzini will sing three of the greatest operatic arias in the entire list of musical literature; name-

ly, The Polonaise from Mignon (Thomas); The Rondo from La Sonnambula, with flute and cello (Bellini); the Shadow Song from Dinorah, with flute obligato (Meyerbeer). She will also sing several groups of songs, and the ever enjoyable extra and encore numbers which are among the most delightful features of any Tetrazzini concert.

Longo, Gegna and Bove will give the Serenade by Titi, and Mr. Gegna will give the Concerto in M minor (first movement), by Goltermann, and two other solo numbers. J. Henry Bove at the piano will play Lavinia's Serenade and Valse by Chopin, as his solo numbers.

## LEVITZKI NEXT WEEK

In presenting Mischa Levitzki to his patrons in San Francisco, Manager Selby C. Oppenheimer is fulfilling a desire which has been paramount in his scheme of securing the world's greatest for San Francisco for many years. Ever since Levitzki returned to America three or four years ago Oppenheimer has felt that of all the younger pianists here was the most promising and he has finally been able to arrange to bring him to California. At the present time Levitzki has passed the stage of his career wherein he can be termed a prodigy or the greatest of the younger pianists, for he is unquestionably one of the world's very greatest pianists and stands on a par with any of the notable confreres who have preceded him in recital to this city.

The word electrical best describes the nature of Levitzki's playing. As a spark ignites the current of a great force so does the playing of Levitzki inspire the auditors. There is something uniquely strange in the makeup of this lad, yet scarce twenty-two years old, which combines the sombre and barbaric instinct of the Russian with the keen brain of the American, for Levitzki, although born in Russia and retaining many of the superb Russian characteristics, has been educated in this country and taught to see the broader viewpoint of the American student.

Levitzki will give two recitals at Scottish Rite Hall next week, on Tuesday night and on Sunday afternoon following, March 27th. His programs are characteristic of his playing—careful mixtures of show works and stately classics.

Next Tuesday night he will be heard in the magnificent Sonata Appassionata of Beethoven; the massive Organ Toccata and Fugue of Bach; Brahms' arrangement of Gluck's Gavotte; two Russian masterpieces from the pen of Tchaikowsky and Moussorgsky; the Liszt concert etude in D flat; the tremendous technical Sixth Rhapsodie by Liszt. Added to these attractive offerings will be a Chopin group including the Nocturne in F sharp, Butterfly Etude, Etude in C flat (for black keys), E flat waltz, and Scherzo in C sharp minor.

On his Sunday afternoon program will be found Schumann's Symphonic Etudes, more Bach, Gluck and Chopin works and especially selected numbers by Tchaikowsky and Rachmaninoff, and the Schnitz-Evler arrangement of Strauss' Blue Danube Waltzes. Levitzki will create a sensational success in San Francisco and music lovers should not miss a single one of his programs. Tickets are now on sale at Sherman, Clay & Co.

## MATZENAUER COMING

Margaret Matzenauer, the great prima donna of the Metropolitan Opera Company, whose phenomenal voice and marvelous vocal adaptability defy classification and have placed her in a position unique in the musical world, will soon be a San Francisco visitor, but her many concert appearances elsewhere admit of only one recital in this city and this will be given under Selby C. Oppenheimer's management at the Columbia Theatre on Sunday afternoon, April 10th. San Franciscans are too well acquainted with the Matzenauer voice and art to need special comment here for the noted prima donna holds a warm spot in the hearts of local music lovers.

Matzenauer is arranging a magnificent program for her San Francisco recital which will include Schubert's Erlking, Brahms' Sapphic Ode, Schumann's Spring Night, Debussy's Mandoline, the great aria from Samson and Delilah by Saint-Saens, and Ah, monsieur from Meyerbeer's The Prophet.

She will be assisted by the noted pianist, Frank La Forge, and by Charles Carver, the eminent young basso who has created quite a stir in music circles everywhere. Both La Forge and Carver will be heard in solo numbers and La Forge will preside at the piano for the accompaniment of the singers and duets in which Matzenauer and Carver participate. Altogether the Matzenauer concert promises to be a gala musical event. Tickets are now on sale at Sherman, Clay & Co.

## LA GAITE FRANCAISE

During March, its second month of the season, La Gaité Française, of which Andre Ferrier is the director, announces a most interesting and artistic program. L'Ami Fritz, a comedy in three acts by Eckmann-Chartrian, was given with brilliant success on Friday, March 4th, Tuesday, March 8th, Friday, March 11th, Tuesday, March 15th, and Friday, March 18th. It will also be given this (Saturday) afternoon, March 19th.

Two matinees for children are announced during the month at which Al Baba or the Forty Thieves will be presented. The first of these matinees took place on Saturday, March 12th, and the second will be given next Saturday afternoon, March 26th. There was also a vaudeville program consisting of a concert part and a comedy entitled Qui?, which received its first performance on last Sunday, March 13th, and which will be repeated tomorrow (Sunday) afternoon, March 20th, and on Monday afternoon, March 21st.



## TWO CALIFORNIA ARTISTS' SCORE TRIUMPH

Lawrence Strauss, Noted Tenor, Assisted by Theresa Bauer and Stephanie Schehatowitch, Pianist, Stir Audience to High Pitch of Enthusiasm

By CONSTANCE ALEXANDRE

That very much abused term, resident or local artist, has but one meaning to the majority of people. To them it infers that when an artist is making the city of his birth his headquarters his art must have deteriorated, and he must be of a mediocre type. It would have done those who hold this idea a world of good had they attended the recital given by Lawrence Strauss, the noted young California tenor, and Miss Stephanie Schehatowitch, a brilliant Russian pianist, whom San Francisco is proud to have adopted, when they appeared at the St. Francis Hotel ballroom on the evening of March 14th. We have listened to many visiting artists whose work is not worthy to be mentioned in the same breath as when speaking of these two resident musicians. An artist is always an artist no matter where he may reside and it is well for those adverse to this opinion to remember this fact.

Mr. Strauss' initial entry on the stage was the signal for hearty applause from the large audience, which demonstrated how highly he is held in the esteem of the San Francisco concert-goers. What a real revelation it was to hear several groups of unhackneyed songs! They were mostly new to many of us, of the highest musical value and all unusually interesting. And how beautifully Mr. Strauss sings with his lovely voice produced so correctly technically, and his diction which may be termed as being absolute perfection itself. There are few singers who have the charm, the musical intelligence and interpretative imagination which characterized all of Mr. Strauss' work and which causes him to be an artist in every sense of the word. When Mr. Strauss announces a concert one expects to hear only the very acme of vocal art and he has never been known to have disappointed his audience. Several of the numbers which seemed to make the strongest appeal were the 137th Psalm set to music by Ernest Boch, Lettre a Une Espanole by Baparra, and Cargoes by the late Tom Dobson, and Richard Hageman's ever beautiful song entitled Do Not Go My Love. Mr. Strauss' work took on an added lustre by reason of the exquisite accompaniments of Theresa Bauer. Her depth of tone and ease of execution as well as lovely delicacy of nuances, when the occasion demanded them, made a beautiful and substantial background for the soloist. Her personal magnetic manner is by no means the least of her attractions.

After listening to Stephanie Schehatowitch play several groups of piano music there remains not the least doubt that she is a born musician who has mastered her instrument. This young pianist has the musical conception of a man yet contains the feminine heart and soul. Emotional intuition and her creative atmospheric ability is what makes her playing vital as well as interesting. Stephanie Schehatowitch is a distinct personality and one which is keenly felt. The fine brilliant tone which she produces fairly blazes with fire and temperamental warmth yet it does not obliterate her poetic expressiveness which she revealed in her first and last groups which contained works by Couperin, Gluck, Sgambati, Ravel and Rameau. Her main work was the B flat minor Sonata by Chopin, which she played with nobility of tone, breadth of style and skillful phrasing and with a throb and soulfulness that gripped the heart. An occasional blurring in the forte passages marred what came near being a perfect performance. Without the slightest effort Miss Schehatowitch controls her audience who responded quickly to her technical brilliancy and intelligent readings. Personally, I want to hear Miss Schehatowitch play many times for her work contains great beauty as well as appeal.

## FREDRIC FRADKIN TO APPEAR AT ORPHEUM

Noted Violinist and Former Concert Master of the Boston Symphony Orchestra Next Week's Musical Feature

Fredric Fradkin, notable violinist, who is at the Orpheum during next week with the soprano, Jean Tell, was appointed concert master of the Boston Symphony Orchestra in 1918, and was the first American to be honored with that position.

Fradkin's achievements in the musical world have been remarkable. Born in Troy, New York, in 1892, he began study of the violin at the age of five. At the age of nine he was soloist with the American Symphony Orchestra.

Three years later Fradkin went to France, starting his studies with G. Remy, later entering the National Conservatoire in the class of A. Lefort. Here he received the first unanimous prize, the only time an American violinist has been so distinguished.

After serving as concert master in Royan, France, with the Bordeaux Opera Co., and later with the famous Louis Ganns Orchestera at Monte Carlo, Fradkin continued his studies with Ysaye. He later appeared with the New York Philharmonic Orchestra, and was the last soloist to play with the late Gustav Mahler.

After touring England in 1911 and 1912, Fradkin accepted the post of concert master at the Wiener Concert Verein in Vienna. The outbreak of the war in 1914 found him again visiting England, and cancelling his engagements he returned to New York, where during the season of 1914 and 1915 he was concert master with the Russian Symphony Orchestra. The following two years he was concert master with the Dhiagheff Ballet Russe, until he was called by the Boston Symphony Orchestra.

## OPERA SALE INDICATES CROWDED HOUSES

Universal Interest Displayed in Chicago Opera Company Engagement—Amire Del Tre Re and L'Elisir d'Amore the Two Favorites

All is being prepared for the coming of the Chicago Grand Opera Association to the Civic Auditorium for two weeks, beginning April 11th, under the management of Selby C. Oppenheimer. There is every prospect that every performance will be sold out to the very doors. Patrons and music lovers who have never been patrons before are looking forward to the event with great interest, people outside of the city have written in for reservations literally by the hundreds, and the hotels are anticipating an overflowing business. The seat sale at Sherman, Clay & Co.'s has been most gratifying.

The advent of such a company as the Chicago organization is quite as much a civic as a musical event. It gives the community a standing in the artistic world; it also brings in people from the outside. Were it to be measured only on an arbitrary basis of dollars and cents, it would be worth while. A grand opera season is a stimulus, direct or indirect, to practically every line of commercial endeavor in the city.

But even more important is the question of civic pride. To do something that another community is unable to accomplish is an achievement. It shows energy, pride, thought for the future and confidence in local resources. Interest in good, clean music is a definitely moral question. A practical demonstration of what the best in music may represent is worth more than reams of sermonizing against the debasing influences of jazz.



OLIVE RICHARDES,

The Accomplished Young Operatic Soprano, Who Will Sing With the San Carlo Grand Opera Co. Next Season

Judging from the mail orders already received, there is intense interest among California opera lovers in two novelties to be presented by the Chicago Opera Company.

One is Amore dei Tre Re and the other is L'Elisir d'Amore. The Amore dei Tre Re (Love of Three Kings) was one of the sensations of the Chicago and New York seasons. In this Mary Garden made one of her greatest successes. It is an opera full of beautiful melody and it gives full sway to the vocal pow-

ers, not only of Mary Garden, but of the great baritone, Bulkanoff, the tenor, Edward Johnson, and last but not least, Lazzari, a basso whose voice delighted Eastern opera goers.

Montemezzi's music has been the subject of volumes of praise by musical critics. Scenically this is perhaps the best opera in the repertoire. Giorgio Polacco will be the conductor and in addition to the stars the cast includes the best of the lesser lights in the company, Olivero, Mojica, Falco and Corenti.

Quite in another vein is L'Elisir d'Amore, a beautiful little comic opera composed by Donizetti. Here Frieda Hempel and Bonci will star, and Trevisan, basso-buffo, will have his opportunity to present his best role, that of Dr. Dulcamara, the quack dispenser of love potions. The score is melodious and offers wonderful opportunity for the rich voice of Hempel and to the always delightful prince of lyric tenors, Bonci.

## ALFRED CORTOT TO APPEAR NEXT MONTH

Elaborate preparations are being made by Sherman, Clay & Co. for the invitational recital to be given by Alfred Cortot, brilliant French pianist, at Scottish Rite Auditorium on the evening of Wednesday, April 6. The concert is to be given for invited guests only. There will be no public sale of tickets.

Of all the places visited by Alfred Cortot on his American tour last season, the West made the most profound impression upon him. The unparalleled beauty of the country itself, the spirit of the people, their initiative, enthusiasm, and wholeheartedness made a potent appeal to the great French artist seeing this country for the first time. It was the artist soul which reveled in the opulent beauty of the country itself, nature in her most extravagant mood; it was the strong human sympathy of the man which reached out to the people in appreciation of their viewpoint and remarkable enthusiasm in a world so largely filled with ennui.

On his return to the East Cortot requested his manager to make arrangements, if possible, for a return visit to Western America. He wanted to play for the people again, and he wanted to bring his wife from France to see the country. But before his manager had had time to make inquiry concerning the possibilities of such a tour, letters were received asking that time reservations be made for the coming season. And that is the reason why Cortot will spend the month of April on the Pacific Coast, playing in a number of the California cities and making a short tour of the Northwest where he has not previously been heard.

## CHRISTINE HOWELLS' SUCCESS IN SAN JOSE

Christine Howells, the very talented young flutist who is rapidly becoming recognized for her real artistry and whose services are greatly in demand, recently appeared in recital in San Jose. Clarence Urmy of the San Jose Mercury-Herald published the following comments concerning Miss Howells' work: "Miss Howells was a most welcome visitor on our local concert stage. Flute solos are almost as rare as white blackbirds and it would be hard for most people to mention three musicians who compose entirely for the flute. When you see Chopin you know it is for the pianoforte, when you see Paganini you know that it is for the violin, when you see Popper you know it is for the violoncello, when you see Hasselmans you know it is for the harp, but what composer's name tells you that it is for the flute, that you are to listen to? Last night at least two or perchance more of the selections were transcriptions written for other instruments. At any rate the playing was extra good and extra interesting, Miss Howells making a pretty picture as she stood in graceful attitude and blew magic music from her silver instrument. The composers represented were Augusta Holmes, Claude Debussy and Jules Mouguet. Claire de Lune, a jolly Gigue, En Bateau and Pan and the Birds were particularly pleasing. Miss Howells is mistress of this most agile of all the wind instruments. Her legato staccato trilling and roulade passages were all beautifully clear and ethereal. For recall Miss Howells gave a pretty hit in valse tempo, and we hope she comes to San Jose again and often."

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(To be Continued Next Week.)

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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Edward F. Schneider, dean of the Mills College Conservatory of Music, and one of California's leading piano pedagogues and composers, has just finished a symphonic poem entitled Saragassa for full orchestra, and based upon a legend of the Saragassa Sea. Knowing Mr. Schneider's skill and ingenuity in writing as well as scoring the very best kind of orchestral literature, it is to be hoped that this work will attract the attention of Alfred Hertz and that it will be included in one of next season's symphony concerts.

Mrs. Suzanne Pasmore-Brooks presented the following pupils at an informal musical tea in her studio in the Kohler & Chase Building on Saturday afternoon, February 19th: Mrs. F. L. Ditty, Miss Theresa Zanetti, Miss Lucy Fay Lawrence, Miss Katherine Cahill and Mrs. Herbert E. Linden.



## MARY GARDEN AS ORATOR AND SINGER

Distinguished Diva-Impresaria Enthuses New Yorkers  
With Her New Role of Speech Maker at the De Witt  
Clinton High School Globe Concert

By ROSALIE HOUSMAN

New York, March 6, 1921.—New York indulges in her Sunday music extravagantly, and this last (Feb. 27) was no exception. Just let me enumerate. Kreisler was the Philharmonic soloist at Carnegie Hall, playing the Bruch G minor concerto, while the orchestral numbers were the Dvorak G major symphony, Strauss, Tod und Verklärung, and the 1821 Overture of Tchaikowsky. Surely a wonderful program, well played, and crowded in spite of bad weather.

At the same place, that evening, Mengelberg gave a popular program, of Tchaikowsky and Wagner, and at the Hippodrome two of the greatest operatic stars joined in concert. Hempel and Bonci, who are to sing soon in San Francisco with the Chicago Opera Association, sang to a crowded house, and both were in fine voice. One can say no more, as that in itself implies perfection. There was an unexpected treat for those who attend the Globe concerts at the De Witt Clinton High School, on Sunday evening, where the artists were Paul Reimers, tenor, and our own Chas. Cooper. They gave a delightful program, and had a most attentive audience. But the surprise was the speech, and later singing, of Miss Mary Garden, the evening's guest of honor, who charmingly accompanied herself. The enthusiasm was unbounded, and I don't imagine any of those present will forget her in a hurry. And I really must tell you, that I don't think Mr. Cooper has ever played better, or with more freedom and poetry than he did on this occasion. His reception rivaled Miss Garden's in spontaneous enthusiasm.

Monday's big event was the repetition of Menna Vanna with Miss Garden and Muratore and in the well-balanced cast, Baklanoff came in for a well deserved share of the applause. Musically, I do not think the opera is of great interest, but as a vehicle for these leading artists of the Chicago opera it is priceless, as it shows them all in their best voice, and is dramatically interesting. Marunuzzi conducted. Tuesday they presented Ruffo in his favorite part, the Barber, and Florence Macbeth was a fascinating and vocally as well as dramatically, an exquisite Rosina. Schipa as Almaviva, Trevisan as Bartholo, and Lazzari as the ever amusing Basilio, completed a splendid cast, and the whole performance was played in a light key, so appropriate to the music. This being the last week, the house was even more crowded than usual, and at the end of the Barber, there was an ovation for the leading artists, when hundreds literally filled the orchestra and shouted for Ruffo, Macbeth and Schipa. The balance of the week was filled with repetitions, Galli-Curci's farewell was Traviata, Raisa's Otello, and Garden and Muratore in Carmen, finished a brilliant season in a glorious fashion. Now the entire company has been trained for its long Western tour, and San Francisco can judge of them herself.

Wednesday's important event was the fifth concert of the Beethoven Sonate series of Mme. Samaro, with the Waldstein as chief glory. She read it with breadth and distinction, and afforded her audience great pleasure. Though she may not always have the supreme technic we are constantly getting, she has something rarer, and of greater beauty, in that she so well understands the true Beethoven, and presents him to us, simply and with understanding. Mengelberg repeated his Tuesday program in the evening of Wednesday (March 2), which included Bach's orchestral Suite in B minor, Godowsky's masterly playing of the G major Beethoven Concerto, less often heard, and the Brahms first, which had a wonderful and thrilling reading.

At the Thursday Philharmonic, the evening's soloist was Alexander Schumacher, in the veteran Mendelssohn concerto. This violin music seems to be the season's piece de resistance, as everyone has had a try at it. Why not something less worn next time? At the Friday matinee the interesting novelty was the Prelude to Riders to the Sea, by Reginald Sweet, an American composer of whom we should all be proud. It portrays vividly and with great skill the spirit of Synge's tragic one-act play, and Mr. Stransky gave it a most sympathetic reading. It is works like this that should appear frequently on our programs, as they are representative of our best music. It held its own well with the Tchaikowsky 5th, and Rimsky-Korsakoff's Caprice Espagnol, which is, after all, better in its orchestral texture than in its thematic material. Saturday evening's program was an all-Wagner one, which brought out the sold-out sign, and included on it were the preludes to the Meistersinger, Tristan and Lohengrin, as well as Stransky's own arrangements of the Ring. It was a dandy evening, and was applauded to the echo.

The Metropolitan has had a week of repetitions, and the Polish Jew, as the last of this season's novelties, is scheduled for the coming week. I understand it is to be sung in English, and is to be preceded by the Secret of Suzanne with Bori and Scotti. That alone is worth going miles to hear, as they should bring out all the charm and daintiness required in this fascinating score. Other repetitions were Farrar in Massenet's Manon, and

Butterfly, Bohème with Bori, Lohengrin with the same splendid cast as before, and Love of the Three Kings which included Muzio.

## LADA, A GREAT DANCER

The most talked of and admired dancer of the present generation, or any other for that matter, is Lada, the graceful, poetic artist who will give a special program in the Greek Theatre of the University of California on Saturday night, April 2nd, under the joint auspices of the Greek Theatre management and Selby C. Oppenheimer. This will be the only appearance of this much-discussed artist in this section this season.

Lada is an American by birth but her early years were passed in Russia where her training took place under the far-famed ballet masters of the Imperial Russian School and where her impressionable mind added the old world treasures of artistic knowledge to the buoyancy and freedom of the new world viewpoint. She is equipped with an enormous dance repertoire extending from the classical works of the Russian composers, the Rhapsodies of Liszt and the Sonatas of Beethoven to the present-day ballads of Gliere, Sibelius, etc.

Not the least interesting in the completed scheme of Lada's art are the wonderful stage pictures and costumes which she arranges for her different dance interpretations. In her interpretation of Strauss' Blue Danube Waltzes she is said to be a revelation and to present a new vision of what has too often been termed the poetry of motion.

At her Greek Theatre appearance she will be assisted by the Pawling Trio, a splendid organization comprised

## Lotta Madden Soprano

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of violin, cello and piano, and an added feature of the entertainment will be the appearance of Maurine Dyer, distinguished mezzo soprano.

Lada will make her first appearance in the Berkeley amphitheatre in the Strauss' Blue Danube Waltzes. She will also present a series of Brahms' Waltzes and the 6th Brahms' Hungarian Dance; Chopin waltzes and mazurkas, Charles Guilbert Spross' Will o' Wisp waltz, Lassie of Mine, and other entrancing selections.

Tickets for this event can be secured at the usual ticket offices.

## MYRNA SHARLOW SOLOIST AT CALIFORNIA

Myrna Sharlow, prima donna soprano of the Chicago Grand Opera Association, will be the soloist at the California Theatre next Sunday morning, inaugurating the new season of concerts. Miss Sharlow will sing Jewel Aria from Faust by Gounod and Un Ballo in Maschera by Verdi.

Miss Sharlow is considered one of the leading American sopranos. Very young grand opera stars are rare, but Myrna Sharlow had an opportunity last season to replace Melba at a moment's notice and knew her part well enough to make an instant success, which immediately proved her musicianship and resourcefulness. Gifted with a voice of rich qualities and purity of production, her art is enhanced by a simple and sincere manner of presentation which, at the same time, evidences those qualities of subtle and dramatic insight that accompany a complete temperament and bid fair for the fuller development that time must bring.

Miss Sharlow has just completed a very successful season with the Chicago Grand Opera Company. Herman Koller and the California Theatre Orchestra of fifty artists will be heard in the following concert numbers: March Triumphant by Choudens, Valse Des Blondes by Ganne, Etienne Marcel (selection) by Saint-Saens, and L'Apprenti Sorcier by Dukas.

## JACK EDWARD HILLMAN TO RETURN SOON

After Successful Studies and Public Appearances in the  
East Well Known Baritone and Teacher Will  
Return to Resume His Excellent Work

Jack Edward Hillman, the well known baritone who enjoys such popularity on the Pacific Coast, and who has been in New York all winter studying with Clara Novello Davies, will return to this city to resume his studio work and also his concert appearances. Mme. Davies is the teacher of Louis Graveure and Lawrence Leonard, both of which artists have been heard here this season, and both of whom enjoy an enviable reputation in the artist's sphere. It will be seen from the success achieved by these artists that Mme. Davies has been specially successful in training concert baritones, which proved of unusual benefit to Mr. Hillman, whose fine baritone voice is such a welcome addition to concert programs.

Mr. Hillman writes us that on one day when he went for his lesson Mme. Davies had just finished the seventh lesson given to baritones on that morning. Mr. Hillman also studied with Frank Hemstreet, teacher of William Simmons and Sue Harvard of the Metropolitan Opera Company. Mr. Hillman coached with Walter Gold, one of the best known and most skillful accompanists and vocal "coaches" in New York, and during the last month of his sojourn in New York Mr. Hillman took five lessons a week from Mr. Gold besides his training with Mme. Davies, which certainly kept him busy and thoroughly equipped him for his resumption of concert and studio work in San Francisco. Mr. Hillman naturally feels quite enthusiastic over his return to San Francisco where he will impart to his students the many new and valuable ideas he has imbibed during his absence.

On Tuesday, February 15th, Mr. Hillman gave a concert in Yonkers, together with Dorothy Fine, daughter of Beatrice Priest Fine, who will be pleasantly remembered here. We take pleasure in publishing two reviews of the events as far as they concern Mr. Hillman:

The Yonkers Statesman: Jack Hillman, whose reputation as a baritone is well established on the Pacific Coast, rendered in a masterly manner and with broad and telling effect, two groups of songs that gave him opportunity to display his artistry and his gift in interpretation. He possesses a powerful voice, full and rounded, and of excellent quality. His style of singing is natural and effective, his enunciation clear and distinct. In My Love Is a Muleteer (Di Negero) and Loraine, Loraine, Loree (Spross), both sung in his first group, Mr. Hillman showed the dramatic quality of his voice; the declamatory portions of these numbers were splendidly given. He was happy also in the lighter numbers of his second group, and especially delightful were Mammy's Song (Ware) and Waters of Minnetonka. Mr. Hillman completely won the audience with his renditions, and his encores were little gems.

The Yonkers Herald: The program opened with a piano solo, La Fileuse (Raff), by Miss Dorothy Fine, which was charmingly rendered by this talented Yonkers young lady. She was followed by Mr. Jack Hillman, a famous California baritone, who sang a group of wonderful songs and was heard again later in the arranged program. Mr. Hillman is possessed of a voice of rare quality, under excellent control, as was displayed in the variety of songs he gave. Particular mention should be made of his rendition of My Love Is a Muleteer and Loraine, Loraine, Loree, in which his powers of interpretation of the dramatic in music was unusually demonstrated. His singing of Waters of Minnetonka was a delight and showed great contrast to his other numbers.

In addition to Dorothy Fine, who played the accompaniments and some piano solos, there participated in the program Lucy Van de Mark with Margaret Hughes at the piano. Signor de Grassi played two obligati for Mr. Hillman, and his pupil, Harry Fagin, contributed two groups of violin compositions. The event was a great success. Prior to his departure from New York Mr. Hillman made a Victor test record.

## WAY DOWN EAST AT CURRAN

Way Down East will start on the second overwhelming week of its return engagement at the Curran Theatre, beginning tomorrow night, where it has been delighting large audiences at every performance.

From all reliable sources of information it is manifest that Griffith has outdone himself in Way Down East. He has taken a simple story of a phase of New England life that is all but too swiftly passing from view and employed its plain people with their quaint characters and their rugged sense of the honest and the human and unfolded a series of adventures and restraints which illumine the ever troubled path of true love. As Mr. Griffith himself likes to put it, Way Down East is a tale of love and lovers in a frame of such exquisite charm and pastoral beauty the most captious of critics have said many of its scenes are worthy to hang in the best art galleries of the world.



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### California Theatre's Anniversary Concert

By ALFRED METZGER

The California Theatre was crowded to the doors last Sunday morning when Herman Heller and the California Theatre Orchestra gave the fifty-second concert of the grand Sunday morning series, or the first anniversary event. The popularity of these concerts was demonstrated by the fact that hundreds of people were standing and many were unable to gain admission. Mr. Heller was the recipient of a specially enthusiastic ovation, and he deserved every particle of recognition he received. He is the founder of these concerts and his judgment in their success has been vindicated. The management of the California Theatre is entitled to credit for its willingness to defray the expenses associated with giving these concerts which are proving of inestimable value to the public at large, as they educate people to appreciate all concerts given in this city.

The soloist of this occasion was Harold Henry, the distinguished American pianist, who resides in Chicago, and whose standing in the musical world is unsurpassable. He played the Liszt concerto and immediately proved to those familiar with pianistic art that his reputation is well merited. Technically he plays clean and easy. His touch is firm yet not hard. His coloring is pleasing and intelligent. He plays with the assurance and phrasing of a musician, and he plays the Liszt concerto in a manner that establishes him as a dignified and serious pianist who has gained by practical experience as well as adaptation a thorough knowledge of the significance of pianism.

The program included Elgar's well known March Pomp and Circumstance; an effective selection from Gluck's dramatic opera *Adrienne Lecouvreur* and a most impressive interpretation of Wagner's *Tannhauser* March. Of special interest was a composition by Herman Heller entitled *Solitude* which represents the third movement of his *Desert Suite* and which was played on the violin by Mr. Fitzpatrick in a very skillful and musicianly manner. It proved to be a poetic bit of sentiment with plenty of melody

and with fine expression. Mr. Heller very justly was the recipient of hearty approval on the part of the audience in which Mr. Fitzpatrick shared equally.

#### ANTONIO DE GRASSI BACK

Signor Antonio de Grassi, who left for New York a few months ago, arrived here on March 6th to resume his studio work and also his position as head of the violin department at Mills College. Harry Fagin, Signor de Grassi's able and gifted young violinist student, is being sent back by a wealthy New York banker who is so interested in him that he is paying for his education. It is quite a credit to Signor de Grassi to be entrusted with the responsibility of continuing young Fagin's education by one who could easily have preferred one of the better advertised violin pedagogues residing in New York. But the gentleman who heard young Fagin was convinced that he was in the best hands, and was willing to ask Signor de Grassi to continue training the brilliant young student. We shall have more to say regarding Signor de Grassi's plans in one of the next issues.

#### CHATTING WITH LOTTA MADDEN

By Rosalie Housman

In a recent interview with Lotta Madden, a writer was so carried away with her spontaneity and energy, that in trying to find the fitting word, she called her a self-starter. The article referred to music, not automobiles, and the writer's enthusiasm made her convey a half truth, in her anxiety for self-expression. Miss Madden does not need one of these practical articles: she is so well started on the road of success that her own personal magnetism and glorious voice will suffice to carry her well along.

This by the way of introduction to the great West, as Miss Madden's present tour is to carry her from the southern end to the north on the Pacific Coast. She spoke most enthusiastically of her coming trip and the old as well as new

audiences she will meet. She plans she told me to make time her busy days for her. "I intend giving only the very best of songs of the classic a number of the new known in the West. entire programs of American composers here shall use them while know," and Miss M "we have some work proud of, and I am grateful." With her



LOTTA MADDEN

The Noted American Vocal Artist Who Will Appear on the Pacific Coast this Spring



## HOFMANN GIVES MEMORABLE CHOPIN PROGRAM

Columbia Theatre Crowded to the Doors When Eminent Piano Virtuoso Surpassed Himself in the Art of Masterly Pianistic Expression

By ALFRED METZGER

It was gratifying to note the crowded appearance of the Columbia Theatre last Sunday afternoon when Josef Hofmann gave his second and farewell concert before the San Francisco musical public. The program consisted exclusively of compositions by Chopin and it is certainly a most remarkable feat to record that Mr. Hofmann succeeded in not only interpreting this exclusive Chopin program in a manner to retain the interest of his hearers from beginning to end, but to invest it with a versatility of artistic ideas and a richness of individual interpretations that unquestionably places him foremost among the Chopin interpreters now before the American public.

With the exception of de Pachmann, none of our distinguished piano virtuosos have laid claim to specialize in Chopin interpretations. But de Pachmann's concep-

tion of the proper manner in which to interpret Chopin rested upon a purely personal opinion. He rarely, if ever, permitted the composition to assume vigorous or dramatic proportions. Hofmann, however, sees in Chopin something else besides a poet. He occasionally permits the works to expand into dramatic dimensions and endows them with a virility and power that adds to their original poetic delicacy a vigorous and masculine element.

We are inclined to lean toward Hofmann's idea of Chopin. For we can not imagine a truly inspired master of composition holding himself strictly within the confines of the repressed emotions of delicate poetic flights. True inspiration must occasionally tear itself away from the narrow confines of the tenderer emotions and assume proportions of more dramatic and vigorous atmosphere. It is of course not our intention to compare the two pianists. We are merely here jotting down our personal opinion regarding the true significance of Chopin works. And Mr. Hofmann suits us exactly.

We are most gratified over the success Mr. Hofmann achieved in San Francisco, for it demonstrates that

## DELIGHTFUL MUSICALE AND RECEPTION

On Friday evening, March 4th, Mrs. Olga Block Barrett, the well known pianiste and the latest president of the San Francisco Music Teachers' Association, in conjunction with Mrs. Emil Hahl, wife of Emil Hahl, one of the principal viola players of the San Francisco Symphony Orchestra, who was added to the personnel this season and strengthened his section considerably, gave an interesting musicale at the home of Mrs. Barrett, 2626 Lyon street, as a farewell reception to the many friends Mr. and Mrs. Hahl have made during their short sojourn in San Francisco.

A delightful evening was spent in the enjoyment of songs, pianistic performances and ensemble works. Mrs. Lillian Birmingham and Mrs. Ernest Hueter sang. Mrs. Mary Carr Duques accompanied Mr. Hahl in her own Pastorale and Romance. Mrs. Barrett and Mr. Hahl played the Sonata in F by Grieg and a number of shorter works. Mr. and Mrs. Hahl will leave shortly for their home in Philadelphia and have planned to return to San Francisco early this summer.

## S. F. SYMPHONY ORCHESTRA IN BERKELEY

College Town's Musical Public Reveals Enthusiasm Over Alfred Hertz and His Musicians by Crowding Two Concerts in One Week

By L. MACKAY-CANTELL

Berkeley, March 14.—The Berkeley public has certainly shown a convincing appreciation of the San Francisco Symphony Orchestra season ending this week with the fourth series concert, Thursday evening, March 10th, and the Gala Pop Concert, Saturday afternoon, March 12th, which was given in the Harmon Gymnasium instead of the Greek Theatre as planned, owing to the weather conditions.

The program Thursday evening was enthusiastically well received throughout, Dr. Hertz making a masterly impression in his conducting of the Concerto Grosso, op. 3, No. 1 (Handel), at the piano. This was followed very appropriately by the Mozart Symphony in G minor. A Sketch of the Steppes of Central Asia (Borodin) was then succeeded by the tone poem, Death and Transfiguration, by Richard Strauss; altogether a strikingly unusual program.

The Pop concert Saturday afternoon only lacked the tables and smoky atmosphere of the Boston Symphony Hall during its season of Pop concerts, to carry one back there, although an advantage for the musician could be noted in Dr. Hertz' program, which remained far above the Boston Pop Concert programs in their entirety. Particularly well received were the soli Romance (Fauré) and The Swan (Saint-Saens), played by Mr. Britt with his well-loved artistry, the second of which he was obliged to repeat after continued storms of applause. The Romance, however, with its beautiful flute and harp obligato, was the more exquisite music. Mr. Louis Persinger's art was again thoroughly enjoyed in the Prelude to The Deluge (Saint-Saens). In fact, one may view with astonishment the successful concertizing of such as Mr. Samuel Gardner, whose work cannot by any means be compared to that of Mr. Persinger.

The entire program, with augmented orchestra of one hundred players, included: Prelude, Lohengrin (Wagner); L'Arlesienne Suite (Bizet); Prelude to The Deluge (Saint-Saens), violin obligato, Louis Persinger; Overture, Tannhauser (Wagner); Love's Dream (Liszt); Solo Soli, Horace Britt—(a) Romance (Fauré) (Flute Obligato, Anthony Linden; Harp Obligato, Kajetan Attili); (b) The Swan (Saint-Saens); (a) Aubade (Luigini); (b) Love's Joy (Kreisler); Overture, Rienzi (Wagner).



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Walter Damrosch, conductor of the New York Symphony Orchestra and also of the New York Oratorio Society has just announced that he will resign his conductorship of this latter organization at the end of the Society's spring festival in March.

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H. B. Pasmore presented three of his most successful pupils including Misses Althea Burns, Rosabelle Scott, and Mrs. C. J. Howell, at the opening Half Hour of Music of the Spring Season at the Greek Theatre on Sunday afternoon, March 6th. There was a large audience in attendance and the young vocalists scored a decided triumph. Suzanne Pasmore Brooks was the able accompanist, and among the compositions interpreted were several excellent songs by Mr. Pasmore.

The March concert of the Ada Clement Music School took place Saturday, March 12. Pergolesi's Stabat Mater was presented by Mrs. John Beckman and Mrs. Orrin McMurray, with Seta Stewart at the piano.



## The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 14, 1921.—"Los Angeles will soon have a Municipal Band. It will give the first concert within one month. The concert will of course be free to the general public," said J. Cronshaw, President of the Los Angeles Woodwind Club, at the close of a members' meeting where definite action to this extent was announced as being under progress.

"There is no reason why Los Angeles should not own a municipal band. The number of American cities where good municipal bands are being officially established is growing from month to month." Mr. Cronshaw continued. "San Francisco now has two excellent municipal bands who prove strong civic assets to that city. Denver and Chicago, who have taken a prominent lead in the municipal band movement, report similarly.

"In fact, there is every reason for our city possessing such an organization. In these days of social tension appealing music well dispensed in all parts of the city, day after day, will be more than a recreation. It will have the effect of a civic tonic on our people. During the war music was considered one of the four essential factors in winning the battle for democracy. Music cheered the boys, music kept the home fires burning. Times are still critical and strenuous. The remedy of relaxation through music will eliminate much of the feeling of unrest.

"Moreover, Los Angeles, as the foremost tourist city of the country, will become more attractive to our visitors by means of a fine band. Our plans call for a band of sixty pieces, a number necessary for good effects. It will be modelled after the French Republican Guard Band in Paris, the finest in the world. With such an organization playing at public functions Los Angeles will be able to compete musically with any other city.

"Concerts free to everybody are to be given daily. Probably in no other city of the country is the climate so favorable to such a plan. The hour of these performances will be scheduled in a manner that will permit women and children to attend. The band will play in all parts of the town, including the industrial quarters. Ever since the war large corporations have favored musical recreation in their plants.

"A petition is under preparation which will have over 4000 endorsements from prominent people and clubs calling for a municipal band, because municipal music makes for better citizenship. Informal approvals have been received from members of such leading organizations as the City Club, Ad Club, Friday Morning, Ebell and Hollywood Women's Clubs. It has been realized in these circles that our city needs a band and a good band, on which the citizens can call at any time. The reason why the Los Angeles Woodwind Club sponsors this movement is that this club combined includes many of the resident flute, clarinet, oboe, bassoon, horn and saxophone players, which instruments form the musical nucleus for a band."

The Philharmonic Orchestra, L. E. Behymer, manager, announces, that in response to a general request for more concerts, 14 pairs of symphony concerts and 14 popular concerts will be given next season instead of 12 each, as heretofore. The season next year will, therefore, begin earlier, October 21st, and last till April 30, 1922, ending two weeks later than this year. In conformity with the policy of previous seasons, the Philharmonic Orchestra will engage artists of the highest eminence to appear as soloists at the symphony concerts. Among those who will be in the West next season and whose engagements are pending are: Pianists—Harold Bauer, Yolando Mero, Percy Grainger, Olga Samaro, Guimar Novaes; violinists—Jacques Thibaud, Efrem Zimbalist, Sylvain Noack, Fritz Kreisler; singers—Mabel Garrison, Frieda Hempel, Julia Culp, Mme. Schumann-Heink, Alma Gluck, Reinald Werrenrath, Elena Gerhardt, Arthur Hackett; violist, Emile Ferris; oboist, Henri de Busscher; cellist, Ilya Bronson; harpist, Alfred Kastner.

The management of the Philharmonic Orchestra has every reason to feel gratified with the success of the second season. The people of Los Angeles have responded wonderfully. Most of the Saturday night concerts were more than sold out, with patrons turned away. The Friday afternoon concerts have seen but few unoccupied seats as a rule with the large majority of the Sunday afternoon concerts crowded or sold out too. There will be three more Friday and Saturday, also three Sunday concerts.

Mischa Levitzki, the famous pianist, will be heard for the first time in Los Angeles this coming Friday and Saturday, the 18th and 19th. He has chosen the Saint-Saens Concerto No. 2, in G minor, opus 22. The orchestral numbers are Tchaikowski's Symphony Pathétique and his Overture Phantasie, Romeo and Juliet.

An attractive program has been arranged for the popular concert on Easter Sunday: Grieg—Homage March from Sigurd Jorsalfar; H. J. Stewart—Three Dances from the Ballet Goll; Tchaikowsky—Concerto for Violin (First Movement), Jules Lepski; Liadow—(a) Baba-Jaga, (b) Kikimora; Grieg—Two Norwegian Dances; Rossini—Overture to William Tell.

Mr. Lepski is an excellent violinist who has been won for the first violins of the orchestra this season. He was a member of the Detroit Symphony Orchestra, where he appeared as soloist in the same concerto under the baton of Gabilowitsch. He made such an im-

pression that he was shortly afterwards featured as soloist with the Paganini concerto. The same tribute was paid him by the St. Louis Symphony Orchestra, where he was asked to play the Bruch Scotch Fantasy after his debut in the Vieuxtemps Concerto in E.

In the double concert of April 1st and 2nd Margaret Matzenauer is the soloist. One of her soli will be most gratifyingly unique, the Love Death of Isolde from Tristan and Isolde. This number has never been heard here before in the original version with the vocal part added as in the music drama.

Olga Steeb, the brilliant pianist, will give two piano recitals. One this coming Thursday, the other on Friday, April 1st. She is planning a piano and violin sonata evening with Concertmaster Noack late in the season.

Requests for enrollments in the Richard Buhlig Master Class of Piano Playing continue to reach this fine artist. As more applications are already on file than could be arranged for it is to be assumed that Mr. Buhlig will continue his activity along this line after his return from the Philharmonic Orchestra tour late in May. He will be one of the soloists accompanying the organization. Mme. Elizabeth Rothwell will also be heard on tour with the orchestra.

Mrs. W. Francis Gates, wife of the noted music critic here, has passed away. Mrs. Gates, although an invalid for many years, was one of those radiant minds, who kept up the brave fight unto the last. Those who had the pleasure of meeting her will remember the alertness of her thoughts and the fine humor she possessed. Hers was a charming smile and few of her acquaintances knew that it hid physical suffering. She was a splendid comrade to her husband, whose deep loss is sadly felt by his friends and admirers of his writings.

Madame Lada, the dancer, together with Manrine Dyer, soprano, and the Pawling Trio, appears here on Thursday and Saturday. They will also fill engagements in Riverside and Santa Barbara under the Behymer direction.

Mme. Tetrizzini's concert on Friday promises to be one of the culminating events among the numerous excellent concerts arranged this season by "Bee."

Madame Leonard Lieblich, wife of the editor of the Musical Courier, is touring the Southland and passed through our city. She is accompanied by her young daughter.

Impresario Healy from San Francisco is in town. At the time of this writing he could not be reached at his hotel.

Madame Lotta Madden, dramatic soprano, who will be heard in San Francisco shortly, is vacationing here for a week.

Davol Sanders, head of the Violin Department of the College of Music, has started a new series of lectures on Musical Forms at the college.

Alexander Stewart, community music expert, has returned to the Bay City district. The work for the Music Week here, beginning March 29th, has been organized to such an extent that Mr. Stewart could hand it over to local forces who are "carrying on" actively. It is much to be hoped, however, that Mr. FIVE—MUSICAL Stewart will be present to see the seed he has sown bear fruit.

Madame Alda, the prima donna, who will sing here tomorrow, has just arrived.

Blanche Ebert Seaver, well-known accompaniste, has gone to Mexico City to be with her husband, Attorney Seaver, who is representing the Doheny Oil interests there. They will return in about six weeks.

### MOTION PICTURE MUSIC

Grauman Theatre—Artistic progress at the Grauman Sunday Morning Concerts has become increasingly distinct at recent performances. Conductor Guterson's mode of planning the programs according to national musical types produced good results. It met again with spontaneous approval from the public at yesterday's Scandinavian program. Every seat was occupied in spite of the rain.

The program, containing several novelties and interspersed with solo features, began with a brilliant reading of the Festival Overture by Lassen. The specific charm of Norwegian music found ready expression in Solvejg's Song for saxophone solo and in the colorful phantasia by Grieg, Wedding Day on Trollhaugen. A feature of special interest was the grouping of fourteen violins playing an excerpt from the violin sonata Opus 45, accompanied by the orchestra.

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It was particularly in the two great tone poems, the Norwegian Rhapsodie by Svendsen, and Finlandia by Sibelius, that conductor and players made strong impressions. The ensemble work was effective and particularly the strings produced good phrasing and warm tone.

The soloist, Miss Lillian Backstrand, of the College of Music, attired in Norwegian peasant costume, gave two songs with orchestra in Norwegian. Miss Backstrand's lovely soprano and elegant technic could be heard to striking advantage in the echo effects of the Mountain Carol when she showed great skill in tonal shading. She had to give a third number in response to warm applause.

Gregory Kreshover, the gifted assistant conductor at the Mission Theatre, won new laurels with a well synchronized score to The Four Horsemen of the Apocalypse. A special score was to arrive with the film, but did not come in time. In the last hour, to speak, Mr. Kreshover was confronted with a tremendous task, yet he succeeded in spite of the fact that the films run almost two and one-half hours. Taken from the Ibanez novel the story plays first in South America, so that the themes Mr. Kreshover took from Dvorak's New World Symphony had special significance. He uses this and other music very aptly and the daily press has expressed much appreciation of the musical score as a strong asset to the picture.

Oliver Wallace, one of Grauman's "star" organists, did a striking piece of improvisation to Churchill's film story, The Inside of the Cup. Mr. Oliver is not only a brilliant technician, but his improvisations are very atmospheric and thrillingly enliven the plot as well as vividly sound the subtitles. Wallace has a knack of phrasing his themes so that they are like sentences from the dialogue in the subtitles articulated on the organ. He does it eloquently.

**MADAME SPROTTE'S SUCCESSFUL CONCERTS**

Madame Anna Ruzena Sprotte's glorious voice and masterly art wins her audiences as well as favorable commendation everywhere she appears. Recently she sang in Merced after which the Merced Evening Sun stated the following paragraph: "Madame Sprotte (pronounced Sprotty), a matronly person, tending towards stoutness, bears a sharp anatomical resemblance to Schumann-Helink, and really there is a strong vocal resemblance as well. She opened her program with the aria from Mignon and during the hour and a half that followed produced a variety of tonal effects that only a versatile artist can dream of. Her high notes were clear and bell-like, and her middle register as pure as the mountain air. In the cooing of a lullaby she showed the ability to reach the realm of whispering song without sacrificing enunciation or melody. She gave a brilliant dramatic interpretation of the Call of the Trail. The singer was encored with insistence that brought her back twice to sing At Dawning and The Land of the Sky Blue Water.

**PROGRAM OF TRADITIONAL IRISH MUSIC**

St. Francis Hotel Colonial Ballroom Crowded to the Doors When Redfern Mason, Assisted by Able Artists, Gives Interesting Program

By ALFRED METZGER

For the first time in the musical history of San Francisco a genuine historical traditional Irish music program was rendered in the Colonial Ballroom of the St. Francis Hotel on Monday evening, March 7th, in the presence of an audience that packed the spacious hall to overflowing. The artists who interpreted the music included the following: Vocalists—Helen Moore, Irene Le Noir, Father Edgar Boyle and Noel Sullivan. Instrumentalists—Uda Waldrop, William Healy, Patrick D'Arcy and Marie Hughes Macquarrie. Redfern Mason contributed the explanatory remarks in the form of a series of miniature lectures.

The program was as follows: Harp—The Harp That Once Through Tara's Halls, Marie Hughes-Macquarrie; Return from Fingal, Father Boyle; The Valley Lay Smiling, Helen Moore; Tho' the Last Glimpse of Erin, Irene Le Noir; The Last Rose of Summer, Helen Moore; a solo for Irish harp—(a) Deirdre's Lament, (b) The Little Black Rose, (c) The Wild Geese, Marie Hughes-Macquarrie; Lament for Owen Roe, Noel Sullivan; John O'Dwyer of the Glen, Irene Le Noir; Shule Arann, Irene Le Noir; When Cold in the Earth, Helen Moore; Irish Pipes and Violin—(a) Gnyowen, (b) St. Patrick's Day, Messrs. Healy and D'Arcy; For Eire I'd Not Tell Her Name, Noel Sullivan; Let Erin Remember the Days of Old, Irene Le Noir; Over Here, Father Boyle; Wearing of the Green, Helen Moore.

The nature of the event precludes, of course, an analytical criticism of the musical numbers. Traditional works are not subject to criticism, but the manner of their interpretation naturally becomes an object of interest. And we can only say that the ladies as well as gentlemen participating in the event acquitted themselves most creditably. The voices were excellent and the instrumental selections proved decidedly skillful. Among the latter Mrs. Hughes-Macquarrie made an especially fine impression. Redfern Mason spoke interestingly and instructively, at times interpolating a sense of humor that brought him the applause and good will of his audience. Mr. Mason gave evidence of being thoroughly familiar with his subject, and dealing with it in a manner to rivet the interest of his audience. He practically paved the way for the soloists to make an impression because of the understanding instilled by the lecturer. It was a brilliant event efficiently presented.

**STANFORD UNIVERSITY GLEE CLUB CONCERT**

Large Audience Enthusiastically Receives Noted College Organization at the Fairmont Hotel Ballroom Under Warren D. Allen's Direction

By ALFRED METZGER

The Stanford University Glee Club, under the direction of Warren D. Allen, university organist, gave a splendid concert at the Fairmont Hotel on Saturday evening, March 5th. The program consisted of an unusually well selected list of ensemble numbers. Indeed it was quite above the usual character of the events given by college choral organizations. It is hardly necessary to give a detailed account of every number presented, for the entire event was so uniformly excellent that one can not but endorse it from beginning to end.

The voices have all been well trained, the young people sing in fine pitch and with a uniformity of phrasing that is decidedly exhilarating. The attacks are spontaneous and clear and the rhythmic and accentuations are delightful. There exists a certain spirit and musical enthusiasm throughout the rendition of these programs which adds zest to every number, and the smooth, warm and youthful voices ring out with energy and zeal, thus creating an excellent impression and arousing the hearers to prolonged and frequent outbursts of genuine approval.

Mr. Allen has done wonders with this organization. Usually so-called college glee clubs sing with a lack of accuracy and musical intelligence that is exasperating. Mr. Allen has succeeded in creating an organization of distinct musical qualifications. The soloists sing like artists, the chorus expresses itself with musicianly skill. The enunciation is clear and distinct and we do not hesitate to say that the Stanford Glee Club belongs among the foremost college organizations in the far West, if not in the country.

**KATHLEEN PARLOW'S CONCERT**

Kathleen Parlow, the world's greatest woman violinist, who will be heard here in concert at the Columbia Theatre, Sunday afternoon, March 27th, under the management of Jessica Colbert, made her first appearance in San Francisco when she was but six years old. A few years later she went to London to study and later became a pupil of Prof. Leopold Auer in St. Petersburg. During the time she remained under his tutelage she played numerous concerts in Russia and was selected as soloist at the International Music Festival at Ostend. Glazounow, himself, conducted this concert which was entirely made up of his compositions. So great was her success that she was immediately engaged to play in all of the principal orchestras of Europe and her appearances were deemed the features of the season.

In Christiania, the Queen of Norway presented her with a magnificent brooch and a wealthy Norwegian made her a present of a \$10,000 Guaraneus. After several seasons of concertizing in America she returned to Europe where she has been playing all during the war. This is her first tour in this country for five years. On Friday afternoon, January 28th, when she stepped on the platform of Aeolian Hall she was given an idea of the place she held in her audience's affection in a demonstration lasting several minutes. The Times reviewer stated: "She has returned with the same vigor and energy that animated her thin, spare frame and that signified a nervous strength and a fire that were not suspected; with the same big and broad tone, the same excellent technic in bowing and fingerling and a ripe musical feeling.

The following beautiful program will be given with Mr. Fred Melsom Gee at the piano: Chaconne (Vitali); Concerto F Sharp minor (Ernst); Allegro Pathetic; (a) Hebrew Melody (Achorn), (b) Rondo (Mozart), (c) Quasi Ballata (Josef Suk), (d) Moto Perpetuo (Frank Bridge); (a) Hymn to the Sun (Rimsky-Korsakoff) (from The Golden Cockerel), (b) Airs Russes (Wieniawski).

**STABAT MATER AT GREEK THEATRE**

The approaching visit of Miss Myrna Sharlow, prima donna soprano of the Chicago Opera Company, to the bay district is being looked forward to with interest by local lovers of music. Miss Sharlow will sing the leading role in the eleventh annual production of Rossini's Stabat Mater by Choragus Paul Steindorff in the University of California Greek Theatre on Good Friday afternoon, March 25th.

Born in North Dakota twenty-seven years ago, Miss Sharlow is the youngest American diva. She became associated with the Boston Grand Opera Company in 1912 and at the close of the season undertook a concert tour of New England, winning considerable success. She studied for two seasons before going abroad. Miss Sharlow has a voice of unusual range and sings with unaffected simplicity.

Henry Hadley's New Birth, a tribute in song to the fallen heroes of the recent war, will be the feature of the Good Friday program. It will be its first production in the West.

Other artists who will appear are Madame Maude King Clark Upham, contralto; John B. Seifert and George W. Pinar, tenors, and Henry L. Perry, bass. A chorus of two hundred voices is being selected from the Berkeley Oratorio Society, the San Francisco Choral Society, and the Wednesday Morning Choral Club of Oakland.

Selma Kurz, the Viennese coloratura soprano, who made such a sensation at her only New York appearance this season when she gave a recital at the Hippodrome on a Sunday evening, will be a member of the Metropolitan Opera Co. during next season, making her appearance there before Galli-Curci joins the organization. Madame Kurz enjoys a world wide reputation.



## ROMEO ET JULIET AT THEATRE FRANCAISE

Anna Young and Andre Ferrier Give Delightfully Artistic Excerpts From Gounod's Famous Operatic Creation Before Large Audiences

By ALFRED METZGER

A large audience that crowded every seat in the neat and handsomely appointed Theatre Francaise at 1740 Washington street, witnessed an excellent performance, including a number of scenes from Gounod's Romeo et Juliet, on Friday evening, February 25th. The little theatre is a delightful and charming miniature temple of the muses. The stage is artistically equipped and the lighting effects are splendid. The comfortable theatre chairs are most welcome and the neat boxes add charm and finish to the auditorium. On this occasion the audience expressed enthusiasm and pleasure repeatedly.

Anna Young in the role of Juliet exhibited a voice of rare beauty and acted with sincerity and intelligence. She sang the various arias and ensemble numbers with fine understanding as to their technical and emotional effects and proved herself an adept in leading operatic roles. She bore herself with grace and ease and really enacted the part with the assurance and artistic finish of a professional.

Mr. Ferrier added to the many artistic victories to his credit in this community. He sang the lines with distinction and judgment, exhibited histrionic qualities of rare dimensions and gave evidence of having grasped the Gounod music so thoroughly and effectively that his interpretation of the solos as well as duets brought out the innermost intentions of the composer. If you really wish to thoroughly enjoy an evening don't miss attending some of the performances at the Theatre Francaise, for they represent in every way genuine refinement in artistic expression and an atmosphere of European thoroughness such as is rarely witnessed anywhere.

## MISS ETHEL PALMER'S MUSICAL EVENING

Miss Ethel Palmer, an unusually able young pianist and teacher, also a member of the Ada Clement School of Music, gave a successful musical evening at the Rafael Hotel in San Rafael on Tuesday evening, March 1st, assisted by Mrs. John W. Winkler, violinist. Miss Palmer had selected a program of unusual artistic merit for this occasion and showed herself as an artist of many exceptional qualifications. A large and representative audience was in attendance, and she exhibited gratifying technical brilliancy as well as judicious and musicianly modes of phrasing and coloring. Her tone is appealing without being effeminate and her rhythm as well as accentuation is discriminating.

The assisting artist, Mrs. John W. Winkler, violinist, added much to the interest and enjoyment of the program by interpreting the numbers allotted to her with an adherence to artistic execution and technical ease only noticed among those artists who have had considerable practical experience. The complete program was as follows: Mozart—A Major Sonata, Miss Palmer; Rimsky-Korsakoff—Franko—Hymn to the Sun, from the Fairy Opera Le Coq d'Or, Sarasate—Les Adieux, Mrs. Winkler; Ravel—Jeux d'Eau, Chopin—Nocturne B Major, Miss Palmer; Mendelssohn—E Minor Concerto, Allegro, Mrs. Winkler; Chopin—B Flat Minor Scherzo, Miss Palmer.

## McGROARTY'S MISSION PLAY, LOS ANGELES

Two of the most popular modern California pastimes can be traced back to Mission days. In the second act of The Mission Play, by John Steven McGroarty, one of the native Indians says with pardonable pride, and with due consideration for the work of his rivals, "At Carmela we will show that we have the best Indians of them all."

So it began as far back as that, California's faith in herself, and her natural expression of her belief. "Boasting," some call it, but Edgar Guest, the well-beloved poet, characterized it as "an intense love for the soil of California, and everything it bears."

And again, referring to The Mission Play, which is a faithful and accurate picture of those far away days, we hear that Fra Junipero Serra, then a frail old man of over seventy years, had walked the length of California more than twenty times. Surely he was the great, great grandfather of those hundreds of modern men and maids who hike the trails over hill and dale



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with a freedom and love for the good old earth unknown in the East. He was the greatest hiker of them all.

Mary Garden, general director and prima-donna soprano of the Chicago Opera Association has been hearing the voices of young singers, who have operatic aspirations. Miss Garden has heard two of these young vocalists, who show a great deal of promise. One in particular impressed Miss Garden so forcibly that she is doing all in her power to aid her in completing her musical education, that she may be prepared to sing small roles with the Chicago Opera Association next season.

## PACIFIC MUSICAL SOCIETY CONCERT

Luther Brusie Marchant, baritone, The Arion Trio, consisting of Josephine Holub, Margaret Avery and Joyce Holloway, and Zelia Valsade were the artists who rendered the program at the last meeting of the Pacific Musical Society, which took place on Thursday evening, March 10th, in the ballroom of the Fairmont Hotel. Although the concert was not up to the usual high standard for which this excellent club is noted for giving there were nevertheless two or three praiseworthy features. Luther Brusie Marchant opened the program and sang a group of Italian and French songs. Mrs. Cecil Hollis Stone at the piano furnished her accustomed expressive and poetical accompaniments. The Arion Trio then delighted the audience by the rendition of the Walzer-Marchen by Schutt, and later on the program by the charming way they interpreted the Schubert Menuet, Elegia by Arensky and Glazunov's Bachanale. This group of young artists is an excellent combination of talents. Seldom is there found a stronger and cleaner ensemble than in this aggregation of players. They delivered admirable readings containing fine tonal balance.

Zelia Valsade, a young and charming singer, was a complete surprise to the audience and she instantly won its hearty approval. It was truly pleasant to hear her fresh lovely voice so easily produced and her songs so artistically interpreted. Her diction is splendid in both French and English and one of the finest things she did during the evening was the Solvejg's Song of Grieg's, in which she overcame its many difficulties with the greatest simplicity. It was well worth a repetition. Mrs. John Dennis Arnold, Jr., furnished efficient accompaniments.

Hazel M. Nichols, who for three years was an artist pupil of Tina Lerner, the famous Russian pianist, will play on March 1st for the To Kalon Club at the Fairmont Hotel. She will play Hark! Hark! the Lark (Schubert-Liszt), Nocturne in G major (Chopin), Concert Etude (MacDowell). Miss Nichols also played the accompaniments to Madame Jelica's singing when that artist gave two Scotch programs, one of which was at the Scottish Rite Hall in San Francisco, the other at the Oakland Auditorium, Oakland. Miss Nichols also furnished the accompaniments for Madame Jelica for her program at the University of Fine Arts Club. At the Ada Clement School, Miss Nichols has been very active in the capacity of accompanist, playing for both Lena Frazee, contralto, and Eula Grandbury, soprano.

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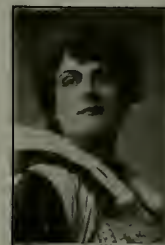
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## POVLA FRIJSH GIVES RECITAL INTIME

Famous Danish Soprano, Assisted at the Piano by  
George S. McManus, Appreciated by Discriminating Musical Audience

By CONSTANCE ALEXANDRE

Again that very wonderful artist was heard and her success was even more emphatic than upon her first appearance in San Francisco. Madame Povla Frijsh sang to one of the most select musical audiences that has thus far turned out to hear a vocalist in San Francisco this season. The Italian Room of the Hotel St. Francis on the afternoon of March 4th was not only filled by those interested in the art of singing, but conspicuous amongst the attendance were many well known instrumentalists and musicians of almost every type. And it was only right that these real music lovers should have been present at Madame Frijsh's concert for she is a musician herself of the very highest attainments and her message is of the utmost musical significance.

As a rule when one goes to a song recital the very first impression one receives from the artist is through the voice, its quality, its beauty, and whether or not the singer manipulates it correctly. Strange to say, when listening to Madame Povla Frijsh, it is her voice least of all that I am conscious of. It never dawns upon me to think whether she has produced this tone correctly or whether the timbre of her voice is always equally lovely. Madame Frijsh has a voice, it is true, but to me it is the least important asset of her many attributes. I consider Madame Frijsh seventy-five per cent BRAINS, the other twenty-five per cent may be applied to her personal magnetism. Whether a lover of the lieder would prefer listening to an exploitation of vocal technique and beautiful tones or be appealed to through a super abundance of intelligence, interpretative powers and a vital personality, such as Madame Frijsh possesses, is a matter of individual taste.

Madame Frijsh is, without doubt, one of the most equally balanced artists that has ever come under my personal observation. It is not surprising that her conception of the Scandinavian music is both authentic as well as interesting, for who should be more familiar with its characteristics than a native of Denmark? Madame Frijsh sings the works of the older masters, such as Bach and Handel and the more modern songs of Chabrier, Rameau, Debussy, Alexandre George, Duparc and compositions of the Russian and American composers with equal blending of musical and emotional sentiments, backed by her extraordinary facial expression. Her dramatic expressions are such that her audience is held spellbound until the very last tone of her song fades away. It is then that her audience, as if electrified by the force of her power and the radiance of her vital personality, burst forth with thunderous applause even to the extent of the shouting of Bravo! Madame Frijsh is an artist in every sense of the word, a singer whom one can never hear too often for she always has something new to say and something more to give. And what she gives and says is of the greatest musical value.

Madame Frijsh again showed her excellent judgment when she chose George Stewart McManus to play her accompaniments. Mr. McManus has the ability, when performing in the capacity of an accompanist, of combining in an unusual degree the sterling qualities of musicianship and sympathetic insight of the songs. His unfailing support and his pianistic assurance is such that the soloist has the sensation of absolute confidence and freedom. Mr. McManus showed himself on this occasion, as he has upon many others, an adept in the art of accompanying.

## GOGORZA TOMORROW

San Francisco will once more revel in the superb vocal art of the peerless baritone, Emilio de Gogorza, at the Columbia Theatre, tomorrow afternoon. As many as can find place in the commodious playhouse will enjoy a recital program by this wonderful singer, perhaps the finest and most pretentious he has ever presented to a local audience. No artist on the list of frequent visitors to this city enjoys a greater popularity than de Gogorza and nowhere more than in San Francisco is he held in higher esteem nor more unanimously acknowledged given his position in the concert field.

As an interpreter of the finest gems of vocal art Gogorza stands in the front lines. His rare talent combined with a magnificent voice and a refined and finished art makes a combination found in few singers. With Miss Helen M. Winslow at the piano the following unusual program will be rendered tomorrow afternoon: Chants de la Vieille France, arranged by Julien Tiersot—(a) J'ai vu la Beute, ma Mie (du XV siècle), (b) En Venant de Lyon (du XV siècle), (c) Tambourin (du XVIII siècle); (a) Arabian Love Song (Borodine), (b) When the King Went Forth to War (Koenenman), (c) In Silent Night (Rachmaninoff); (a) Phidile (Duparc), (b) Voici que le Printemps (Debussy), (c) Le Plongeur (Widor); (a) En Calesa (F. M. Alvarez), (b) Noche Serena (Mexican Folk Song), (c) Amor y odio (Granados), (d) Clavelitos (Valverde); (a) John Peel (Old English Hunting Song), (b) Old Loves (Cyril Scott), (c) At the Postern Gate (Gena Branscombe), (d) Invictus (Bruno Huhn). Miss Helen M. Winslow at the piano.

Tickets can be secured at Sherman, Clay & Co. this afternoon or at the Columbia Theatre box office tomorrow.

The Pacific Coast Musical Review contains many interesting articles written by its representatives throughout the country who are recognized authorities in the musical world. Subscriptions \$3.00 per year.

## PLATFORM PERSONALITIES

By JOHN WHITCOMB NASH

Among singers of ripe experience may be found those who confess a certain nervous embarrassment every time they confront a new audience, and on the other hand may be found a large number of comparatively young singers who regard public appearance as the object of achievement. Studio preparation cannot be too complete, but a peculiar significance attaches to the student's early attempts at interesting an audience. There are young singers who are perfectly at ease under all conditions, but these are the exception, and the large mass of student artists will do well to make systematic studies of their particular conditions at this period of their careers. The difference between satisfactory performances and unsatisfactory can often be traced to immature conceptions of the psychological relation between artist and audience. There is probably no better way to develop a striking personality than by platform appearances.

All singing teachers are familiar with the type of student who is reluctant to carry the responsibility of his own progress, preferring that the teacher's word be regarded as the key to success. They say they are naturally retiring, and cannot overcome it, which is true as long as they shirk the burden themselves. To sing well one must study one's self, and it is surprising what a mine of information each one is, if only the individual will assume the prerogative of investigation. Nervous tension which has never been suspected in the studio will crop out as soon as one faces an audience. If you would avoid this condition a systematic study of the principles of relaxation will, in most cases, bring about a condition of mental poise which will insure the desired effect. Voice training is preparation for soul expression, and if this statement is borne in mind, relaxation will soon become known as the key to artistic singing. Many fine voices are restricted because their owners do not understand the relation which should exist between themselves and the audience.

Digging away at vocalizes and arias is not sufficient to insure success; there is that element which is commonly known as personality which must be just as studiously developed as the ability to sing scales well. Personality includes more than mere personal appearance and deportment; self-expression, for want of a better term, is certainly a large part of personality, and all great artists possess this quality in abundance. Numbers of pupils shake their heads and say, "I can't," when they could if they would; they simply will not dare. Their imagination will not let them "dare." To awaken such students to a sense of their responsibility in this matter is sometimes very difficult; sometimes never attempted, but really it is the most subtly important part of their preparation. There are many worthy volumes written upon the technic of interpretation, but the satisfying singer must develop his own particular, personal style. Imagination plays such an important part in this work that it is surprising we do not hear more about it. A good active imagination can be trained to bring forth any reaction on the part of the audience the singer may desire. To express a spiritual elevation without active imagination is not to be expected.

Artists are only human, with human limitations, but they are sometimes called upon to sing under almost impossible conditions; rarely indeed do they feel an urgent desire to sing or play at the scheduled moment, nor does the enthusiasm for public appearance supply the necessary verve or poise. Possessors of good voices are sometimes uninteresting singers. Irrespective of the text, the quality of the voice must register the emotional requirements and reflect the spirit of the phrase; so we see that imagination plays a large part, and should be considered essential equipment. Can it be taught? Hardly; but it can be developed.

## MINKOWSKY PUPILS TO BECOME TEACHERS

Miss Mabel M. Deetjen of Milwaukee has been studying with Mr. and Mme. Giacomo Minkowsky for some time and does not only possess a voice of gratifying timbre and range, but is specially well equipped to assume teaching. She has been a very clever and efficient student and as soon as she is thoroughly prepared, which will possibly be at the end of this term, she will be justified to begin her career as a first class vocal teacher.

Miss Ruth Degnan and Miss Adele Ullman, both students of Mr. and Mme. Giacomo Minkowsky, are also studying with the intention of becoming equipped for pedagogical duties. Both possess beautiful voices, and are singularly well adapted for the assumption of vocal training. Their diligence and natural instincts, backed by the thorough and efficient training they received, will prove of inestimable value to them in their future vocation.

James McKay, Jr., an unusually skillful baritone soloist, who recently created such an excellent impression before the Pacific Musical Society, possesses such fine artistic qualifications and such an exceedingly beautiful voice of rare timbre and range, that Mr. Minkowsky has taken a more than ordinary interest in his work. Mr. McKay is earning his livelihood at the Union Iron Works and Mr. Minkowsky is assisting him in his education. The distinguished vocal pedagogue contemplates taking young McKay with him to Europe as soon as he concludes his plans to leave here. In the meantime Mr. McKay will take advantage of every opportunity to add to his experience by occasional public or private appearances.

## PROGRAM BY JACOBSON PUPILS

Joseph George Jacobson's pupils gave a most delightful and artistic program at Sorosis Hall, February 28th, before an audience which filled the hall completely and through their enthusiasm showed the appreciation they had for the players. All numbers were rendered in a manner to reflect great credit on the instructor. The performers played with an artistry which drew forth spontaneous and prolonged applause.

The opening number was played by Miss Myrtle Harriet Jacobs, who showed through her rendition of Mozart's Sonata, to which Mr. Jacobson played Grieg's second piano-part and a Rhapsody by Koelling, that she possesses talent and temperament and has the makings of a good pianist. The same can be said of Florence Reid, who made a most pleasing impression. The Scene de Ballet by Schuett and the Sonatina were played gracefully and fluently. Miss Gladys Wilson came next and was heartily applauded for her skillful interpretations of Schubert's Impromptu and Murmuring Zephyrs by Jensen. With serious study this young girl should make quick advancement, she shows good understanding of the compositions. Next came Liszt's beautiful E flat Concerto played by Miss Henriette Roumiguere. As usual this young lady played with an assurance, which showed that she had carefully prepared her task. She possesses a fine singing tone, and qualifications that should carry her far in music. Her playing was delightful.

A most favorable impression was made by Miss Elsie Spiller, who played the Sonata Pathetique by Beethoven and Chopin's C sharp minor Polonaise. She is endowed with an equipment that goes to make a pianist. She has strength, emotion and understanding and seeks for the beauty in the composition. Above all she has individuality. Marian Patricia Cavanaugh played the first movement of Mozart's D minor Concerto with the Hummel Cadenza. She has made astounding progress and acquitted herself splendidly receiving great applause for her technically clean and well phrased playing. For a child of nine years of age to play this Concerto in such a manner proves that there is evidence of real talent and genius and also that she has good instruction. Her poise and assurance were noticeable, her strength remarkable and all points to a successful future. Mr. Edward Summ gave an exhibition of artistic skill playing the Preludes by Rachmaninoff and Mendelssohn. He too possesses qualifications that go to make a good pianist. He has tone volume and technic and gave a very pleasing interpretation of his numbers. With mature years he will lay deeper feeling into his art.

Mrs. Odelle Ruttencutter undertook a huge task in playing Tchaikowsky's B flat minor Concerto, but the young lady gave an exceptionally clever interpretation of this difficult composition. She played with verve and brilliancy that thrilled the audience, which realizing her talent rewarded her with much applause. Her phrasing is clever, her musical understanding clear and her technic good. She is to be congratulated on her achievement. Mr. Jacobson played the second piano-part with a finish and ability that showed the thorough musician he is. He has reason to be satisfied with the success of the evening.

## MIRIAM MICHEL'S THES DRAMATIQUES

On the afternoon of March 4th, in the Red Room of the Hotel Fairmont, Miriam Michels gave the first of the three Thes Dramatiques which she has announced for this month. It is a great pity that this affair did not attract a larger attendance, for to those present it proved intensely interesting as well as most enlightening. Let us hope that at the next two readings there will be in evidence more of our literary circle of San Francisco. Mrs. Michels does more than merely read interesting little modern dramas for she has the ability of creating her own atmosphere. Through her beautifully modulated voice, which is capable of revealing the deepest passions as well as expressing the most delicate sentiments, she succeeded in bringing forth the inner meanings of her story. Her postures, too, have their significance and her facial play is characteristic of her theme. It was, indeed, a very noteworthy piece of work that Mrs. Michels did and her efforts were most heartily appreciated.

Mrs. Michels was assisted during the afternoon by Miss Augusta Hayden, who rendered several vocal selections. This charming singer has a natural voice of unusual beauty, and it is this naturalness and simplicity which immediately wins for her the approval of her hearers. There is a joyousness and a brilliancy in her voice which conveys the impression that she sings because she loves to sing. And with this valuable asset of pure, natural singing, in addition to her artistic attributes, there is slight wonder that she communicates a happy message to all who listen to her. Miss Mollie Pratt accompanied Miss Hayden at the piano and proved all that a good accompanist should be. Her playing was sympathetic as well as technically efficient.

C. H. A.

Miss Hazel M. Nichols, the well known and successful young pianist, played with enthusiastic response at the Fairmont Hotel for the To Kalon Club on Tuesday, March 1st, as piano soloist and accompanist to Jack Moulthrop, violinist. The piano solos were: Hark, Hark the Lark (Schubert-Liszt), Nocturne in B major (Chopin), Concert Etude (MacDowell) and as encore she played Shadow Dance (MacDowell). Miss Nichols has also accepted an offer to act as accompanist for a quartet consisting of Carl Anderson, tenor, and director, Lowell Redfield, baritone, Mrs. Brower, soprano, and Mrs. Ruth Waterman Anderson, contralto.



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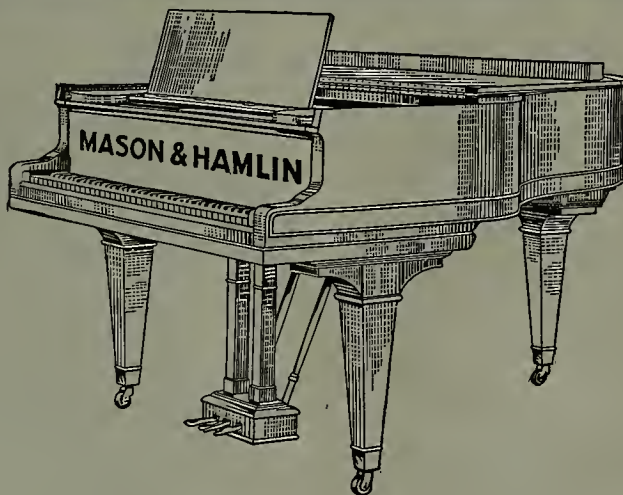
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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XXXIX. No. 26

SAN FRANCISCO, SATURDAY, MARCH 26, 1921.

PRICE 10 CENTS

## MUSIC DEALERS ORGANIZE TO PROMOTE ART

Music Trades Association of Northern California Elects George R. Hughes President and Begins Campaign to Enlist All Music Dealers in this Part of the State to Co-operate in the Promotion of Mutual Interests and Music in General

An event of the utmost importance to musical progress, embodying music trade circles and music in general, took place at the Commercial Club on Tuesday evening, March 15th, when the Music Trades Association of Northern California held its organization meeting in the form of a dinner attended by nearly two hundred music dealers and employees from all parts of the state. George R. Hughes of the Wiley B. Allen Co. was the chairman who called the meeting to order, and Shirley Walker, of Sherman, Clay & Co., acted as secretary. At the speaker's table were, besides Messrs. Hughes and Walker, Byron Mauzy, E. P. Andrew of Detroit, Mark P. Campbell, president of the Brambach Piano Co. of New York; Robert W. Martland, secretary of the California Automobile Association, M. Thompson, Pacific Coast Manager of the Baldwin Piano Co.; R. H. Wise, of Clark, Wise & Co.; A. G. Farquharson, secretary of the Music Trades Association of Southern California; F. A. Levy, president of the San Francisco Talking Machine Dealers' Association; M. N. Kimball, of the Upson Co. of Sacramento, and W. B. Wood, of Price & Teeple.

After the repast Harold Pracht, of the Wiley B. Allen Co., sang a few vocal selections in a manner to arouse the assemblage to hearty enthusiasm, after which Chairman Hughes called the meeting to order. In doing so Mr. Hughes outlined the purposes of the proposed association and gave a history of the steps taken to organize, beginning last fall. He read telegrams of good wishes from the National Association of Music Merchants of New York and from the Southern California Music Trades Association of Los Angeles.

A. G. Farquharson, the secretary of the Music Trades Association of Southern California, then spoke of the work of their organization and the big things accomplished. He gave numerous instances of the mutual confidence and co-operation which existed in their association. Robert W. Martland, secretary of the California Automobile Trades Association, gave a splendid talk on Co-operation in Business, outlining the history of their organization, giving instances of the good accomplished and pointing out the wonderful opportunities of the new Music Trades Association. Shirley Walker, the acting secretary, then read the proposed Constitution and By-Laws as worked out by the Organization Committee. The same were unanimously adopted by the meeting.

The chairman then called for nominations for president. Byron Mauzy nominated Geo. R. Hughes of the Wiley B. Allen Co., who was elected by acclamation. The new president then appointed a Nominating Committee of nine with Walter R. Gannon as chairman, who retired to suggest nominations for the remaining officers and the board of directors. While the Nominating Committee was deliberating Mark Campbell, president of the Brambach Piano Company, New York, was called upon. He outlined the fine work of the national association, the Music Industries Chamber of Commerce. E. L. Andrew of Detroit was also called upon and told of the good work of their association in Detroit. F. A. Levy, president of the Talking Machine Dealers' Association (which was merging into the new Music Trades Association), told of the work they had accomplished and showed how the greater association could accomplish even bigger results.

The Nominating Committee then made its report, the following being unanimously elected: First vice-president, Byron Mauzy, president Byron Mauzy, Inc.; second vice-president, Shirley Walker, of Sherman, Clay & Co.; directors—Geo. Q. Chase, president Kohler &

Chase; R. A. Wise, of Clark, Wise & Co.; F. A. Levy, of California Phonograph Co.; Irving C. Franklin, of Brunswick-Balke-Collender Co.; H. C. Johnston, of Leo Feist, Inc.; B. Goldsmith, of Oakland Phonograph Co.

President Hughes then called attention to the membership blanks for firms, as follows: "A"—\$30 per month; "B"—\$10 per month; "C"—\$5 per month; "D"—\$2.50 per month. Also the "associate membership" blanks at \$1 per month for salesmen. The blanks were passed

order to take in every dealer, jobber and manufacturer and to make the financial support doubly sure. The meeting adjourned at 11 o'clock.

Those present at the dinner meeting were: G. A. Einselen, Jr., Einselen Music Stores, San Francisco; F. A. Norton, Sherman, Clay & Co., San Francisco; C. Wilbur Fritz, Republic Finance Co., San Francisco; D. A. Henneasy, Kohler & Chase, San Francisco; Knox Sims, Knox Sims Music Co., San Francisco; Charles Dean, Wiley B. Allen Co., San Francisco; Walter S. Pierce, 689 14th St., San Francisco; Henry Grohe, 135 Kearny St., San Francisco; H. C. Hanson, 140 O'Farrell St., San Francisco; G. F. Morton, White House, San Francisco; U. R. Lawrence, Wiley B. Allen, San Francisco; Neill C. Wilson, Sherman, Clay & Co., San Francisco; R. C. Collare, Einselen Music Co., San Francisco; O. N. Rothlin, Sherman, Clay & Co., San Francisco; R. E. Kane,

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It was announced that the Board of Directors would meet toward the end of the week to elect its treasurer and permanent secretary, and to prepare at once for systematic canvas of the trade in the territory covered by the association, in

Sherman, Clay & Co., San Francisco; A. A. Reed, Sherman, Clay & Co., San Francisco; G. W. Bates, Sherman, Clay & Co., San Francisco; Ben R. Scott, Sherman, Clay & Co., San Francisco; L. S. Lindsey, Wiley B. Allen Co., San Francisco; E. S. Florentine, Florentine Music Co., San Francisco; Clark Wise, Clark Wise & Co., San Francisco; Sam Barbee, 161 Taylor St., San Francisco; C. A. Miller, 235 Columbus Ave., San Francisco; A. L. Quinn, The Q. R. S. Music Co., San Francisco; Geo. B. L. Braun, Heine Piano Co., San Francisco; Werner Olchewski, Heine Piano Co., San Francisco; W. F. Lee, Republic Finance Co., San Francisco; G. McConnell, Fraser & McConnell, San Francisco; N. J. Wilcox, Columbia Graphophone Co., San Francisco; P.



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TWENTIETH YEAR

## THE MUSIC TRADES ASSOCIATION

Upon the front page of this issue will be found a record of the organization meeting of the Music Trades Association of Northern California, which took place at the Commercial Club on Tuesday evening, March 15th. This event is of the utmost importance to the music trade as well as to the musical profession. The meeting was intended to combine the various interests of the music trade in the promotion of mutual understanding, the prevention of unjust and discriminatory laws, the co-operation among trade members and last but not least the encouragement of any musical project beneficial to music at large. George R. Hughes of the Wiley B. Allen Co. was elected president by acclamation, and we do not hesitate to state that no better choice could have been made, for Mr. Hughes has not only been active in creating a better understanding among members of the music trade in recent years, but he has taken a personal interest in musical matters, having become acquainted with nearly all professional musicians who are active in the concert field of the State. He is therefore the logical mediator between the trade and the profession and therefore between the trade and the public.

The Pacific Coast Musical Review is delighted that steps should be undertaken to bring the trade and the public closer together, and by encouraging projects of general interest the Music Trades Association of Northern California will be able to assist in the musical progress of the community in no uncertain way. In these times of organization it is absolutely necessary to co-operate, and if music and those responsible for its success are to receive recognition and a square deal an understanding between the music trade and those practicing music as well as those enjoying music becomes a matter of inestimable value. This paper, for instance, has never been able to find any reason why most musical activities should be suspended here in May and should not be resumed until October. Here we had four months of the year deliberately wasted because of a wrong assumption that the public did not wish to listen to music in summer. Furthermore, during these four months of partial stagnation, the earning power of the music trade and the profession was considerably curtailed. There is no city in the world better suited for summer musical activities than San Francisco and with it the entire Bay region.

The University Summer Session attracts four thousand music students to Berkeley. Teachers and students from interior towns come to San Francisco for study. Many tourists come here

during the summer, and yet nothing consistent and elaborate is ever done to give these visitors opportunities to hear good music. For instance, we do not see any reason why there should be no summer symphony concerts. If Boston can give such concerts profitably with the accompanying hot weather, surely San Francisco could do so with an ideal weather condition, mostly cool and frequently cold during the summer. Many artists who are idle during these summer months could give concerts here. California artists should be given an opportunity to appear. There is no reason why California, like Eastern states, should not have its annual music festivals. Energetic musical activities in the way of public events would attract numerous visitors who otherwise do not feel inclined to spend the summer here.

Students and teachers have also helped this stagnation by partly stopping their lessons during the summer and partly leaving here for the East or Europe and making such decisions known to everybody, as if San Francisco should be closed up during the summer. This paper will do everything in its power from now on to create a sentiment against this closed shop in music. It is necessary that musical activities in the studio and on the concert stage should never end in this city. And soon it will be found that other cities on the Pacific Coast will take advantage of this new situation. Why should the public not be just as willing to enjoy musical events in summer as it is in winter? We know of no reason. And yet when you tell some people of the advisability to continue these activities throughout the year they will answer that the people do not want to hear music during the summer. We could not cite any better example to prove the fallacy of this judgment than to call attention to the crowded condition of the California Theatre at the Sunday morning concerts in summer as well as in winter. Three thousand people attend these concerts every week, and if we are not mistaken the attendance is not only as big during the summer, but more people are unable to gain admittance during summer than during the winter season.

We believe that any manager who would inaugurate a summer course of concerts in San Francisco, or anyone who would establish summer symphony concerts at popular prices, will find that such an enterprise will pay. And if some one does find sufficient courage and aggressiveness to inaugurate such a series of events, we hope with every ounce of charitable sentiment at our disposal that he or she will not use Sundays for these events. In the first place, even critics want to have a little rest one day in the week, and secondly people like to go out of town during summer, especially on Sundays. But these events could be given on some week day evening or even Wednesday or Saturday matinee, and it will be found that the attendance will be far beyond expectations. This paper will seek the assistance of organizations like the Music Clubs, the Music Teachers' Association, the various choral and orchestral societies, the Music Trades Association and the music teachers and students to bring this plan to a successful termination. Let us continue our musical activities, public and private, throughout the year! Let us abandon the foolish idea that we close our season in May and do not begin it until October! Let us put our shoulder to the wheel and keep the musical life at fever heat throughout the year. If some people like to take a vacation they are welcome to do so. But let us imitate the example of the business houses who permit employees to take their vacation at certain times, but continue keeping their business going summer as well as winter. Only in this manner can those dependent upon music as a profession and art secure the uttermost material benefit from their vacation, while the practice that has been in force hitherto cannot help but cripple the resources and curtail the income of those whose livelihood depends upon a prosperous music season throughout the year.

## CLEMENT MUSIC SCHOOL

The March concert of the Ada Clement Music School took place Saturday, March 12th. Pergolese's Stabat Mater was presented by Mrs. John Beckman and Mrs. Orrin McMurray, with Seta Stewart at the piano.

## THE LORING CLUB'S EXCELLENT CONCERT

If every musical attraction advertised in San Francisco were to arouse the interest and enthusiasm such as a concert given by the Loring Club does, the managers and artists would have little or no cause to complain as to the patronage of their affairs. On Tuesday evening, March 15th, at the Scottish Rite Auditorium there was not a vacant seat to be had or an available space where extra seats could have been placed in order to accommodate those who desired admission. One can scarcely blame those who went early enough in order to secure seats for they realized what they were about to hear. Those who were unable to gain entrance certainly missed one of the finest recitals of its type ever heard in this city. The Loring Club is noted for the excellence of their performances so that this last concert proved to be no exception to the rule.

The program rendered was in every respect of the highest musical standard, and worthy of the sincere and careful preparation it had received. It would be rather difficult to say whether Wallace Sabin's delightful A Spring Madrigal or Edward German's Rolling Down to Rio made the strongest impression upon the audience for both were heartily applauded. Mr. Sabin, the director of the Loring Club, has trained this aggregation of splendid male voices until a fine and exceptional unity is attained in every respect. It was beautiful singing with carefully rounded out phrases and charming effects of lights and shades. From the strongest forte to the most delicate pianissimo tones the purity and excellent carrying quality of these voices reached and penetrated to the most remote corner of the auditorium. It was an evening of gorgeous singing, the like of which is seldom heard.

Charles Bulotti was the soloist of the evening and again won the enthusiastic approval of his audience by the sweetness of his voice and the sincerity of his delivery. His expression is good and his diction clear and understandable so that from every standpoint Mr. Bulotti deserved the ovation which he received. Frederick Maurer, Jr., played the accompaniments for Mr. Bulotti as well as the piano part in the scores and in each instance exhibited his clean technique, his sense of proportion and variety in tonal effects.

## CHICAGO CO. CONQUERS NEW YORK CRITICS

Slowly, but none the less certainly, the New York critics yielded to the superb quality of entertainment furnished by the Chicago Opera Association at the Manhattan Opera House. There was no question that at first New York—the critics, not the public—viewed the invasion by the Chicago organization with considerable alarm. The public crowded into all performances with the keenest delight, but the critics quite evidently found it desirable to rally around the Metropolitan.

As rallies they were great successes, but soon the quality of the Chicago entertainments began to tell. Among General Director Mary Garden's first official acts after taking the leading position in the company were the engagements of Giorgio Polacco as leading conductor and Jacques Coint as general stage director. The effect of the presence of these two great artists were manifest at once, and it began to reflect in the columns of the newspapers. Then began to come the comment that Lucien Muratore was a knightly figure, ardent and passionate.

Finally Miss Garden appeared as Fiora in The Love of the Three Kings, and swept all before her. Henry T. Finck, of the Evening Post, burst into such raptures over her performance as had never been extended to the Chicago company. After quoting Verdi to the effect that the Italians would rather hear many singers in one role than one singer in many roles, and referring to the fact that Miss Garden had had two predecessors in this role at the Metropolitan, he continues:

"The third Fiora to be heard this season was Mary Garden, who appeared in the part last night at the Manhattan. It was one of the chief triumphs of her career; to miss it would have been to miss one of the great operatic treats of the season. So, evidently, thought the audience, which gave her a tremendous ovation after the second act; an ovation in which her associates shared, and deservedly, for they were good. "As Avito, Edward Johnson sang better and acted more naturally than ever before (he had a good coach). Virgilio Lazzari acted and sang the part of the infuriated king as it has not been sung and acted here before; groping about like a real blind man and exhibiting a savagery that gave the audience cold chills.

"To be sure he, too, got his cues from the great Mary, a histrionic genius of the first rank. Few things so great have been seen on the operatic stage as her impersonation of Fiora; of the unwilling performance of a hypocritical duty; of the gradual yielding to the primitive passion of her youth; of the bliss of the long kiss that rivals Kundry's in Parsifal or Siegfried's awakening of Brunhilde; and finally the terrible death struggle. Stage art can go no further.

"Add to this that Miss Garden sang as she has never before sung here, with a rich, sonorous voice, laden with emotion, and you will understand the enthusiasm of last night's audience. And yet she has greater parts still—among them the one she will do next Friday (Monna Vanna). To miss that would be to commit a crime against yourself."

Pvot Bjørnskjold, the noted Danish tenor, returned from New York last week, after being included among the artists to be managed by Hugo Boucek's concert bureau. Mr. Bjørnskjold will spend the summer in San Francisco, but will enter the Eastern concert and possibly operatic field next fall. During his residence here clubs and managers ought to take advantage of his services, as he is bound to be among the foremost artists before the American public next season.



## NEW YORK ENJOYS NUMEROUS CONCERTS

Mengelberg Continues His Triumphs—Levitzi Plays Farewell Program—Fionzaleys Close Their Season—Kochansky Continues Successes—Philadelphia Orchestra Gets Ovation

By ROSALIE HOUSMAN

March 13, 1921—The big thrill of the day, Sunday, the 7th, was Mengelberg's evening concert at Carnegie Hall. It was gratifying to see the large crowd, and the spontaneous applause was thrilling. The program opened with Tschalkowsky's Romeo and Juliet overture, and in it Mr. Mengelberg read the immortal love story, with all its evergreen joys and sorrows. Then Erno Dohnanyi, the Hungarian pianist, who has returned this season, to be one of its great sensations, appeared in the dual capacity of soloist and composer, playing his own variations on a Nursery Air. Frankly, I do not rate him as high as composer as I do as soloist, as he is not really original, nor do his ideas seem to have the needed urge. He thoroughly understands the modern orchestra, and uses his medium well. Of course, he had a great personal success; but I found the work endlessly long. Brahms's First Symphony was the final number, and the reading given it was too beautiful and noble in line to require more than mention—it was beyond criticism.

Monday evening was Levitzki's farewell to New York for two years, as he plays on the Coast, then Australia, and afterwards, as he told me, he will find a quiet place in Europe and study for a year. His audience greeted him with cheers, and he never, in spite of his difficulty with the sore thumb, played better. He included two short pieces of his own, which show a deep and unsuspected talent. His audience was loath to let him leave, and his personal as well as musical triumph was complete. I know you out West will be thrilled, too, when he plays for you.

Tuesday presented two major events, one the final concert of the ever popular Fionzaleys, and the other, the Philadelphia orchestra, under Stokowski, presenting the German Requiem of Brahms, dedicated to the memory of his mother. The quartet completed their eighteenth American season, and at this affair had the able assistance of Gnlomar Novaes, in the Brahms F minor quintet. They opened with Haydn's in D, op. 64, No. 5, and it was spontaneous and a real delight to hear. Their perfect accord is seen clearly in a work of this character, done with a fine appreciation of its infinite variety. The great one of Beethoven in C sharp minor, op. 130, was beyond my meager pen to express, and it was cheered, can one say more? The quintet closed the evening, and the sold-out house paid long and loud tribute, to this well loved organization and Miss Novaes.

I did not hear the Requiem, as it was at the same hour as the Fionzaleys, so I am just telling you what Aldrich of the Times says of it. It was done in English, and the soloists were Mme. Hinkle and Reinald Werrenrath. The chorus was the one so ably trained by Stephen Townsend of Boston, and was sung with the orchestra in New York before. Aldrich particularly stressed the opening chorus, with its haunting march in triple time, and said that at all times the music was deeply moving, and frequently reached a high pinnacle of exaltation. Music of such lofty inspiration, which speaks from the depths of a great heart, is BIG, and the Requiem belongs to the elect in choral literature. Let me also say the soloists did superbly, and specially the baritone part, which was more demanding. I have had occasion before to comment on Werrenrath's nobility of style, his perfect diction, and his deep appreciation of the best in music.

Wednesday, the ninth, brought Paul Kochanski as concertist to Aeolian Hall and in his first solo recital, and he was greeted by a full house, who have already gotten to know and enjoy his work as soloist with Damrosch and the Friends of Music. He gave a noble performance of the Vivaldi a Minor concerto, with organ and piano, and later the Bach Chaconne. The program novelty was a Nocturne by Karol Szymanowski, a Polish composer, whose piano sonata I heard and liked last season. This is an atmospheric work of no great pretensions and much beauty of line. It was enthusiastically received. There were countless encores, and shorter pieces of the usual repertoire, but one does not need to hear him do these to know that he is one of the very great artists who has played here. His nobility of phrasing, the warm, pure tone and his penetrating conception of the work played mark him so, and his personal charm and modesty are equally rare.

Thursday brought Damrosch's all-American program as the last but one of the historical cycle. It was, all things considered, a very representative one, beginning with Chadwick's Sinfonietta in D, which work of four short movements, shows skill, freshness of invention, and real melodic charm. Two movements of MacDowell's Indian Suite followed, then three from Carpenter's fascinating Perambulator suite (showing the saving grace of humor, so rare in any music). Loeffler's Villanelle du Diable followed, and I did not care much for it, but the audience, as well as I, did appreciate Griffes' own orchestral version of his beautiful White Peacock. It was the finest music of the afternoon. Some of Damrosch's own Electra music came next, which we heard him do at the Greek Theatre. It had a success d'estime. John Powell, playing the piano part in his Negro Rhapsody, brought the program to a brilliant and fascinating close.

Pavlowa began her series of farewell performances Thursday evening at the Manhattan Opera House and on the Philharmonic Program; also at Carnegie Hall that evening Rubin Goldmark's Samson was heard and enjoyed.

Two novelties were presented at the Metropolitan this past week. The delayed performance of Andre Chenier, of Giordano, and the English version of Weiss' Polish Jew. Owing to conflicting dates, I was unable to hear either, but everyone is agreed that Chenier was a real success, for Gigli and Muzie as well as for the opera house. Musically, I understand it is quite worth while, and will probably remain in the repertoire. Of the other, I cannot report as favorably, as from what I have been able to gather from different sources, it is musically a bore, and was miscast. They gave the Secret of Susanne after, with Scotti and Borl which, I understand, redeemed the evening, as this delightful opera was charmingly done. The rest of the week were repetitions.

My final thrill of the week was Harold Bauer's recital at Aeolian Hall. It was a wonderful program superbly played, and included the Beethoven op. 110, a lovely group of Brahms, Chopin's B Minor sonata, and the entire series of Schumann's Scenes from Childhood. The audience overflowed onto the stage.

## RUTH ST. DENIS PERSONIFICATION OF GRACE

Ruth St. Denis and Ted Shawn gave the first performance of their season at the Players' Theatre on Friday afternoon, March 18th. The hundreds of pairs of eyes that were riveted upon the stage were greeted by an abundance of scenic, colorful and atmospheric pictorial effects that were most entrancing. Ruth St. Denis is without doubt one of the most versatile dancers before the public at the present time, for she is the combination of both the poetic and dramatic interpreter in dance form. Her charm, her magnetic personality is just as vital as ever. The art of Ruth St. Denis is a great deal more



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than mere postures of graceful posings, seductive gestures and flowing veils of exquisite tints. It is a revealing of emotions, art of all types, spirit and people through her research of their customs and their traditions, demonstrated in the rhythms of the dance. The lithe and beautifully molded form of Ruth St. Denis more like that of a delicate piece of sculpturing than of a human being and as light and fairy-like as a butterfly is most alluring yet with no trace of suggestiveness. Her dancing radiates with motion and rich colorings. One of the most fascinating bits of art that Miss St. Denis displayed on this

occasion was her Legend of the Peacock in which every muscle of her body as well as her facial expressions were called into play. It met with instantaneous approval by her audience who would have rejoiced over a repetition of this highly artistic bit of work.

One of the most astounding and brilliant elements of the afternoon's performance was the dancing of Ted Shawn. He proved to be a tower of strength as well as unusually histrionically gifted. Whether he portrays characters of the classic age or the modern he shows an exactness in style and an assurance of technique. His Spear Dance and Invocation to the Thunderbird were built on the educational and artistic principles. Miss Ann Thompson shared honors with Miss St. Denis and Mr. Shawn by the excellence of her piano playing. Two pieces by a young Los Angeles composer, Homer Grunn, typically modern in their structures were admirably performed, revealing her brilliant execution and poetical touch. The rhythms and accents were keenly felt so that the piano supplanted the necessity of an orchestra. These scintillating effects Miss Thompson produced on the piano without the slightest effort.

On Friday afternoon, March 25th, Miss St. Denis and Mr. Shawn with their associates will give the second performance of their series.

CONSTANCE ALEXANDRE.

## GOGORZA EXEMPLIFIES VOCAL PERFECTION

By CONSTANCE ALEXANDRE

On Sunday afternoon, March 20th, at the Columbia Theatre Emilio de Gogorza gave his second concert of the season before a capacity audience. For the privilege of again hearing this great artist the audience owes a debt of gratitude to Selby C. Oppenheimer, who brought about his re-appearance in this city, thus enabling the many who did not hear him several weeks ago to be charmed by his masterly art. De Gogorza has a personality which is worth a fortune for he has the ability of making his listeners feel that he is singing his song to each individual directly which establishes a bond of intimacy between the audience and artist. This is a gift which every true concert singer should possess but unfortunately few can boast of.

Even though de Gogorza apologized to his hearers for not being able to give as many extra numbers as he would like to, due to the effects of ill health from a recent operation, there was not the slightest trace of this unfortunate occurrence apparent in his work. If it were possible I thought de Gogorza even in better vocal form than he was at his last recital. But no matter in what condition de Gogorza may be vocally, he remains, nevertheless, the absolute stylist and interpreter. His voice still retains its usual caressing quality, as velvety and lusciously warm as the rarest red wine (even more rare these days). The replete ease with which he produces his tones, his repose and technical surety along with his knack of coloring selected from a palette containing the faintest pastelle shades to hues of the deepest scarlets and purples is unexcelled. Absolute musical taste and refined artistry is what characterizes all of de Gogorza's singing whether it is in songs of the modern French composers, excerpts of the Spanish repertoire or a classic by one of the very early writers, such as the aria by Gluck. And, thank Heaven! de Gogorza still retains his artistic ideals not only in his vocalization but in his program building. He has not yet attained the point where he will sacrifice his better judgment for the purpose of appealing to his audiences through songs of a cheap calibre which results in tremendous applause. The ovation which de Gogorza received at this concert bordered upon the sensational, but it was due to his peerless art and leading position on the concert stage today.

George S. McManus and Sigmund Beel will repeat their series of concerts which consist of all of Beethoven's Sonatas for piano and violin, at Wheeler Hall, Berkeley, on the evenings of March 22nd, March 29th and April 5th. The programs proved so interesting and successful at the beginning of the season that in order to meet the demand of those who wish to hear them again as well as to satisfy those who missed hearing them at their last performances Mr. McManus and Mr. Beel have agreed to give another presentation.

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(To be Continued Next Week.)

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.



# Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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## IMPORTANT NOTICE

This page is intended to adequately introduce artists of distinction residing in California before the musical public of the Pacific West. None but artists of the first rank can secure space on this page. We trust that all artists here represented will avail themselves of the Musical Review's Service Department, which is intended to assist California artists to secure remunerative public appearances.

THE EDITOR.

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Miss Harriet and Miss Florence Leach, two charming young singers, pupils of Mme. Jemelli, have just finished their second week at the Imperial Theatre where they have been appearing in duets with great success. Now that the better class of moving picture theatres are presenting such excellent orchestras it is still further gratifying to note that some of them at least are using discrimination in the selection of their soloists.

Mrs. J. H. Graham, who is prominent in the East Bay music circles, was the soloist at the annual G. A. R. Encampment held in the Civic Auditorium, San Francisco, last Tuesday evening. Mrs. Graham has a splendid soprano voice and was called upon to respond to several encores. She has also been engaged as the soloist at the general G. A. R. Encampment to be held in Stockton next May. Mrs. Graham is a pupil of Mme. Jemelli.



## LUIA TETRAZZINI HOME AGAIN ON EASTER

Critical Opinion Unanimous That Diva Sings Better Than Ever—Sunday Concert at Civic Auditorium to Be Festive Occasion

Tetrazzini, San Francisco's own Luisa, declared by many thoroughly competent to judge to be the world's greatest coloratura soprano, will, with her concert company consisting of Francesco Longo, pianist, Max Gagna, cellist, and J. Henri Bove, flutist, be heard in a wonderful program at the Exposition Auditorium tomorrow (Easter Sunday) at 2:30 p. m.

The present tour of Madame Tetrazzini, which is under the exclusive management of her "discoverer," W. H. ("Doc") Leahy, is a series of triumphs. Everywhere that Tetrazzini appears it is to crowded and delighted houses. The magic name of "Tetrazzini" on Friday of last week drew an audience to the Philharmonic Auditorium in Los Angeles that not only overflowed the auditorium but the stage and orchestra pit as well. There were also as many "staudes" as the ordinances of the City of Los Angeles would permit.

Bertha McCord Kuisely in her report of the concert in the Los Angeles Record, wrote:

"Seldom has there been such an attentive audience in Los Angeles. They sat in pleasurable receptive mood through every number, forcing encores from the supporting trio in their ensemble and solo numbers without end from the great queen of song. The tremendous magnetism of this great woman—the warmth of her—permeated the place; she could have held them without singing a note. But she did sing, and it was such singing as this city only hears from the great Tetrazzini. Purity of tone, absolute control and perfect pitch were always there. Also, the dazzling vocal feats that long ago established her as the greatest of the world's coloraturas.

"Tetrazzini showed a naive pleasure of a child at her reception by this audience and in the magnificent floral gifts that went to the stage, and the audience was just as happy in watching every whimsicality of this big-hearted creature, who humored them with all sorts of expressive little quirks during the evening.

"Tetrazzini! Los Angeles thanks you, and wishes you good morrow!"

The foregoing, from the Los Angeles Record, selected at random from the many wonderful reports in the Los Angeles papers, is reprinted in order that those who feared that the great Tetrazzini would not be in the same splendid vocal condition as of yore, will be reassured.

Pitt Sanborn, writing of a recent Tetrazzini concert in New York City, referred to her in the New York Globe as "that goddess of song who has been a caste apart since the days when Faustina and Cuzoni made life miserable for the great Handel in London. 'The divas are fewer than they used to be,' declared Mr. Sanborn, 'the art of song has fallen on evil days, but one we have now, and we doubt whether any of the glorious line of other days ever excelled Tetrazzini in perfect attack, wonderful control of breath, clean execution of ornaments, exquisite portamento, proficiency in sustained singing, especially in ability to phrase with the roundness and incomparable grace of the pure old Italian style.'

It is hoped that the Exposition Auditorium will be crowded to the doors Sunday afternoon in order that Mme. Tetrazzini will be given a reception in keeping with her excellence as a singer, for this "skylark of high heaven" as an Eastera writer termed Tetrazzini, has done much for the City of San Francisco. Here is the program: Serenade (Titi), Messrs. Longo, Gagna and Bove; Polonaise, Migaon (Thomas), Tetrazzini; Concerto (First Movement, A minor) (Geltermann), Max Gagna; Rondo, La Somaambula (with flute and cello), (Bellini) Tetrazzini; (a) Serenade (Lavignac), (b) Valse (Chopin), J. Henri Bove; (a) Russian Folk Songs (arranged by Max Gagna), (b) Elfantanz (Poper), Max Gagna; Shadow Song, Dinorah (with flute obligato) (Meyerbeer), Tetrazzini.



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## THE FAMOUS LADA TO DANCE

Another celebrated dancer of international fame is about to make her initial appearance in the classical Greek Theatre of the University of California. She is Lada, the newest exponent of the art choreographic, a distinctive concert dancer and advanced student of the poetry of motion. She will appear on Saturday night, April 2nd, according to an announcement of the Greek Theatre management, in conjunction with Selby C. Oppenheimer, supported by the Pawling Trio (violin, piano and cello), and Maurine Dyer, mezzo soprano. Lada is one of the four American dancers to achieve world fame for her art. Great as has been the interest in interpretative dancing yet not more than nine dancers of all nationalities have achieved international reputation. The four from America are Isadora Duncan, Maude Allen, Ruth St. Denis and Lada.

Surrounded by the Pawling Trio, a unique chamber music organization headed by George Perlman, chief professor of the Chicago College of Music, and consisting of violin, piano and cello, and by Maurine Dyer, whose beautiful mezzo soprano is well known here, the following program will be rendered: The Beautiful Blue Danube (Strauss), Lada; Canzoaetta (d'Ambrosio), Mazurka (Mlynarski), George Perlman; Waltzes, op. 39, Nos. 2, 10, 15 (Brahms), Lada; Romance (Sibelius), The Pawling Trio; Hungarian Dance No. 6 (Brahms), Lada; Mon Coeur Souvre a ta voix, from Samson et Dalila (Saint-Saens), Miss Dyer; Waltz, op. 70, No. 3 (Chopin), Mazurka, op. 6, No. 2 (Chopin), Lada; Valse Triste (Sibelius), Lada; (a) Ah, Love But a Day (Gilberte), (b) Brookside (Fox), (c) Within the Garden of My Heart (Hood), (d) Spring Song (Eden), Miss Dyer;

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Will o' the Wisp (Spross), Lada; At the Brook (Boissefere), The Pawling Trio; Lassie o' Mine (Walt), Lada.

The Lada performance in the Greek Theatre will inaugurate a special series of three events arranged through the office of Selby C. Oppenheimer. The second event will be a concert by the Philharmonic Orchestra of New York, Josef Stransky and Henry Hadley, conductors, on April 23rd; and the last event will be a joint appearance of the Bolm Russian Ballet and Little Symphony, George Barrere, conductor, on Saturday, April 30th. Individual tickets for the Lada concert and series tickets for the three events can be secured at Sherman, Clay & Co.

MATZENAUER WILL SING

The supreme contralto of the opera today is undoubtedly Margaret Matzenauer, whose superb art and glorious vocal equipment has long since made her one of the great popular San Francisco favorites, and the announcement coming from Manager Selby C. Oppenheimer's office that she is to give a recital at the Columbia Theatre on Sunday afternoon, April 10th, will be met by local music lovers with a quick response, and when it is further announced that this recital will be the only appearance of Matzenauer in San Francisco on her present tour, it can be assured that the capacity of the Columbia Theatre will be inadequate to hold all who will want to hear this remarkably splendid prima donna.

This year has proved the most successful in the entire career of this great singer. Never in the history of the Metropolitan Opera House has an artist received such unanimous praise from every critic in the metropolis as has been bestowed on Matzenauer. The greatest writers of the great New York dailies have joined in loudly acclaiming that hers was the outstanding success of the current Metropolitan season, and whether in the roles of Isolde, Kundry, Amneris, Auzezera, or any of the big contralto parts which she has essayed, the same un-



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The Brilliant Young California Baritone Who Returns to Resume His Studio and Concert Work After Several Months Sojourn in New York

falling praise has been found for her voice and artistry.

Matzenauer is one of the few great operatic prima donnas who finds in concert work an equally successful avenue for the exploitation of her art, for as a singer of lieder and interpreter of the finer ballads Matzenauer is as much at home as in the rendition of the great operatic arias. At her San Francisco recital Matzenauer will include compositions by Gluck, Schumann, Brahms, Schubert, arias from Samson and Delilah and Le Prophete, works by Debussy, Frank LaForge, etc., and duets with Charles Carver, the eminent basso, who comes as assisting artist. Frank LaForge, well-known pianist and composer, will preside at the piano for the singers and will also be heard in solo numbers. Tickets for the Matzenauer concert are now on sale.

## LEVITZKI PLAYS TOMORROW

Mischa Levitzki will positively appear at Scottish Rite Auditorium tomorrow afternoon and it is expected that he will be greeted by a goodly throng of piano enthusiasts for the fame of Levitzki has long since preceded him, and he has been awaited with keen anticipation by the army of students who so carefully watch the careers of the great and near-great. Levitzki's thumb has entirely healed and all traces of the wound which compelled the cancellation of his concert last Tuesday night, have disappeared, and the young genius will be found at the top of his superb form in his concert tomorrow.

The career of Levitzki has been a sensational one and entitles him to be considered among the really great pianists in the world today. Manager Selby C. Oppenheimer, who is presenting Levitzki in San Francisco, has long felt that this artist above all others would create a profound impression among his clients, and has long sought to include Levitzki in his list of offerings, the recital tomorrow being the culmination of these plans.

Levitzki by special request will render on tomorrow afternoon the program originally scheduled for his debut last Tuesday night, which is one of the finest arrangements of piano program building ever presented in this city, and which runs the full gamut of pianistic compositions. It will include Bach's Organ Toccata and Fugue D minor, the Brahms arrangement of Gluck's Gavotte, Beethoven's Sonata Appassionata op. 57; a Chopin group including Nocturne F sharp, Etude Butterfly; Etude G flat (black keys); Waltz A flat, op. 64, No. 3; Scherzo C sharp minor; Tchaikovsky's Troika en traineaux, and works by Liszt and Moszkowski.

## OLIVE RICHARDES TO GIVE CONCERT

Miss Olive Richardes, an excellent young soprano soloist and pupil of Mme. S. P. Marracci, will give a concert at the Crescent Theatre of this city on Sunday evening, April 3rd. This young vocalist does not only possess a voice of fine quality, range and timbre, but she is endowed with natural temperament and possesses a most attractive personality. Much interest is being shown in this event and no doubt these of Miss Richardes' friends who have already heard her will be glad to assist in crowding the house for this occasion.

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"He stands in the first rank, with few equals and no superiors."—*Philadelphia Enquirer*.

"Levitzki is a genius of the first water, his splash in the great pianistic puddle makes circles of the dimensions that used to be caused by Paderewski and Hofmann."—*Cleveland News*.

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## BRILLIANT RECITAL AT SWAYNE STUDIO

Wager Swayne's beautiful Broadway studio was the scene of a thoroughly enjoyable class musical on Saturday, March 12th. A large number of pupils presented a dignified and impressive program with splendid style and finish; their playing being characterized by fine musicianship as well as unusual breadth and virtuosity. The numbers were as follows: Valse Triste (Sibelius), Miss Josephine La Coste Neilson; Aufschwung (Schumann), Miss Hazel Land; Rhapsody (Brahms), Landler (Sgambati), En Automne (Moskowsky), Elwyn Calberg; Ballade (Chopin), Polichinelle (Rachmaninoff), Miss Lillian Frater; Fantaisie Impromptu (Chopin), Miss Ellen Swayne; Rhapsody (Brahms), Campanella (Liszt), Miss Ethel Denny; Claire de Lune (Debussy), Concert Etude (MacDowell), Miss Marian Frazer; Carnaval Mignon (Schubert), Miss Enid Newion; Au Couvent (Borodin), Miss Esther Hjelte; Prelude and Valse (Chopin), Miss Ruth Davis; Cracovienne Fantastique (Paderewski), Fantaisie (Bach), Mazurka (Chopin), Miss Audrey Beer.

## LOTTA MADDEN'S LOS ANGELES TRIUMPH

Lotta Madden, the charming soprano, who will shortly delight San Francisco music lovers, has been duplicating her success on the Pacific Coast that she has already been enjoying in the East. Recently Miss Madden appeared on an all-Wagner program with the Los Angeles Philharmonic Orchestra conducted by Walter Henry Rothwell, and was most enthusiastically appreciated by both audience and press.



LOTTA MADDEN

The Noted American Dramatic Soprano Who Will Be Soloist at Tomorrow (Sunday) Morning's California Theatre Concert

The following is quoted from the Los Angeles Times: "Lotta Madden, soprano from New York, was the soloist singing two of the best liked of the arias, Elsa's Dream and Oh, Hall of Song. Miss Madden was very well liked and repeatedly applauded. She has a large voice, well in hand, and her singing attests to her studious and sincere musicianship. She has not a dramatic manner of presentation and Wagner is not entirely her meter; but she has a voice fully equal to the great demands of the works, vibrant and of wide range, and her technique is excellent. She refused the demands for an encore."

Los Angeles Herald: A singer new to us and of charming personality was Lotta Madden, the guest soloist of the hour, and she made an impression that will be lasting. This was an impression of soulful beauty of vocal expression, splendid rhythm and exhaustless resource. Long and sincere was her encore and many the wish that she be heard soon again. This is the result of a happy exchange with San Francisco artists. She was equally successful in the dreamy Lohengrin aria as in the joyous spirit of the Tannhauser song.

Mrs. E. E. Bruner, president of the San Francisco Musical Club and well known around the bay regions for her charming vocal artistry, will sing the soprano solo part in the Stabat Mater by the Bohemian composer, Dvorak, on Good Friday afternoon at St. Patrick's Cathedral. On Easter Sunday morning Mrs. Bruner will be heard at the First Unitarian Church, where she has been engaged to sing the solo. Mrs. Bruner has not only made a special study of oratorio singing, but is well versed in the different styles of song singing.

## PLAYERS THEATRE'S FINE SPRING SEASON

The Players Theatre, on Bush street, pronounced by many as being the most interesting theatre in the West, opened its spring season of repertoire with two splendid productions, The Emperor Jones, Eugene O'Neill's greatest play, and a charming revival of Leococq's old favorite opera bouffe, Girofle-Girofla. These splendid presentations are being well received, the opera being especially well sung by Miriam Elkus in the title role, supported by Reginald Travers, Nelson McGee, Jane Parent, Virginia Rucker and Benjamin Purrington.

This is the ninth season of the Players Theatre, which has steadily grown from a tiny theatre far out of town to its present prestige and location on Bush street. The secret of the organization's success has been due to Reginald's selection of plays and operas, and his artistic staging and lighting, which has always been up to a high standard. The musical offerings have been without exception very well received and such operatic classics as The Mikado, Pinafore, The Chimes of Normandy, and Ruddigore have been produced.

On Monday, March 28th, a new bill will be added to the season's repertoire, presenting three one-act plays, The Hidden Pool, by the local playwright, Charles Caldwell Dobie, with incidental music especially written by George Edwards; Lord Dunsany's A Night at an Inn, and the charming comedy, Suppressed Desires, by Susan Glaspell. These distinguished plays will have careful production at the hands of Director Travers.

## LOTTA MADDEN SOLOIST AT CALIFORNIA

The California Theatre tomorrow will present Miss Lotta Madden, American dramatic soprano, with its orchestra. Miss Madden will offer Forza del destino by Verdi. Miss Madden was born in Chicago, Illinois, her mother being a French actress. She received her earlier musical education in America, before going to Europe, where she applied the finishing touches to her natural ability.

Miss Madden made her debut in New York in March, 1919, at Aeolian Hall. Since then she has appeared as a soloist with many of the leading orchestras in America, having toured the continent from coast to coast—and among her engagements have been appearances with the Philharmonic Orchestra of New York under Josef Stransky and with the National Symphony under Walter H. Rothwell. Her exceptionally fine work has claimed the attention of the entire music-loving public, and to such an extent that she has been hailed as a distinct and important addition to the American field of music.

Herman Heller plays the following numbers: Inauguration March (organ solo) by Meszkowski, Les Patineurs (waltz) by Waldeufel, The Voice of Chimes by Luigini, Largo (from New World's Symphony) by Dvorak, and Sakuntala (Overture) by Goldmark. Leslie Harvey's organ solo number will be Holy City by Adams.

The Ada Clement Music School gave a most enjoyable pupils' recital at 3435 Sacramento street on the evening of March 12th. The concert was under the direction of Miss Hazel Nichols and proved to be a great success and was most enthusiastically appreciated by the large gathering in attendance. Excellent work is always demonstrated on the part of the young students which again accentuates the fact that they are receiving splendid tuition at the hands of Miss Clement and her associates. The program was as follows: Dream Waltz (Gurlitt), Celia Bishop; Duet (Hannah Smith), Florence and Charles McCormick; Traveler's Song (Oesten), Elizabeth Davis; The Return (Gurlitt), Florence McCormick; Prelude in A Major (Chopin), Francis Thompson; Hunting Song (Schumann), Brilliant Camp (Reinhold), Helen Cox; To a Wild Rose (MacDowell), Elizabeth Rolph; Allegro (Haydn), Sonatina in F Major, 1st Movement (Beethoven), Helen Ahronheim; Barcarolle in A flat (Burgmuller), Folk Song (Schumann), Gordon Graham; Consolation (Mendelssohn), One Morning in May (Cora Jenkins), Agnes Nelson; Little Rogue (H. Hofmann), Curious Story (Heller), Janice Roche; Duetto in A flat (Mendelssohn), Evelyn King; Song Without Words (Saint-Saens), Hunting Song (Mendelssohn), Ruth Whalin.

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Thursday, April 14th

AMORE DEI TRE RE—Garden, Edward Johnson, Baklanoff, Lazzari.

Friday, April 15th

TROVATORE—Raisa, Van Gordan, Lamont, Rimini.

Saturday Matinee, April 16th

MARTHA—Hempel, Bonci, Lazzari.

Saturday Night, April 16th

FAUST—Garden, Muratore, Dufranne.

Monday, April 18th

RIGOLETTO—Hempel, Bonci, Rimini.

Tuesday, April 19th

CAVALLERIA—Raisa, Lamont, Defrere.

PAGLIACCI—Muratore, Rimini, Maxwell.

Wednesday, April 20th

THAIS—Garden, Martin, Dufranne.

Thursday, April 21st

LOHENGRIIN (in English)—Raisa, Van Gordan, Johnson, Baklanoff.

Friday, April 22nd

ELISIR D'AMOR—Hempel, Bonci, Rimini.

Saturday Matinee, April 23rd

MONNA VANNA—Garden, Muratore, Baklanoff.

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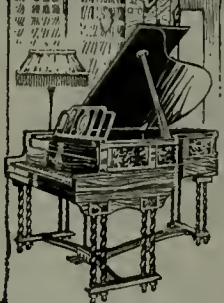
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Reserve and Contingent Funds	2,540,000.00
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### EXPOSITION AUDITORIUM

Edwin H. Lemare's Easter organ recital program at the Exposition Auditorium, Sunday evening at 8 o'clock, is as follows:  
I Know That My Redeemer Liveth, from The Messiah (Handel); Easter Morn, (new, first time) Lemare; Quia Est Homo, from Stabat Mater (Rossini); O Star of Eve' from Tannhauser (Wagner); Ride of the Valkyries, from Die Walkure (Wagner); Improvisation on Easter Theme; Hallelujah Chorus, from The Messiah (Handel).

### WAY DOWN EAST AT CURRAN

Tomorrow night will see the beginning of the third and positively last week of D. W. Griffith's latest and greatest masterpiece of the cinema, Way Down East, at the Curran Theatre. Way Down East played here several months ago and with the termination of the present engagement at the Curran it will have played 116 performances in San Francisco, a record that any kind of an attraction would be proud to have.

Mr. Griffith took great pains in selecting the cast for Way Down East, and

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among the players are such well-known people as Lillian Gish, Richard Barthelmess, Mary Hay, Lowell Sherman, Mrs. Morgan Belmont, Creighton Hale, Vivia Ogden, Burr McIntosh, Edgar Nelson, George Neville and many other well-known players. There will be matinees on Wednesday and Saturday only.

Marjorie Rameau in The Sign on the Door will be the next attraction at the Curran, beginning Sunday night, April 3rd.

### ALCAZAR

The Gilded Cage, the Oliver Morosco success, depicting the inside life of the late Gaby Deslys, is now in rehearsals on Broadway and also at the Alcazar Theatre in San Francisco.

After much persuasion on the part of Manager Lionel B. Samuel of the Alcazar, Morosco was induced to release the San Francisco rights to the Alcazar for next week's production. The private lives of stage celebrities have supplied many a writer food for thought for his or her pen. The story of The Gilded Cage gives its author an opportunity to go into the life of one of the most talked of women, at the same time one of the most wronged women of the stage, the late Gaby Deslys, the famous French music hall star. Her first prominence was brought out when she was the party of the second part in several escapades with King Manuel of Portugal. The affair was not a happy one for her and not entirely her fault, as has been proven since. In The Gilded Cage San Franciscans will have so opportunity of hearing her side of the story. The piece is full of many tense and stirring situations, interwoven with some excellent comedy. There will be the usual Thursday and Saturday matinees this week of Come Out of the Kitchen.

Thomas Chatterton, well-known picture star and San Francisco favorite, returns to the Alcazar for a limited engagement April 10th in Three Faces East. Chatterton was a member of the Alcazar company for several seasons.



## The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 20, 1921.—The recent work of the Philharmonic Orchestra may be summed up briefly, great as it was, as the noble qualities of this organization have been amplified at length here before. In the Wagner program of last Sunday Conductor Rothwell and the orchestra did magnificent work during every number. Admirable to a special degree was Mr. Rothwell's conception of the introduction to the third act of Tristan and Isolde and of the Grail and Transformation Scene Music from Parsifal. The Tannhauser March, Lohengrin's Preludes, Mastersinger Prelude and the Love Death from Tristan and Isolde roused the audience to tremendous enthusiasm. In spite of heavy rainfall the house was packed.

The regular pair of concerts this week, devoted to Tchaikowsky's Symphony Pathétique and Romeo and Juliet phantasmie-everture, proved the contention of a leading Eastern music critic that Mr. Rothwell is one of the greatest exponents of this music. The technical accomplishments of the orchestra during both concerts, the Wagner and the Tchaikowsky, deserves but the highest praise.

Miss Lotta Madden, the soloist in the Wagner program, sang Elsa Dream and O Hall of Song with excellent effect. Her understanding of these numbers is compelling. Her tones are clear and carry well. The diction is most distinct, so that her work is most enjoyable, as it shows true musicianship.

Mischa Levitski is nothing less than a marvelous pianist. He rendered the Saint-Saens G minor concerto between the Tchaikowsky numbers. Technical difficulties are no obstacles to him. His touch produces a luminous, warm, large tone, which possesses these qualities also in light staccato passages. His phrasing and rhythmic sense are a source of rare delight. Those who heard him on Friday consider themselves fortunate when they learned about his illness on Saturday, a justified feeling, which in no way reflects on Miss Steeb's extraordinary feat.

The last concert of the Los Angeles Trio, May Macdonald Hope, pianist, Leon Goldwasser, violinist, and Ilya Bronson, cellist, was one of the delightful events of the season. The program consisted of Dvorak's Dumka Trio, the Brahms Quartet, opus 25, in G minor, and the Beethoven Cello and Piano Sonata, which gave Mr. Bronson opportunity for great beauty of tone and appropriate phrasing. There is a great sincerity in his art. This may also be said of Miss Hope's and Mr. Goldwasser's playing, which gave proof of excellency as to technic and musicianly feeling.

Brahm van den Berg, the well-known pianist, was highly successful in his solo appearance with the Woman's Orchestra, playing the Grieg piano concerto in his usual brilliant style.

The Woman's Orchestra was heard in a program of Gluck, Beethoven, Dvorak, Heimendahl and an Air for the G string by the conductor, Mr. Schoenfeld. The entire personnel of the orchestra now consists of woman players, including the brass, and numbers fifty-three players, who show good skill, so that commendable work was produced.

Impresario Behymer is taking an enforced rest for a few days in the Clara Barton Hospital. "Busy" Bee, as he might just as well be called, for he is usually on deck every day from 16 to 20 hours, has been working a little too hard. He is, however, improving, much to the gratification of his countless friends, from whom letters and flowers are pouring into his convalescing retreat wishing him a complete and speedy return to full health.

Incidentally, the members of the Rotary Club here pride themselves to have him rounded up as one of their latest recruits. Which is quite in order for "Bee" can't help being a Rotarian—he has been it all his life, and that's why his concert field and his friends are increasing steadily.

That the music of the male chorus always holds a decided interest for the public has lately been proven again in the success of the Apollo Club, a comparatively new organization, which gave the fourth concert of its season at the Hollywood Woman's clubhouse. The members sang a program that was notable both for its dramatic and its lyric selections. Such a number as the Viking Song by Coleridge Taylor holds a stirring interest, especially when presented with the spontaneous feeling the members of the Apollo Club evince. So, too, they imbued with a soft charm such numbers as Hermann Lohr's The Little Irish Girl, and a light bit by Adam Geibel.

Fine concerted sentiment was shown in The Sea Hath Its Pearls by Pinsuti. Hugo Kirchhofer is to be credited for his able training of the members of his chorus, and his interesting interpretations. Credit may be given here to Mr. Kirchhofer at this time also for the excellent work he has done with the Hollywood Community Chorus. His magnetic personality always draws a tremendous number of persons, often as many as one thousand. He also launched the Hollywood Community Orchestra most successfully, which of late he has handed over to Mr. Jay Plowe, the well-known first flutist of the Philharmonic Orchestra.

Soloists were Marion Woodley, contralto, and Alfred Kastner, harpist. Miss Woodley manifested good feel-

ing in her singing of the Rachmaolnoff, Coleridge-Taylor, Neldlinger and Sibella numbers which she included. Her voice has a rather rich tonal quality. Mr. Kastner, the noted harpist of the Philharmonic, played several charming and airy harp numbers, particularly delightful being the Jardin Meulle.

The Mason Opera House will be given over to three weeks of light opera beginning Mooday, April 11th, when the California Opera Company, recently at Philharmonic Auditorium, will be heard at the Broadway theatre in Rudolph Friml's Firefly, Gilbert & Sullivan's Gondoliers and Iolanthe. Will Wyatt, manager of the Mason, yesterday completed arrangements with William G. Stewart and Charles R. Baker, managing director and business manager respectively, of the California Opera Company. The Firefly, it is recalled, was made famous a few years back by Emma Trentini, and then again last season by Irene Pavloska, who sang the delightful role with marked success with the Municipal Opera of St. Louis. Gondoliers has not been heard here in years. Mr. Stewart produced Gondoliers at the Brooklyn Academy of Music two years ago with remarkable success.

The new quartet number, La Festiva, of Charles Pike, is being exceptionally well received at the Mission Play, San Gabriel, as sung by Jessie Lucille Gibbs, Nuncie Bittman, Harold Ostrom and A. Willy. Miss Gibbs also is singing the ever popular Spanish numbers La Golondrina and La Paloma.

Miss Myrtle Carver, one of J. Spenser-Kelly's most talented pupils, was one of the best sopranos in the recent engagement of the California Opera Company. Miss Carver recently appeared at the Wa-Wan Club on a special student program and won high praise for technic and vocal quality. Miss Carver will sing March 31st for the Matinee Musical Club. Several promising pupils are being presented from Mr. Spenser-Kelly's music art studios, 344 Blanchard Hall. Aurelia F. Bristol sang recently for the Woman's Club of Long Beach, and Edna May Jones and Margaret Benton will be heard publicly soon. Mr. Spenser-Kelly will sing next Tuesday evening at the Kanst Art Gallery at the reception for Artist Brown, and on Saturday for the boys at the Y. M. C. A. They are planning for a pupil recital later in the season.

Alfred Wallenstein, Los Angeles cellist, writes he expects to make a tour through Germany next month. He is now giving concerts in Copenhagen. He says all theatres, cafes, and concerts are filled to capacity.

Interest and enthusiasm are increasing from day to day in the big community event of the year, the Easter Day sunrise service in the Hollywood Community Park where, it is expected, a crowd larger than that which assembled last year at the religious service, will participate in the event. The sunrise is at 5:15 o'clock. The outstanding feature will be the Philharmonic Orchestra under the noted conductor, Walter Henry Rothwell. The orchestra was given free last year to Hollywood for the Easter sunrise service by W. A. Clark, Jr., who again this year demonstrates his philanthropy in the same manner. Mme. Elizabeth Rothwell, dramatic soprano, the wife of the conductor, is the soloist. Mme. Rothwell is known in musical circles in Europe as well as America, and she has done a great deal of concert work, besides appearing with the Philharmonic Orchestra as soloist on different occasions. Another musical feature of the program will be the quartet of brasses from the orchestra. These musicians will play from one of the high points on the rim of the "bowl." Opposite the brasses the Woman's Club Chorus, now numbering ninety voices, will be stationed and sing Dudley Buck's "Invocation to the Dawn." From the pit will rise and spread to every nook and cranny of the natural amphitheatre, with its unsurpassed acoustics, the music of the orchestra. Ensemble singing will be led by Hugo Kirchhofer.

Featuring the Mary Pickford picture, The Love Light, at Miller's Theatre, is the playing of Gypsy Airs (Sarasate), by the talented violiniste, Miss Anne Ebert. The Sarasate selection is one of melodious beauty, while making unusual technical demands upon the player. Miss Ebert is a native of St. Paul, Minn., and has toured the country extensively as a soloist. She has been permanently engaged as first violinist of the Miller Theatre Orchestra. This is only one feature of the musical Charles R. Baker, the noted operatic manager, who is supervising the affairs of this house for Director-General Fred Miller is planning. Another is the installation of a large new organ, now under progress.

A fine musical program was presented at the opening of the Union League Club with the always popular Jamison Quartet, consisting of Margaret Messer, Hazel B. Anderson, Edna C. Voorhees and Daisy V. Prideaux, in charming numbers. Leon Rice, tenor, and Mrs. Norma Hassler, pianist, likewise contributed to the success of the event.

The Saslavsky Chamber Music Society again had a crowded house at their last concert. The artistic merits of this organization have won this trio a strong following in San Diego, La Jolla and Glendale, where they are giving a regular course of recitals with eminent success.

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MISSION THEATRE, LOS ANGELES**JOHN C. MANNING HONORS HAROLD HENRY**

John C. Manning, Director of the Manning School of Music, gave a delightful private dinner at the Hotel Stewart in honor of Harold Henry, the distinguished American pianist, on Saturday evening, March 12th. Mr. Henry and Mr. Manning have been friends for a number of years and they were both eager to renew this friendship which began during the early days of their studies in Boston. Both Mr. Henry and Mr. Manning have proved successes in their various vocations, the former as concert pianist and the latter as pedagogue, and it was pleasant to exchange reminiscences.

The affair was a very private one, there being only eight guests present. There were: Harold Henry, Domenico Brescia, Sir Henry Heyman, Selby C. Oppenheimer, Pierre Douillet, Frank Carroll Giffen and, of course, John C. Manning. The event was an informal one and besides the excellent repast the invited guests enjoyed interesting chats and exchanges of experiences in their various lines of endeavor. Mr. Manning had the satisfaction of having arranged one of the most pleasant affairs any one of those present had ever attended.

The Trio Intime, Jay Plowe, flute, Ilya Breason, cello, and Alfred Kastner, harp, filled return engagements in Monrovia and Hollywood.

**MOTION PICTURE MUSIC**

A musical simile to the League of Nations was successfully presented at the Grauman Theatre yesterday morning. The International Program attracted an audience by far larger than could be accommodated in the large house. Conductor Misha Guterson's choice of nine compositions representative of as many races was cleverly contrasted as well as balanced. The entire program was a warm appeal to the hearts and minds of the audience. In presenting the Stanford University Glee Club of fifty-nine voices Sid Grauman provided a novel and most pleasing feature. It added a festive note to the colorful program.

Verdi's La Forza del Destino was a typical example of the melodic gifts of this Italian composer and gave the woodwind section good occasion for success. In Tchaikowsky's Chanson Triste, Elgar's Salut d'Amour and the Intermezzo from Naida by Delibes, characteristic Russian, English and French music was heard. Here the strings did fine work, both as to tone and phrasing.

Meszkowski's piquant Serenade was given with the romantic warmth of Poland. In the pathetic strains of Bruch's Kol Nidrei the cello, Michael Eliseff leading, appealingly sang the tragic lament of the Hebrew people. American airs thrilled the hearers in the final number in Herbert's American Fantasia, bringing them to their feet during the National Anthem as a patriotic climax.

At special request the Stanford University Glee Club sang Faure's Palms, and the Viking Song by the Negro composer, Coleridge Taylor, adding a humorous number, John, as encore. This chorus consists of picked voices and shows excellent training.

**OLGA STEEB TAKES PLACE OF LEVITZKI**

Distinguished Piano Virtuoso Being Unexpectedly Prevented From Fulfilling His Engagement With Philharmonic Orchestra Olga Steeb Fills His Place at the Last Moment and Triumphs

By BRUNO DAVID USSHER

Los Angeles, March 20, 1921.—A stupendous musical record was established by Olga Steeb, Los Angeles girl and pianist of international reputation, who at scant two hours' notice, played the difficult Saint-Saens piano concerto with the Philharmonic Orchestra on Saturday night when the original soloist, Mischa Levitzki, was suddenly taken ill.

It was an extraordinary feat, showing highest pianistic perfection and musicianship of the foremost rank, when Olga Steeb filled the gap with complete artistic success.

Olga Steeb showed wonderful technical and interpretative command of the work to which she had not given any thought for a long time. Her poise was admirable in spite of the taxing situation, yet she showed also a gracefulness and interpretative freedom that reflected well on the superiority of her technical equipment and lightning-like faculty to adapt herself to the spirit of a work great as this at short notice.

The audience was thrilled and accorded her an ovation as few artists ever have received. The applause lasted ten minutes, and did not die down even when the piano was moved back-stage.

It was about 6:30 Saturday evening when Mischa Levitzki telephoned to Manager Behymer from the Hotel Alexandria that he would be unable to play as a vicious felon in his right thumb caused him excruciating pain.

He also asked that the best surgeon in town be summoned.

At 7 o'clock word was sent to Miss Steeb, who unhesitatingly affirmed her willingness to substitute without any orchestra rehearsal or previous artistic conference with Conductor Rothwell.

Much credit also must be given to Conductor Rothwell and the orchestra, who on their part were confronted with the difficulty of supporting a soloist "off the bat."

The incident shows that Los Angeles possesses musical material of the foremost rank, able to meet successfully exigencies that would have embarrassed fatally many other musical organizations in Eastern cities.

Incidentally Miss Steeb played the concerto one year less ten days ago with the same orchestra. Then already she scored a great triumph. From the review of her concert, following below, it will be seen that Miss Steeb was not a person of leisure who could respond to such an emergency call out of an abundance of dolce far niente. Besides she is working at an all-Chopin program she will give here on April 1st and a great recital in Santa Barbara on April 29th.

Hats off to Miss Steeb!

When Olga Steeb opened her piano recital on Thursday at the Ebell Club House with the Bach Prelude and Fugue in A minor one felt reminded of a little word play of Beethoven's on the name of Bach, which in English means "brook." Commenting on the musical breadth and sweep of Bach's music Beethoven said, "His name should not be 'Brook,' it should be 'Stream.'" The compelling force of the musical stream that pours forth through this Prelude and Fugue, now in one mighty current or again in magnificent branching of contrapuntal rivulets was given strong musical impetus by Miss Steeb. Her Bach playing also is colorful.

Phrasing and dynamic differentiation in the Beethoven Sonata Opus 57 showed Miss Steeb's deep musical insight in this work. She has grown happily as a Beethoven player, as her strong interpretation revealed. Her reading was enhanced by warmth of tone and an element of human appeal which made this number specially enjoyable. A group of five Chopin numbers brought insistent demand for encores, in fact four, which bespeaks the eloquence of her Chopin style. Here her beautiful singing tone was most appealing.

In the Rachmaninoff Prelude in G minor one could specially admire a fine quality of phrasing, rhythm and tonal shading. Here, too, Miss Steeb revealed an amount of heartfelt sentiment that touched her hearers strongly. Technically the Prelude was given with thrilling brilliance. Forest Murmurs and the Midsummer Night's Dream transcription by Liszt again gave Miss Steeb opportunity to display her eminent technical accomplishments. Miss Steeb seemed to enjoy playing last night greatly, for there was a certain amount of abandon in her presentations which increased the fine calm of her artistic attitude.

Lena Frazee, the well known Mezzo-soprano, will on April 12th appear at the Ellis Club and sing the Brahms Rhapsody. Miss Frazee has made an excellent reputation for herself as an oratorio singer and for eight years she was the soloist at the First Church of Christ Scientist in Sacramento and was the soloist for three years in the First Church of Christ Scientist in San Francisco. After one of Miss Frazee's San Francisco appearances the Examiner made the following remarks: "Miss Frazee is the possessor of a beautifully poised contralto voice which she uses with rare feeling and exquisite musicianship." The San Francisco Chronicle states: "The proportions of Miss Frazee's mezzo-contralto voice are well balanced and it has the grateful quality of softness. Her reading of the Tchaikowsky aria was emotionally tense and effective—without over-stress of accents. The smoothness of her phrasing and the quietude of her manner imparted an individual charm to the Grieg numbers."



Dinner and Organization Meeting of the Music Teachers Association of Northern California, Which Took Place at the Commercial Club on Tuesday Evening, March 15th. (See Page 11)



## ALFRED HERTZ WARMLY RECEIVED IN SOUTH

Did Not Know That Front of Philharmonic Auditorium Is Consecrated Ground and Therefore Paid for His Experience—Tells About Progress of Guarantee Fund Drive

Mr. and Mrs. Alfred Hertz, chaperoned by A. W. Widenham, secretary-manager of the San Francisco Symphony Orchestra, motored to Los Angeles last week to attend the final concert of the season by the Philharmonic Orchestra of Los Angeles under the direction of Walter Henry Rothwell. Having become used to the ordinary position occupied in San Francisco by the Curran Theatre, Mr. Hertz was not aware of the fact that in front of the Philharmonic Auditorium in Los Angeles was consecrated ground, the violation of which by means of permitting an automobile to park there, is punished by either fine or imprisonment, or both. This failure to keep himself thoroughly informed of conditions in the Angel City caused Mr. Hertz to be officially received and welcomed by the Los Angeles Police Department, the expenses of the reception being defrayed by himself. But let us reprint an article from the Los Angeles Express written by Bruno David Ussher, the Los Angeles representative of the Pacific Coast Musical Review, who is also assistant musical editor of the Los Angeles Express. In addition to giving accurate information regarding Mr. Hertz' ignorance of Los Angeles traffic laws, Mr. Ussher evidently succeeded in getting our famous conductor to chat about symphony matters. Here is the article:

Cesar's ghost grew a shade paler when he heard the story of Alfred Hertz, the famous maestro of the San Francisco Symphony Orchestra, now sojourning with his wife and Orchestra Manager A. W. Widenham at the Ambassador.

The great conductor "came, parked and got pinched," in less time than the historic Roman dictator ever pulled off any of his proverbial stunts. The autocrat of the baton will leave some of his hard earned money in Los Angeles' Police Court, because he left his auto in front of the Auditorium after his arrival from the northern city.

"I am very fond of driving," said Mr. Hertz, occupying a considerable part of a spacious couch and puffing a long cigar. "In San Francisco they all know me." Mr. Hertz did not make it clear whether this was meant as a compliment to the Vigilantes Squad of our Traffic Cops.

"We have just finished our symphony season and we have run down here to get a change of atmosphere, but yours here is warm enough. No, we have not made any plans yet for the coming season. In about two weeks I and Mrs. Hertz will leave for New York and probably take passage for Europe if the international complications clear up by that time. Our trip will take us to the principal musical centers of Europe where I shall buy novelties for the next season. August or September will see us back in San Francisco."

Both Conductor Hertz and Orchestra-Manager Widenham are greatly pleased with the results of a drive launched in their city recently to raise \$100,000 in support of the orchestra.

"Over six hundred people, without being directly approached, have voluntarily subscribed over \$60,000. This is a wonderful endorsement of the work done by the orchestra," Mr. Widenham commented. "We are confident to reach the full quota in a few weeks. When we return to San Francisco on Monday we shall probably find ourselves much nearer the goal. Altogether we spend from \$175,000 to \$200,000 a season, but anything above the \$100,000 subscribed will be provided through the box office receipts."

"Mr. Hertz is looking forward to the completion of the War Memorial Building in San Francisco in about two years. This building will provide us, that is, the orchestra, with a permanent home. We shall have first choice of the dates and then may institute an all-year-round season. Our climate is just as favorable for giving concerts in summer as during the winter, almost better."

Mr. Hertz is a strong believer in giving study credits to school pupils for home music study.

"This is being done in San Francisco and even more so across the bay in Oakland, where the school authorities lay great stress on musical education. The manner in which the various European governments, even that of strife-torn Russia, encourage the musical life of their people in every respect, ought to teach us a lesson here in our country. Music has proven of the most wonderful remedies in Europe to lessen the terrific strain under which the people there suffer yet. Music is used over there to appeal to the better, finer, kinder and more beautiful emotions of the adult population. If we apply this principle well in our educational system here, it will be of great help in the character development of our younger generation, which undoubtedly can be moulded and guided easier through music in their early life than later on. Then when they mature they will have acquired a love for the beautiful and more refined which would have a marvelous bearing on our civilization."

Madame Rose Feida Cailleau, one of San Francisco's foremost artists and teachers, delighted the members of the Philomath Club recently when she appeared before them, rendering a group of solos in the usual style that Madame Cailleau is noted for. The San Francisco Examiner had the following article after this charming affair: "Madame Armand Cailleau sang a group of songs which brought delight to music lovers of the club and their friends. Madame Cailleau is an artist. She sings with heart and voice made more musical still by a flawless technic. It is rare to find so fine a voice, travel as one may, for this noted western singer is indeed blessed with that indefinable 'personality' which adds to voice and presentation."

## TWO FINE EVENTS ACROSS THE BAY

Any threatened tie-up of transportation on the railroads need not worry the San Francisco or East Bay musical public, so long as there are such musicians here as Horace Britt, Louis Persinger, Lawrence Strauss, Orley See, Miss Constance Alexandre, Stephanie Schehatowitch, whose playing is only comparable to that of her compatriot Prokofiev—and yet others.

The opportunity of hearing Miss Schehatowitch and Mr. Lawrence Strauss was enjoyed by a distinguished audience at Wheeler Hall, the University Campus, the evening of March fifteenth. Mr. Strauss' niceness of dramatic sense, the perfection of his French, and the beauty of his English diction left nothing to be desired, while his ever-pleasing voice was always adequate to his attractive choices of songs. Unlike some of the vocal stars who have been heard here this year, Mr. Strauss did not find it necessary or expedient to descend to the musically cheap English ballad for his concluding numbers.

The program in its entirety was a repitition of the St. Francis program in San Francisco, of the previous week; as especially fine, however, must be mentioned the Moussorgsky Death's Serenade, Cargoes by Dobson, and the Ernest Bloch Psalm 137.

The playing of Miss Schehatowitch was uniformly captivating, very imaginative, marvelously rhythmic without being mechanical; her counterpoint and punctuating were most effective. Her first group—Invention in E (Bach), Melodie (Gluck-Sgambati), Rondeau des Songs



MARGARET MATZENAUER

The Eminent Contralto Whose Wonderful Voice and Art Will Be Heard at the Columbia Theatre on Sunday Afternoon, April 11

(Rambeau), Les Barricades Mysterieuses (Couperin)—all rather more rhythmically than dramatically interesting—gave Miss Schehatowitch an excellent opportunity for her peculiar natural gift.

Her playing of the Chopin Sonata in B flat minor was artistic, masterly and finished.

Mrs. Theresa Bauer's were a distinguished feature of this stellar recital.

A sixth yearly performance of the Brahms Requiem Mass was given Sunday afternoon at the First Congregational Church of Oakland, by a chorus of eighty voices under the direction of Eugene Blanchard, Mrs. Alma B. Winchester, soprano; Lowell Redfield, baritone; Miss De Fremery, organist. This work it is always a privilege to hear and enough appreciation could not be felt for the excellent work of the chorus under the initiative and inspiration of Mr. Blanchard and soloists. Mrs. Winchester's voice could not fail to be well liked; that of Mr. Redfield extremely well suited the demands of the work in its sympathetic quality and power.

Some loss is bound to be felt when these works, written for conveyance in another language, are sung in English. For this reason a pleasant anticipation may be felt for the Eastern evening music, a mass, which will be given by Mr. Blanchard's forces in the original Latin. This promises to be a distinct artistic occasion, if it may be judged in advance by the exceptional merit of the Requiem rendition.

L. MACKAY-CANTELL.

Berkeley, March 21st.

## TWO AMERICANS WRITE EFFECTIVE SONGS

The audience that listened enraptured to Van Gordon, Rosa Raisa, Hempel, and our own Stella Jelica singing Pale Moon, an Indian love song, little knew that the composer, Frederick Knight Logan, is the same as from whom we received that folk tune, Missouri Waltz; nor that the writer of the lyrics is a resident of San Francisco. Both are young men.

Logan spent several seasons leading orchestras and writing incidental music for Maud Adams and Mrs. Leslie Carter. He traveled widely, the while his mother gained laurels with Theodore Thomas and the Metropolitan Opera, as a prima donna. Beth tiring of the strenuous life and actively earned publicity, settled down together in the charming town of Oskaloosa, which has in itself a lulling suggestion. Here mother and son live quietly, teaching and composing. The son

writing music which finds its way to the musicians of a wide world and the mother netting as postess to many of his songs, critic and incentive.

Pale Moon has been acclaimed by so many of the world's great singers as a classic due for immortality and is so popular in Europe that for the time being many really fine Logan numbers have been eclipsed. Sylvia, from the Song Cycle Songs of Cupid, for instance, which Galli-Curci has incorporated in her repertoire. Literary folk will notice the unusual quality of the verses to Pale Moon, which are not the usual rhythmic assembling of words merely strung together to tie a tune to. They may be interested in knowing that the poet, Jesse M. Glick, is the son of an Ohio minister, that he has written hundreds of lyrics, and considers this Indian effusion his best.

What will appeal to all readers who have striven, and are striving, and by their efforts are making America more and more a musical nation, is that both are Americans and by their youth assure that promise of greater things to come which makes for the artistic hope of the nation.

## MABEL RIEGELMAN A NATIONAL FAVORITE

Miss Riegelman, who is an artist of distinct individuality, has added to her popularity with every appearance this season. Press comments are unanimous in according to Miss Riegelman supremacy in the singing and portraying of the widely divergent roles of Marguerite in Faust, and Gretel in Hansel and Gretel. A few follow:

Mabel Riegelman, the Musetta, threatened to steal the honors away from the rest of the cast, when she had her big moment in the waltz song.—Brooklyn Standard Union.

Most engaging was the Gretel of Mabel Riegelman in the Wednesday matinee performance of Hansel and Gretel. The beautiful song of Gretel as she binds the flowers into a wreath and the children's invocation for protection were given with rare charm.—Philadelphia Press.

Miss Riegelman rose splendidly to the demands of her part in the final trio and won enthusiastic applause. Her voice has very lovely tones in it, and she made a charming Marguerite in appearance.—Toledo Daily.

Mabel Riegelman, as Musetta, with the opportunity for comedie coloratura in the scene outside the Cafe Momus, fully carried this intention of the composer, and both in song and action contributed most effectively to the motive and meaning of that delightful ensemble.—New York Telegraph.

It was in this city, as a member of that company (Chicago Grand Opera Company) that Miss Riegelman first essayed the role of Gretel and made good in it. Her refinement of manner, genuine girlishness and sincerity make for success in this role, as does her American sense of fun. She has become well "set" in the part by this time, musically and as to "business," and all that relates to accentuating the action, and she gave a most delightful performance on yesterday afternoon. Her voice seems bigger and richer than ever and, of course, she has attained to a better technic for she is an intelligent young woman, who is ambitious and always working.—Philadelphia Star.

This dainty masterpiece gave Cleveland opera lovers another name to remember, Mabel Riegelman, whose acting of the Gretel part classed her with the audience as one of the best, if not the best, actress of the company. Miss Riegelman won the instant favor of the audience.—Cleveland Plain Dealer.

Mabel Riegelman, too, was well liked by the audience, and her pert acting as Musetta as well as her brilliant singing of the waltz song in the second act, brought her much individual recognition.—New York Musical Courier.

Suzanne Pasmore Brooks, pianist, Ethel Johnson, soprano, and Carl Anderson, tenor, gave a concert at Upper Lake, Lake County, March 18th under the direction of the University of California Extension Course, in the new and delightful high school building, which includes an excellent auditorium seating over 500 people and contains a splendid stage. The program included many standard works and operatic airs, and concluded with two duets for soprano and tenor. Oh! That we two were Maying (Nevin), and the wonderful duet between Santuzza and Turridu from Cavalleria, which were specially well received. This was the fourth concert for the Upper Lake Course for the season 1920-1921.

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aminer.

Argiewicz was in admirable form.—Brown  
in Chronicle.

We do not hesitate to pronounce him a  
virtuoso of the first rank.—Alfred Metzger  
in P. C. Musical Review.

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## BEEL-McMANUS SONATA RECITALS REPEATED

The notable performances of the Beethoven piano and violin recitals which were presented for the first time in this country by American artists last year at the University of California in Berkeley by Sigmund Beel and George Stewart McManus, two of the West's most distinguished artists, created such a favorable impression that they are now being given again upon special request of numerous music lovers.

The first of the programs was presented at Wheeler Hall of the University of California last Tuesday evening, March 22nd, and the presence of an audience of the most prominent musicians and music lovers among the San Francisco people and the hearty and genuine pleasure derived by those in attendance spoke in eloquent terms of the success of the affair.

It is gratifying to know that two such ambitious, enterprising and gifted musicians reside among us who find gratification in presenting such rare and difficult programs as these including all the Beethoven piano and violin sonatas. It is not creditable to San Francisco that no means have as yet been found to give these events in this city. Let us hope that someone will find it expedient to make arrangements for a series of concerts before the season is over, or possibly during the summer, since there is no reason why concerts should not continue during the summer.

The second of these events will take place at Wheeler Hall, of the University of California, next Tuesday evening, March 29th.

## ELSIE COOK-HUGHES TO GIVE SUMMER COURSE

Elsie Cook (Mrs. Elsie Hughes), the distinguished English pianist, medalist Tobias Matthay Pianoforte School of London, England, will give a six weeks' summer school course in San Francisco from June 27th to August 6th. The course will include an explanation in detail of the teaching principles upheld by the Tobias Matthay School and study of Mr. Matthay's books—The Art of Touch, First Principles of Piano Playing and Musical Interpretation. Mr. Matthay says of Mrs. Elsie Cook Hughes: "Elsie Cook was a brilliant student of my school for some years. Her playing delighted me and I have every confidence in recommending her as a teacher. She won the annual silver medal while with us—a high distinction, as there are always many brilliant players at these annual competitions."



RALPH LANE

A Talented Young Violinist, Pupil of Hother Wismer, Who Will Appear in Concert at Sorsos Hall on Thursday Evening, March 31

mer school course in San Francisco from June 27th to August 6th. The course will include an explanation in detail of the teaching principles upheld by the Tobias Matthay School and study of Mr. Matthay's books—The Art of Touch, First Principles of Piano Playing and Musical Interpretation. Mr. Matthay says of Mrs. Elsie Cook Hughes: "Elsie Cook was a brilliant student of my school for some years. Her playing delighted me and I have every confidence in recommending her as a teacher. She won the annual silver medal while with us—a high distinction, as there are always many brilliant players at these annual competitions."

## RALPH LANE'S VIOLIN RECITAL

Ralph Lane, an artist pupil of Hother Wismer, who has studied with Mr. Wismer for over five years, will give an interesting violin recital on Thursday evening, March 31st, at Sorsos Hall. Mrs. Cecil Hollis Stone will be his accompanist, and Mr. Wismer will assist. Mr. Lane will play the Bruch G Minor Concerto, two groups of modern and classic works including: Call of the Plains (Rubin Goldmark), Snake Dance (Cecil Burleigh), Chanson Meditation (Gottschalk), Ave Maria (Schubert-Wilhelm), Chopin Nocturne in E Minor (Chopin-Auer), Spanish Dance (Granados-Kreisler), On Wings of Song (Mendelssohn); Violin Duets—Andante in E flat Op 39 (Sporer), Andante in E flat Op 18 (Wieniawski), Hother Wismer and Ralph Lane.

Hother Wismer and Frank Moss gave a splendid recital at the Girls' Club Settlement last Wednesday evening before a large and discriminating audience. They rendered the Grieg Sonata Op 36 in A Minor, Frank Moss played a group of compositions by Gardner, and Mr. Wismer played the Tartini-Kreisler A Major Fugue, La Capricieuse Elgar and Slavonic Dana in G, by Dvorak.

## SECOND ZECH ORCHESTRA CONCERT

The second concert of the season 1920-1921 of the Zech Orchestra, of which William F. Zech is the able director, and Miss Ruth Sterner, concertmaster, will be given at California Hall, Polk and Turk Streets, on Tuesday evening, April 5th. The soloist will be Miss Olive Hyde, a pupil of Mr. Zech's, and an artist of splendid accomplishments. The complete program to be presented on this occasion will be as follows: Part I—Overture Herod (Henry Hadley), (First time in San Francisco); Concerto for violin G minor (Max Bruch), (with orchestral accompaniment), Vorspiel, Adagio and Finale, Miss Olive Hyde, Violiniste. Part II—Orchestral Suite: Peer Gynt No. 1 (Edward Grieg), Morning Mood, Ases Death, Anitra's Dance, In the Hall of the Mountain King; Marche Slave (P. Tchaikowsky).

## FRENCH MUSIC CONCERT AT ST. ANSELMO'S

A brilliant concert and lecture of French music will be given in Saint Anselmo's Auditorium, San Anselmo, on Sunday afternoon, April 3rd, at 3 o'clock. A large number of San Francisco people are to come to San Anselmo for this most interesting concert. Those coming from San Francisco should take the 1:45 p. m. boat, Sausalito

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## LINCOLN BATCHELDER'S PUPIL RECITAL

The monthly studio recital of pupils of Lincoln S. Batchelder was held on Friday evening, March 10th, at his studio on Shrader street. Twelve of Mr. Batchelder's young pupils presented a very interesting and varied program, showing different stages of musical development and progress. All of the performers played with technical assurance and understanding and showed evidence of the careful and conscientious work of their teacher. Two pupils especially showed unusual technical equipment and musical insight, Mildred Kohler and Frances Stanford aged ten years and twelve years respectively. The concert waltz of Wieniawski, played by Frances Stanford, was done in an unusually effective manner. At the end of the program Mr. Batchelder played several numbers by Leschetitzky and Chopin in his usual brilliant manner. The program in full is as follows: Minuet (Mozart), Constance Rippon; Melodie and Waltz (Rogers), George Easton; Papillons Rose (Thomes), Ned Crawford; Valse for Left Hand (Krogmann), Etude (Wollenhaupt), Alice Easton; Valse in G Flat (Chopin), Mildred Harris; Will O' Wisp (Jungmann), Marjorie Barney; Rondino (Streabog), Grace Morton; Minuet Waltz (Chopin), Isobelle Sanford; Chase of the Butterflies (Dennee), Earl Kreutzer; Scarf Dance (Chaminade); Pierrette (Chaminade), Poupee Valsante (Poldini), Mildred Kohler; Liebestraum (Liszt), Valse de Concert (Wieniawski), Frances Stanford.

## JACK HILLMAN DUE HERE THIS WEEK

Although Mr. Hillman had numerous opportunities to remain in New York and fill a number of concert engagements he had already made up his mind to return for several months to his native city. Prior to his departure on March 9th Mr. Hillman was the recipient of many courtesies in the form of receptions and luncheons given in his honor. Among his hosts were Jane Osborn Hannah, Mrs. Wallace Briggs, former president of the San Francisco Musical Club, and others. The latter affair was specially enjoyable inasmuch as a musical program formed part of the evening's proceedings.

Naturally, Mr. Hillman participated in the program and sang O Golden Sun (Freeberg), Lorraine, Lorraine, Loree (Spross), My Love is a Muleteer (De Negero), and Erl tu from Masked Ball (Verdi). Easton Kent also sang two songs and Mrs. Gerda Wismer Hofmann contributed three recitations. Benlot Dale, a very accomplished soprano, sang several songs, and Mabelle Crawford Welton from Omaha delighted her hearers with several songs.

Other well known artists from California were: Lucy Van de Mark, Joseph Lampkin and mother, Beatrice Priest Fice, Dorothy Fine, Edgar Thorpe, Mrs. Charles W. Camm, Virginia Goodsell, Imogen Paey, Russell Dill, Margaret Hughes, Mr. and Mrs. Ernest Ash, Mr. and Mrs. Robert Craycroft, Miss Verna Sieherst, Miss Davis, Ernest Mann, Mrs. Dr. Short, Miss Edith Husted and mother, Elmer Furuseth, Mr. and Mrs. William Fine, and the Misses Whitehead.

Marie Partridge Price, Benjamin Moore, and Ashley Pettis were also to have been there but were unable to come, so it will be seen the affair was quite a California reunion. Mr. Hillman left New York on March 11th and will stop en route in Chicago, Denver and Los Angeles.

## RUSSIAN TENOR LOCATES HERE

Alexander Gromoff, who recently located in San Francisco, is a graduate of the Petrograd Conservatory of



ALEXANDER GROMOFF

Russian Tenor and Pedagogue Who Recently Located in San Francisco and Opened a Studio in the Kahler & Chase Bldg.

Music, better known to now famous musicians under the title of St. Petersburg Conservatory of Music. For several years he was leading dramatic tenor at the operas in Petrograd, Moscow, Kiev and Odessa and other cities. By imperial order he was prohibited to appear on any Russian opera stage during his life and was sent abroad for four years. While away from his country he investigated the causes for voice failures and consulted with medical authorities, anatomists, physiologists and psychologists regarding these causes and also the laws of voice evolution.

Mr. Gromoff came to the conclusion that one of the principal causes for voice failures was lack of unified scientific knowledge concerning vocal science. When he was finally permitted to return to Russia he took up voice culture along newly formulated principles which he called his science-art method. He had in mind the well known contention that "science teaches us to know and art to do." His success was so pronounced that he was put in charge of the Moscow Cathedral Choir, training boys' and men's voices. The results were highly gratifying.

Mr. Gromoff contends that the average voice is satisfactory in quality and capable of artistic expression when properly trained. Voice fatigue, if not organic, is due to incorrect use of the voice. Vocal training, apart from the artistic sphere, has also enormous value as a physical health builder. Mr. Gromoff also contends that the voice is a means for individual self-expression and therefore training should be conducted along the lines of individual physio-psychology.

Jan Kubelik, most popular of the world's famous violinists, will give one stupendous recital in the Exposition Auditorium on Thursday night, April 28th. In a season fraught with the debuts of countless violinistic prodigies the return of Kubelik stood out as the most important feature of the New York musical year, and the famous Bohemian has been received by cheering thousands at his every appearance.

The Pacific Coast Musical Review contains many interesting articles written by its representatives throughout the country who are recognized authorities in the musical world. Subscriptions \$3.00 per year.



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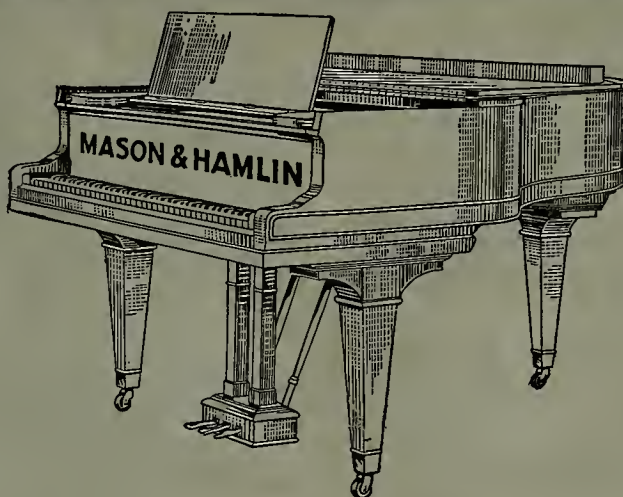
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